

D253 ... IN MORE WAYS THAN ONE

Eleven chapters. All those comprising more than a single performance are individually chapter marked for maximum ease of navigation. Simple functional menu, though note that all the shorter chapters, if accessed from the menu, start between 20 and 90 seconds in, meaning that you then have to flick back to their beginning so as not to miss part or all of their intros. Audio and video quality uniformly excellent except where noted. Content detail as follows:

(1) GUITAR LEGENDS, SEVILLE, 17 OCT 1991 (22:48)

In which Bob reminds us of his enduring fondness (pics below) for polka dots. What's here looks and sounds fine, though closing ensemble track Can't Turn You Loose is missing (find that plus all else on [D056](#), fourth chapter). For comprehensive gig info, see [D499.JTT](#) review.



(2) THE GREAT MUSIC EXPERIENCE, NARA, JAPAN, 22 FEB 1994 (21:00)

Includes all four D performances - Hard Rain, solo Released, Ring Them Bells and ensemble Released - from the 22nd, together with, tagged onto the end, a brief interview with musical director Michael Kamen. As with previous chapter, what's offered looks and sounds the part, though [D056](#) (second chapter) carries more extensive event coverage. For comprehensive gig info, see [D906.i](#) review.

(3) PRINCE'S TRUST CONCERT, HYDE PARK, LONDON, 29 JUN '96 (31:17)

All five of the day's nine songs that HBO chose to broadcast (find the missing four on [D370](#)) and, tiresome Silvio apart, a pleasure to sit through once again. Fronting his NET band augmented by Al Kooper (see also [D216](#), [D217](#)) and Ron Wood (presumably Keef couldn't make it), D opens with a hands-free (harp only) Pill-Box Hat. Then, after both Tom Thumb and 4th Street hit the spot, H61, shorn of its usual bombast and lightly embellished by Wood's overly tentative slide work, proves an unexpected farewell treat. Material widely available elsewhere (see [D015](#) and others) but not much wrong with this.

(4) GRAMMY AWARDS, 20 FEB 1991 (12:00)

Familiar again ([D017](#), [D425.rev](#) etc) but riveting still - Nicholson's impressively delivered intro (which he appears *not* to be reading) framing a "tribute" video montage

that draws heavily on *DLB / Bangladesh / R&C*, then D's nihilistic, acerbic *Masters Of War* (given, remember, at the height of Desert Storm) and finally his heart-rendingly poignant acceptance speech.

(5) DAVID LETTERMAN ANNIVERSARY, 18 JAN 1992 (6:55)

Lightweight fare (see also [D017](#), [D409](#) etc) in which D leads a massed band including Emmylou Harris, Roseanne Cash, Michelle Shocked, Mavis Staples, Nanci Griffith, Chrissie Hynde, a beaming Carole King (piano), Steve Vai and Jim Keltner through a turgid, undistinguished LARS. As usual on these occasions, he starts out standing and sounding decidedly uncomfortable before warming to his task about halfway through - nothing like soon enough, sadly, to claw this one back from the dead. This transmitted take is the better (one hopes) of two - find both, audience-shot, on [D409](#), alongside the pro-shot broadcast performance as reproduced here.

(6) WILLIE NELSON: THE BIG SIX-0, 28 APRIL 1993 (9:48)

Two songs (pics below) plus a few seconds of Bob-talk: first, a winning duet of Townes Van Zandt's *Pancho & Lefty* with D and Nelson backed by The Healing Hands Of Time Band. Bob had previously performed *Pancho* five times in the period 1989-91 (and there would be one more in 2004) but never so well as this. He then offers *Hard Times* with his own band, minus Watson, supported by Marty Stuart on mandolin. Having played it at all nine shows of the mini-tour immediately preceding this recording (including its live debut at Louisville, KY on 12 April), everyone was good and ready. The song, unfortunately, remains the same maudlin whine-fest it ever was.



