



**BOB
DYLAN**
AND *his*
BAND



Disc 1 77:19

- 1. **Intro** 1,13
- 2. **The Wicked Messenger** 4,16
- 3. **Yea! Heavy And A Bottle Of Bread** 4,40
- 4. **Tweedle Dee & Tweedle Dum** 5,31
- 5. **Blind Willie McTell** 6,06
- 6. **Tangled Up In Blue** 7,56
- 7. **Million Miles** 6,04
- 8. **Boots Of Spanish Leather** 5,42
- 9. **Highway 61 Revisited** 6,34
- 10. **Love Sick** 5,47
- 11. **Jokerman** 6,49
- 12. **A Hard Rain's A-Gonna Fall** 5,43
- 13. **Honest With Me** 6,46

Disc 2 79:25

- 1. **The Lonesome Death Of Hattie Carroll** 6,12
- 2. **Summer Days** 6,14
- 3. **Cat's In The Well** 4,27
- 4. **Like A Rolling Stone** 6,40
- 5. **All Along The Watchtower** 5,23
- 6. **Mama, You Been On My Mind** 4,20
- 7. **Tears Of Rage** 8,31
- 8. **Moonlight** 4,25
- 9. **Dignity** 5,30
- 10. **To Ramona** 5,36
- 11. **Watching The River Flow** 6,18
- 12. **Simple Twist Of Fate** 6,42

Bob Dylan - piano, harp, guitar
Larry Campbell - guitar, slide guitar, cittern, pedal steel
Freddy Koella - guitar, slide guitar, violin
Tony Garnier - bass
George Recile - drums

Bonus Tracks discs 2:

- 6. 18 feb. -03, Newcastle, Australia, Newcastle Entertainment Centre
- 7. 6 aug. -03, Columbus, Ohio, Germain Amphitheater
- 8-9. 17 oct. -03, Hamburg, Germany, Docks
- 10. 18 oct. -03, Hamburg, Germany, Docks
- 11. 26 oct. -03, Graz, Austria, Eishalle Liebenau
- 12. 6 nov. -03, Frankfurt, Germany, Jahrhunderthalle



Bin here and gone, to quote an old blues song. Now he's bin here and gone, and will be back home for Thanksgiving today. For me, it's now over twenty-four hours since Bob's last show of this tour of Europe and my review comes a bit late 'sorry' but it has been tiring trekking up and down motorways to see this wonderful series of shows. Getting to Brixton proved almost as tight as getting to the NEC with South London traffic holding me and a spare ticket up, but into the theatre and ready for the almost same time start as on the two preceding evenings at Shepherds Bush and Hammersmith. Not so close this evening but with excellent sight lines of everyone in the band so no complaints and, as usual, everyone around me in very good spirits at the prospect of the final show. What would it be like, what would they play, would we get two encores, and so on, all questions going through my mind, and would I be telling Loraine again what a great show she had had to miss? The answer to the last question was a resounding yes, although personally, it didn't quite match the wonderful Hammersmith night and the particular beauty of Romance in Durango. But on a sheer enjoyment rating, it went high from the outset and stayed there pretty much all evening. A different starter with The Wicked Messenger, and I enjoyed this really well, perhaps increasing my mental ponderings about how much he might change the setlist. Imagine then our surprise and sheer delight when the familiar introduction to the seldom played Yea Heavy and a Bottle of Bread came out for number two. For the third night running in this slot (Mighty Quinn and You Ain't Goin' Nowhere previously), Dylan went back to his Basement days,

and I felt the spirit of Big Pink and the Catskills was amongst us on this wonderfully bizarre, folk tune. Even if the sound seemed a bit muddy at times, perhaps that all contributed to the evocative nature of the performance. On all shows I have seen this tour, Dylan has been prepared to change tempo and mood in an exciting and stimulating way, so the move into Tweedle Dee and then Blind Willie McTell showed just this side of his varied performances. The latter song always brings out the best in his audiences given its almost mythical status, and for me tonight's version was really lovely, with its chord changes and song structure that are quiet unlike anything else he has written.. When he then moved into Tangled Up in Blue, the crowd became even more excited, and quite rightly so. There was a time when this song became something of a tiresome staple of the setlist, but now that it is appearing less frequently, it comes as a very welcome inclusion. With particularly strong harmonica playing on this song, and I really do feel that Bob's harmonica in these last two shows has been far better and more meaningful than, say, at Wembley or the NEC, the performance was especially impressive, and the way he delivered Taaaaaaangled up in blue, drawing out the lyrics with real passion, held the song so strongly. After this came Million Miles, slower than we have been used to, and after a jazzy start slipped into a deep bluesy feel. Boots of Spanish Leather has been a favourite throughout the tour for me, and tonight was no exception, delivered as it was, delicately and precisely. Yet again the soundboard worked hard this evening to get things just right and Bob's voice sounded

so crystal clear at times, and far less raspy than we have previously heard. Highway 61 did not reach the heights of Shepherds Bush, but I really rocked to Love Sick and welcomed its inclusion in tonight's set. The reverb gave it a state-of-the-art feel, and the song played so smoothly, and poetically. Jokerman has now appeared on all three small venue nights and I feel each time it was presented differently (tonight a slightly heavier arrangement), yet each time very enjoyably. This was followed by the old 'protest' song, Hard Rain, which, the last time we saw Bob sing, he had the audience to help him out when the sound went down at just the wrong moment. No such technical problems tonight with a performance that was spine-tingling as far as I was concerned and proved to be another of the evening's highlights. As the evening went by and we moved into the last three of the main set, Honest with Me, Hattie Carroll and the rockin' Summer Days, I could not help but feel that we were inexorably getting close to saying Farewell once again to this great troubadour.

These three songs were as they have been when performed on the tour, each beautiful in their own different way, with the ever stand-out Hattie Carroll's lyrics getting the wonderful enunciation that Bob has afforded them at each performance of the song, whilst Honest with Me gave us the best performance of the Bob (dance routine) of the night.

As the main set closed, the audience showed its pleasure and gratitude with what I felt to be the best, noisiest and longest reception of these past three nights. The customary final trio closed the show itself, and I thought the version of LARS was his best yet of the tour, again

thanks to some clear phrasing of the lines 'you've .. got .. no .. se .. crets?' and the enthusiasm of the crowd for this classic oldie. Even Watchtower was better for me than previously, and listening carefully on the penultimate verse gave me the clearest strong piano chording I could remember seeing and hearing Bob play all tour. And then after what was clearly a desire to show us just how much he appreciated our applause for tonight's show, and indeed for the tour as a whole, he was gone, skipping gently into the darkness of the wings, the damp London night, and... This has been the first time we have followed Bob around so much on a tour.

Someone else will count up the number of different songs we have heard, when Bob last played this tune or that one, the setlists show who played what on which songs, and there will always be endless debate about which was the best show. Me, I've just soaked up the sheer experience of seeing this wonderful performer in five completely different shows, and, without being blinkered about the whole thing, I have loved every minute of it. I hope and pray he'll do it again, and sooner rather than later, and if he does, Loraine and I will do our level best to be there all over again. For now, to Bob and the band, thank you for some great concerts; it's been a fabulous series of shows with some truly wonderful performances. Romance in Durango will stay with me for a long time, perhaps forever, and I am comforted by the thought that at any time, we have your treasury of music to listen to until you come back in person.

Graham Cole.