

BOB DYLAN



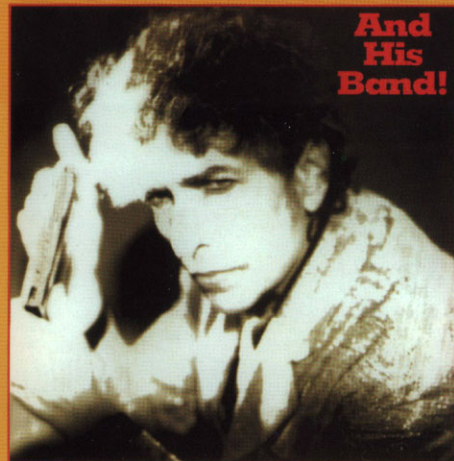
MANCHESTER EVENING NEWS ARENA

— Thursday 9th May 8.00pm! —

★ In Show & Concert! ★

BOB DYLAN

And
His
Band!



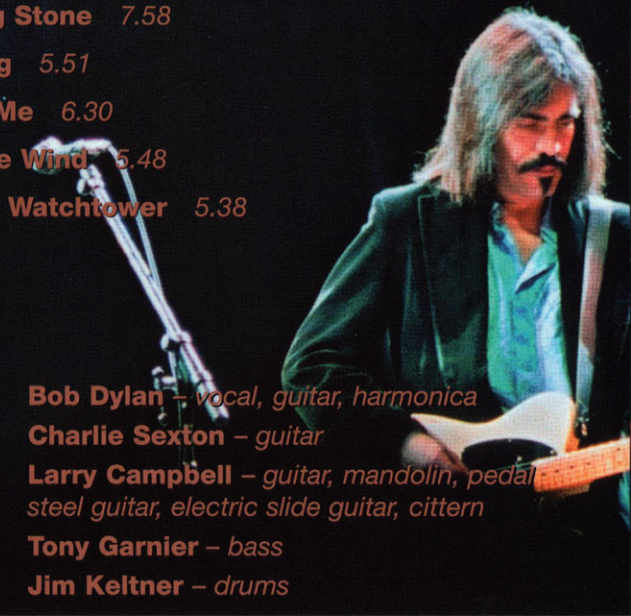
IN PERSON!

Thur. 9th May 2002, M.E.N. Arena, Manchester, England

Disc 1 77,52

1. **Intro** 1.07
 2. **Maggie's Farm** 3.26
 3. **Señor (Tales Of Yankee Power)** 4.50
 4. **It's Alright, Ma (I'm Only Bleeding)** 6.23
 5. **One Too Many Mornings** 5.47 *harmonica*
 6. **Stuck Inside Of Mobile With The Memphis Blues Again** 7.38
 7. **Moonlight** 4.42
 8. **I Don't Believe You (She Acts Like We Never Have Met)** 6.05 *harmonica*
 9. **Lonesome Day Blues** 7.05
 10. **Masters Of War** 4.51
 11. **Visions Of Johanna** 9.07
 12. **Don't Think Twice, It's All Right** 6.16 *harmonica*
 13. **Blind Willie McTell** 6.21
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Disc 2 67.24

1. **Summer Days** 7.10
 2. **Drifter's Escape** 5.27 *harmonica*
 3. **Rainy Day Women #12 & 35** 7.57
 4. **Things Have Changed** 5.52
 5. **Like A Rolling Stone** 7.58
 6. **Forever Young** 5.51
 7. **Honest With Me** 6.30
 8. **Blowin' In The Wind** 5.48
 9. **All Along The Watchtower** 5.38
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Bob Dylan – vocal, guitar, harmonica

Charlie Sexton – guitar

Larry Campbell – guitar, mandolin, pedal steel guitar, electric slide guitar, cittern

