

**SOUND** Full and fine

**IMAGE** Tonight's camera is high in the back of the right-side balcony. Due to zoom, pictures are not sharp, but (see below) they *are* nicely coloured and very easy on the eye just the same. 95% steady (problems during Wicked Messenger and Things especially) and unobstructed (intrusions are few and brief). Camera angle gives a half left profile shot of D with Larry behind. Other players are featured intermittently. (For a different look at Charlie, by the way, check out *Thelma & Louise* - that's him fronting the bar-band. Ten years on and he hasn't aged a day. That crazy rock'n'roll life must really suit him!)



**RUNNING TIME** Complete show, 110 minutes

### **PERFORMANCE A1**

**HIGHLIGHTS** Many: Desolation Row (yes, I'm a sucker for this song, but it's still another great version), a slow and deliberate Shelter, River Flow (carried by some gorgeous steel guitar from Larry), a mellow Tryin' To Get To Heaven, a smile-inducing Pill-Box Hat, Things, LARS, Watchtower ... With sound this good, you can't really go wrong, so pick your own.

**COMMENT** (1) After a mangled start, Fourth Time Around is another winner - but is it just co-incidence that it's *fourth* on the set-list? Like it was also *fourth* on side three of the original *Blonde On Blonde* - with Obviously *Five* Believers *fifth*? He's a deep cat, ol' Bob. (2) Though Larry and Charlie do their level best to harmonise during Released, they become the latest in a long line to discover that, sometimes, singing with D can be a *challenge* (just ask Baez!). (3) There's a study waiting to be written on

Bob's guitars through the ages. The sunburst acoustic with white trim he plays tonight (a Gibson J-45) is one of his old faithfuls - after first appearing in the summer of '97 (see [D087](#), first screenshot) it was still being played as recently as November '02 (screenshots, [D595](#)), more than five years on. He had another, bigger sunburst acoustic (a Washburn Monterey), also clearly cherished, which he played through the early eighties (see [D013](#), [D383.su](#); also on the cover of *Real Live*). But others seem to find less favour - for example the small nut-brown electric he plays during August '97 ([D158](#) - he also played it at Jones Beach ten days later), the ornately-veneered black and white acoustic he sports at Atlanta '89 ([D385](#)) or that ugly white thing (an early 1960s Glenwood 98 National\*) that he bottlenecks (with a real bottleneck!) on Shelter From The Storm at Fort Collins '76 (i.e. as seen in *Hard Rain*). Muse further on these thoughts at your leisure ...



**THANKS GS**

**STARS** Another exceptionally fine DVD, and another five.



\* Apparently known in the business as "The Map". Why? Because its body-shape resembles the USA. And what did Bob call his? Rimbaud.