



BOB DYLAN

GLASGOW

SCOTTISH EXHIBITION & CONFERENCE CENTRE

SECC - HALL3

SECC
GLASGOW

ITB Proudly present

BOB DYLAN

SUNDAY

17th SEP 00
7:30 PM

STANDING
£21.00

***5430**

Disc 1 78.03

1. **Intro** 0.43
2. **Somebody Touched Me** 2.27
3. **The Times They Are A-Changin´** 6.36
4. **It´s Alright, Ma (I´m Only Bleeding)** 7.49
5. **It´s All Over Now, Baby Blue** 7.29
6. **Tangled Up In Blue** *w. harmonica* 7.31
7. **This World Can´t Stand Long** 3.44
8. **Country Pie** 2.38
9. **Just Like A Woman** 6.15
10. **Most Likely You Go Your Way
(And I´ll Go Mine)** 5.54
11. **Highlands** 9.40
12. **Drifter´s Escape** *w. harmonica* 3.57
13. **Rainy Day Women #12 & 35** 5.50

Disc 2 65.59

1. **Things Have Changed** 5.34
2. **Like A Rolling Stone** 6.39
3. **It Ain´t Me, Babe** 6.29
4. **Highway 61 Revisited** 4.44
5. **Blowin´ In The Wind** 4.42
6. **To Be Alone With You** 4.36
7. **Forever Young** 6.06
8. **We Better Talk This Over** 3.39
9. **Lay, Lady, Lay** 4.25
10. **The Man In Me** 4.06
11. **Dark As A Dungeon** 4.12
12. **Long Black Veil** 3.37

Bonus tracks Disc 2

8. 10 march 2000, Anaheim, California, USA, late show
9. 17 march 2000, Reno, Nevada, USA, early show
10. 30 march 2000, Fargo, North Dakota, USA
11. 16 june 2000, Portland, Oregon, USA
12. 17 june 2000, George, Washington, USA

**MOST LIKELY YOU GO YOUR
WAY AND I'LL GO MINE**

You say you love me
And you're thinkin' of me,
But you know you could be wrong.
You say you told me
That you wanna hold me,
But you know you're not that strong.
I just can't do what I done before,
I just can't beg you any more.
I'm gonna let you pass
And I'll go last.
Then time will tell just who fell
And who's been left behind,
When you go your way and I go mine.

You say you disturb me
And you don't deserve me,
But you know sometimes you lie.
You say you're shakin'
And you're always achin',
But you know how hard you try.
Sometimes it gets so hard to care,
It can't be this way ev'rywhere.
And I'm gonna let you pass,
Yes, and I'll go last.

Then time will tell just who fell
And who's been left behind,
When you go your way and I go mine.

The judge, he holds a grudge,
He's gonna call on you.
But he's badly built
And he walks on stilts,
Watch out he don't fall on you.

You say you're sorry
For tellin' stories
That you know I believe are true.
You say ya got some
Other kinda lover
And yes, I believe you do.
You say my kisses are not like his,
But this time I'm not gonna tell you why that is.
I'm just gonna let you pass,
Yes, and I'll go last.
Then time will tell who fell
And who's been left behind,
When you go your way and I go mine.

Tangled Up In Blue, which follows, also flies like a fire in the sun, with Bob capping proceedings with a blistering two-chord harmonica riff that just builds and builds; at one point, it looks as if he's motioning for Larry Campbell to take over, he just redoubles his efforts, blowing the back off it and bringing the song to a tremendous climax. The crowd's mellifluous murmur as they sing along brings a new glow to Just Like A Woman, and Most Likely You Go Your Way (And I'll go mine) sweeps along majestically in Chicago blues style before Bob takes on Highlands, his longest song. Tonight he brings the songs in to life in lovely, light-hearted performance replete with the subtle nuances and dry ironies the song demands, including the replacement of the Neil Yorg reference with a localised mention of Annie Lennox.

It's followed by a Drifter's Escape enlivened by a stonking banshee-wail electric-blues arrangement, before the set ends with a rave-up through Rainy Day Women #12 & 35, with Charlie Sexton doing the hard soft Elmore James blues riff while Larry Campbell emulates Hargus Robbins' comic-lachrymose piano trills on pedal-steel, climaxing with all three guitarists pummelling the life out of the riff while the audience sings along with gusto. The encores are almost an anti-climax, if that could be said of the slick, swaggering versions of Like A Rolling Stone and Highway 61 Revisited; a similarly rocking To Be Alone With You is a bonus. Thanks to be with us.

The manner in which Dylan transcends the SECC's bleak interior makes you forget them completely, is for me the surest mark of his performing genius. There's a relaxed confidence and good humour about the show, as if he's playing on home turf - which in a way he is, his '60s shows in the city are still remembered as milestones in Glasgow's cultural history. The pivotal moment in the show comes with the third song, a version of It's Alright, Ma (I'm only bleeding) that lifts the roof off the place. Done as a sort of souped-up rockabilly sermon, it crackles with electricity despite the acoustic instrumentation, Bob drilling home the verses with relish against a quietly charged backing, before the band explodes into the musical hook like The Everly Brothers with a million watts behind them. It completely rejuvenates a song whose lyric has, if anything, become all the more pertinent with time, and if Sony/Dog/whoever has any sense at all, they should release this live version of it as a single right now, rather than persevere with the downbeat Thins Have Changed. It's followed, with perfect historical logic, by an It's All Over Now, Baby Blue taken at a euphoric lilt. As so often on the tour, Bob fluffs a few lines - some songs, he repeats entire verses - but nobody seems to mind. Typically, he manages to make a virtue of absent-mindedness, coming up with bizarre new locutions. The line "Crying like a fire in the sun" for instance, comes out as something like "Fire"! Flying like a fire in the sun!", which is in its own way just as rewarding.