



BOB DYLAN

and
**HIS
BAND**

Disc 1. 78.36

1. **Intro** 0.56
2. **Leopard-Skin Pill-Box Hat** 3.59 *w M. Knopfler*
3. **It's All Over Now, Baby Blue** 5.55 *w M. Knopfler **
4. **Things Have Changed** 5.16 *w M. Knopfler*
5. **Tryin' To Get To Heaven** 6.25 *w M. Knopfler*
6. **Honest With Me** 5.25 *
7. **Tangled Up In Blue** 5.37
8. **Summer Days** 5.34
9. **Blind Willie McTell** 4.43
10. **Highway 61 Revisited** 5.59
11. **Desolation Row** 9.50
12. **Thunder On The Mountain** 7.21
13. **Ballad Of A Thin Man** 5.49

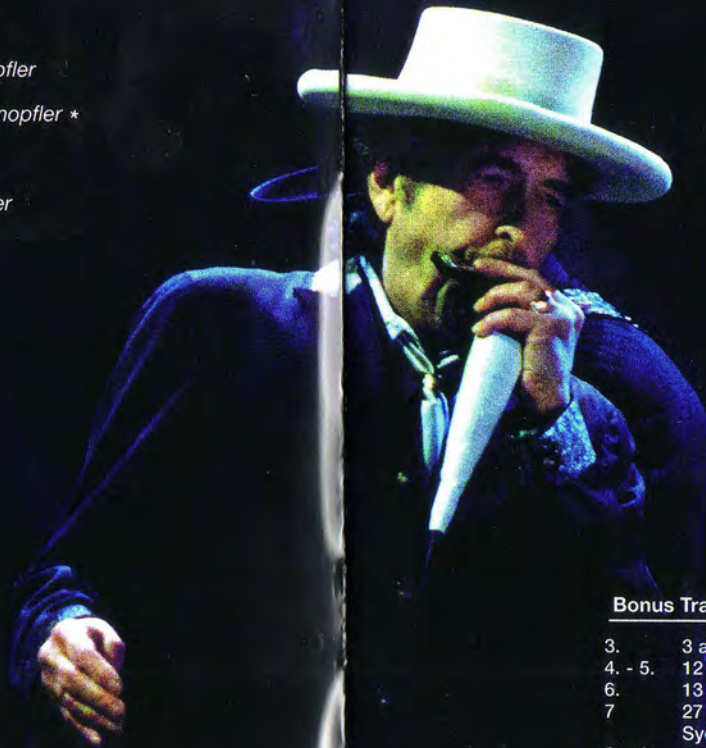
* *Bob on electric guitar*

Disc 2. 78.48

1. **All Along The Watchtower** 4.52
2. **Like A Rolling Stone** 6.19
3. **Gotta Serve Somebody** 4.19
4. **Señor (Tales Of Yankee Power)** 4.30
5. **My Wife's Home Town** 4.24
6. **If You Ever Go To Houston** 5.34
7. **When The Deal Goes Down** 6.08
8. **Not Dark Yet** 5.44
9. **Nettie Moore** 6.58
10. **Watching The River Flow** 5.24
11. **High Water (For Charley Patton)** 5.28
12. **This Wheel's On Fire** 5.51
13. **I'll Be Your Baby Tonight** 5.40

Bonus Tracks Disc 2.

3. 3 apr. 2011, Taipei Arena, Taipei, Taiwan
4. - 5. 12 apr. 2011, KITEC Star Hall, Kowloon Bay, Hong Kong, China
6. 13 apr. 2011, KITEC Star Hall, Kowloon Bay, Hong Kong, China
7. 27 apr. 2011, Sydney Entertainment Centre, Darling Harbour, Sydney, Australia
8. - 9. 11 oct. 2011, Capital FM Arena, Nottingham, England
10. - 11. 13 oct. 2011, Motorpoint Arena, Cardiff, Wales
12. - 13. 14 oct. 2011, International Centre, Bournemouth, England





Bob Dylan And His Band

Bob Dylan – Vocal, Keyboard, Electric Guitar, Harmonica

Stuart Kimball – Electric Guitar, Acoustic Guitar

Charlie Sexton – Electric Guitar

Donnie Herron – Violin, Banjo, Electric Mandolin, Pedal Steel, Lap Steel

Tony Garnier – Electric Bass, Stand Up Bass

George Recile – Drums







What a difference a day makes. Maybe we had slept better, maybe they had. This was a world away up in the excellent category after Saturday's good-very good gig. The voice still holding up well, better than for a while, more humour and rapport, general enjoyment on stage and even smiling (still, it is Children in Need week and he has grown a beard for charity). Not only not one turkey in the 14 strong set with no formal encore, but lots nailed and such general enthusiasm (not many leaving - they left in droves from Cardiff and were most vocal in their disgust outside that night). Two fainted, I think it was the banjo playing. Tickets must surely sell for Monday, if you are there give cheer on my behalf. It was indeed Pill-Box Hat and Summer days played loud, later on it was one song to the tune of another as everything adopted the Summer days style and rhythm. Sunday night was excellent.