Tony Garnier – bass

Jim Keltner – drums



Manchester's wardrobe included the now trade mark cream Stetson, the black jacket with the black leaves down the arms, those black pants with the white pipe, that have seen more shows than I have, and the black boots with the red inlays, which I suspect have not been removed since he started the tour in Stockholm. But what about show I hear you ask? Us seasoned Bob watchers expected Wait for Light or I am the Man Thomas or Hummingbird so Bob marches out and whack's us right in the assumptions with Maggie's. Charlie playing electric lead, attempting to give it that Newport folk festival feel and not falling far short, while Bob looked on approvingly. Senor followed and as usual was a delight. There has been debate over Keltner's drumming, mostly positive, and Senor illustrated his undoubted skill and affinity to Bob's work perfectly. Its Alright Ma gave the lighting guys their moment of glory. They've positioned two sets of strong white spots either side of the stage in line with the three microphones (not the footlights that have been used in the past) and used these to great effect throughout the song, the shadow from the neck of Larry's cittern casting shadows over Bob's Stetson. One Too Many Mornings has been criticised for being melodramatic by some. Well bring it on. If you get hold of the tape listen to way Bob sings 'signs' and 'behind' and tell me if you don't get goose bumps. Keltner's extraordinary drumming lifted Stuck Inside of Mobile, a song that normally bores me. It was perfect. Larry managed to break a string towards the end of the song but pressed on. Bob's vocal was clear and enthusiastic. Moonlight was only slightly marred by a missed or forgotten vocal with Bob recovering singing "flowing to the sea" and catching himself up. He then decided to wow us with his guitar skills towards the end of the song, but chose the wrong key, as he sometimes does, and trampled over the ending with an interesting noodle. I Don't Believe You was a real surprise with a nice harp intro but again in the wrong key. After a few puffs and sucks he dropped it on the floor behind him and glanced over at Tommy, as if it was his fault Bob had picked up the wrong harp. There seemed to be a new verse which included the rhyme of 'race' and 'pace' but I didn't get it clearly. Check the tapes if you've got the time or energy. Lonesome Day Blues rocked, with Bob literally on his toes singing as hard into the mike as he could. Charlie and Larry responded, driving the riff for all it was worth. Masters of War was uneventful but focussed. I shouted for 'Poor Boy', how dare I ask anything of him, and was rewarded with a wonderful Visions which included the lyrical twist of 'Do you hear the all night girls?' Larry picked out a beautiful pattern and Bob intertwined his vocal perfectly. I wonder if we'll ever get the whole song? Don't Think Twice got a great response from a great crowd; all 13,000 of them, Bob playing some wonderful harp, happily in the right key. He could have and should have played it for an hour or more as far as

I was concerned. Blind Willie next. If I had a medal of any sort Sexton could have it for his work on this song, despite breaking his nail halfway through. I'm sure his extraordinary solos pushed Bob to deliver the lyric with even more effort. The high-light of the night. Hoot Owl singing became one wondrous long word. Goose bump time again. During the latter half of the song Larry drove the beat, playing double time on the cittern, adding an element of menace. I've been lucky enough to see some better versions of Summer Days but this was a rockabilly romp, Charlie and Larry competing for space, Bob letting it happen around him with obvious glee. Drifters became the hard rock thrash we expect but Bob came up with harp solo and hand poses that made me wish I had some way of recording them. I didn't because I'm a good boy and didn't take my camera. Rainy Day and Things Have Changed showed that Bob was tiring but were still enjoyed. Bob's pale face was streaked with sweat, eyebrows constantly moving up and down flashing those blue eyes towards the front of the crowd. Like a Rolling Stone had Bob checking out those in the seats up to his right. Remember his comments about playing for the people at the back? A couple of magnificently proportioned girls got his attention and deservedly so, standing on their seats and bouncing what was bouncy. Forever Young hit a minor vocal speed ramp, Bob singing "may you have a found foundation". Some sort of building term I believe. Honest with Me was delivered powerfully with Larry sliding and Charlie doing what he'd done all night. Playing his socks off. Lastly Watchtower. They didn't even leave the stage but gathered in a huddle back right before returning to deliver the final blow in what for me was a great night.

- Duncan Hume