[Pancho, with shades](#)



[and Hard Times without](#)

(7) CLINTON INAUGURATION, WASHINGTON, DC, 20 JAN 1993 (3:20)

At which Bill and Hillary see the funny side while Chelsea, a month shy of her thirteenth birthday, looks on in bewildered amazement. Chimes in three minutes? Blame it on the cold. It's worth noting that Michael Jackson, Barry Manilow and Fleetwood Mac all got to play at the (nice, warm, indoor) evening concert. Was Bob's Lincoln Memorial spot some form of special recognition of his supposedly iconic status? Whether or no, Abe, stone-faced in back, is unlikely to have been impressed and nor, should it come your way, will you be.

(8) ROY ORBISON TRIBUTE, 24 FEB 1990 (10:05)

[D253](#) offers two of the three songs in which D figured this night: first and best (though more *despite* rather than *because of* Bob) is T Man (pic below). As in chapter five above, once on stage, he wastes no time in making it plain he'd rather not be there* and the broad performance he eventually gives has to be forced out of him by McGuinn and (to a lesser extent) Crosby. Next up He Was A Friend Of Mine is in blurrier, higher gen though still passable video - watch out for the abrupt volume-jump at the transition between the two media sources. Missing here is brief ensemble piece (D guitar, no vocal) Only The Lonely - find it on [D056](#), [D410](#) etc. More gig info in [D056](#) review.



(9) DAVID LETTERMAN SHOW, 18 NOV 1993 (5:20)

To judge by Letterman's intro, the motivation behind this TV one-off appears to have been a desire to plug the newly-released *World Gone Wrong* - so why would Bob elect to sing the twenty year old *Forever Young*? Not because of band unfamiliarity with *WGW*'s songs (even though he'd recorded the album solo) for no fewer than four of them - *Delia*, *Blood In My Eyes*, *Jack-A-Roe* and *Ragged And Dirty* - had been performed at The Supper Club just days before (and three of them at least twice). For more info regarding this chapter and the next, see [D326](#) review.

(10) JOHNNY CASH TRIBUTE, 6 APRIL 1999 (4:12)

Though the event took place at New York's Hammerstein Ballroom on the above date, touring commitments forced Bob to submit a taped contribution. After a short intro from Jon Voight, D offers a few heartfelt words followed by a spirited stab at a forgettable early (1957) Cash tune - not much else to say. Next!

(11) SERIES OF DREAMS FAN-MADE VIDEO, 2002 (5:46)

And so to the only chapter unique to this DVD - but don't make the mistake of acquiring [D253](#) just for this, for though it pleases the ears (audio is the official *BS I-III* track), it's visually dull, comprising a moderate-quality home-made assemblage of pics of Bob, fans, boot-sleeves and other assorted images (see below) of minimal interest (unless, I suppose, you happen to be in it). Put together in 2002 by dylanpool member dnoishere. Good excuse to listen to a superior song, but little else to commend it.



THANKS -o

STARS A decent nineties collection. If you're looking for Guitar Legends, Nara and Hyde Park in one place, jump in. On the other hand, if you have some or most of its content already, [D253](#) is unlikely to rank high on your wants list. Four.



* Which is *not* to say he was indifferent to the evening's business: here from *Chronicles* is D's warmly idiosyncratic reminiscence of early sixties radio-encounters with his future fellow Wilbury:

Orbison ... transcended all the genres - folk, country, rock and roll or just about anything. His stuff mixed all the styles and some that hadn't even been invented yet. He could sound mean and nasty on one line and then sing in a falsetto voice like Frankie Valli in the next. With Roy, you didn't know if you were listening to mariachi or opera. He kept you on your toes ... He sounded like he was singing from an Olympian mountaintop and he meant business ... Singing ... in three or four octaves (he) made you want to drive your car over a cliff. He sang like a professional criminal. Typically, he'd start out in some low, barely audible range, stay there a while and then astonishingly slip into histrionics. His voice could jar a corpse ... Orbison was deadly serious - no pollywog and no fledgling juvenile. There wasn't anything else on the radio like him ... Next to Roy, the playlist was strictly dullsville.