Arrived at 6.25 pm, the 6 rows of Bobcats were all down by the rail, just 3 more hours to wait. Took a position towards the back leaning with (equally) oldies on a rail, the advantage of the rake being great sight-lines. The Hammersmith hmv Apollo (underneath Junction 2 of the M4 motorway) with its orange, brown, and grey walls is not a pretty place. There are two lit quarterice-cream cornets, about 12 feet tall stuck on the walls, not art, certainly not art-deco, just naff. No charm and the

sticky floor is not endearing, just tacky. Mark Knopfler really is good, his set with a seven piece of not just talented, but world class musicians, 1st flute and whistle and sackbut?, Andy Parson's twin brother on 2nd flute and 1st violin, together with Captain Slow and Bill Oddie guesting on organ. It was going to be all really similar for an hour, so little variation, and then it totally changed with (Lonnie) Donegan's Gone (but then "Donegan's gone" 12 times a verse - Bob Dylan it ain't). It must be really hard for any Dylan supporting act. Let's say 1,000 more arrived between 8.30 and 9.00, so unlike those Italy (and elsewhere) reviews where fans of Mark came and went, this London show was for (as Mr Mark said) Mr Bob. They played 75 mins and showed their clear electric folk talent. They can do it, if you really like it, it is what you get, and you get it constantly. The clouds of nag champa rolled in. By 9.05 the great all-seeing eye of Horus was on the red lit school curtains, the crowd roared out its approval of the back history, and there he was carrying a white broad brimmed hat and playing with his hair, this went on often between songs. The band all in dark charcoal grey suits, ... CRA Bob Dylan ...

Leopard-Skin Pill-Box hat, as throughout this tour, no regular opener to which to tune-up, but setting the high standard. Mark Knopfler mooching around and join-

ing in the 12 bar blues. Great opener then to the centre stage for a guitar duet of It's all over now. I used to care, but Things have changed. The first of the What song is this? intros was Tryin' to get to heaven. Then Mark Knopfler was gone. I do not want to be damning with faint praise, he did add, it was a guitar-fest, you could hear him and tell that it was Mark Knopfler. Nailed Honest with me. Nailed Tangled Up in Blue. Nailed Summer days. What song is this? Blind Willie McTell, the extended 3 endings were a hoot, on stage smiling, the audience laughing and then roaring our approval (perhaps you had to be there). H61 was ripped up, fun extended ending; each number just getting better. Desolation row, lots of verses, smiling and fun. Thunder on the Mountain. Do you know what's happening Mr Jones? (Ballad of a thin man) with fun with the voice echo. All Along the Watchtower, those perfunctory band intros, and the massive sing-along that is Like a Rolling Stone even without the white spotlights directly picking us out as happened often enough. 10.40, we cheered a lot, but no Blowin' in the Wind for us.

Final comments, the fair-ground organ playing was made to be appropriate. The one-hand fey on hip, the other playing scales may grow on me, but it was entertaining. Charlie and Stu shared leads. Charlie did not rip it up as much

as I would have liked/thought, he is on a short leash, Stu certainly dominated his two leads. There was lots of smiling. I have come through the post-guitar period when the piano/organ was set exactly at a right-angle to the stage, and with the broad-brimmed hat pulled down we never saw his face once and certainly never centre stage. I have come through that period when the microphone was set ergonomically far too low so he bent down into it with never a glance towards us. My thanks if you read this far. My thanks as ever to those who write here, I enjoy your opinions. My especial thanks to Bill Pagel for all his work. If you are there tonight, enjoy. Bob Dylan, front and centre guitar strapped back on; Bob Dylan, front and centre just a microphone in his hand working the crowd; Bob Dylan, front and centre, smiling. Wow! Things have changed. Enjoy! Ian S. Blagbrough

- On this recording Stu Kimball's acoustic and electric guitar work can clearly be heard in the left channel while guitarist Charlie Sexton appears in the middle. Stu Kimball, though always slightly in the background and more often than not introduced by Bob Dylan as playing rhythm guitar, plays fine solos in Thunder On The Mountain and All Along The Watchtower and he also plays the classic descending chord structure which is essential in Ballad Of A Thin Man. -



