

BOB DYLAN

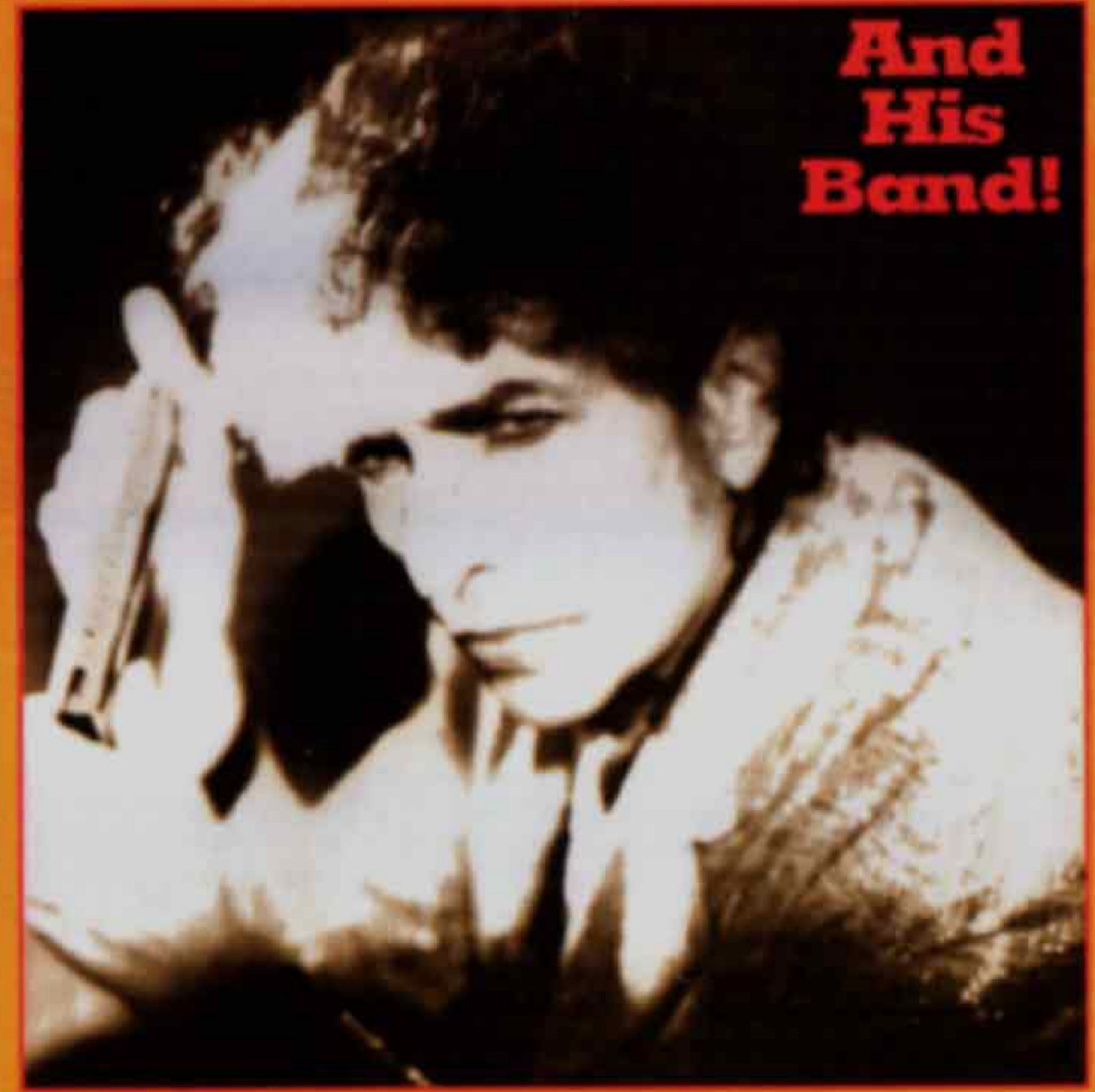


LONDON DOCKLANDS ARENA
— Sunday 12th May 8.00pm! —

★ **In Show & Concert!** ★

BOB DYLAN

And His Band!



IN PERSON!

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Sun. 12th May 2002, London Area, Docklands, London, England

Disc 1 61:59

1. Intro 1:23
2. I Am The Man, Thomas 2:35
3. To Ramona 5:07
4. It's Alright, Ma (I'm Only Bleeding) 6:10
5. If You See Her, Say Hello (harmonic) 6:17
6. Stuck Inside Of Mobile With
The Memphis Blues Again 8:41
7. Moonlight 4:27
8. Subterranean Homesick Blues 4:43
9. Cry A While 5:40
10. Mama, You Been On My Mind (harmonic) 5:10
11. A Hard Rain's A-Gonna Fall 8:45

Bob Dylan - vocal, guitar, harmonica

Charlie Sexton - guitar, backup vocals

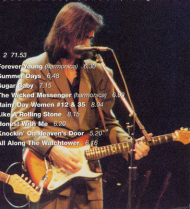
Larry Campbell - guitar, mandolin, violin,
pedal steel guitar, electric slide guitar, cittern,
backup vocals

Tony Garnier - bass

Jim Keltner - drums

Disc 2 71:53

1. Forever Young (harmonic) 6:30
2. Summer Days 6:48
3. Sugar Baby 7:15
4. The Wicked Messenger (harmonic) 6:29
5. Rainy Day Women #12 & 35 8:04
6. Like A Rolling Stone 8:15
7. Honky With Me 8:20
8. Knockin' On Heaven's Door 5:20
9. All Along The Watchtower 6:18





Another twist in the long road from GC to the UK at London Arena tonight.

Contrary to many postings, I thought our man was tired and a little jaded at Birmingham on Friday, after rocking our socks off at Cardiff. Hardly surprising that he might be, since he's barely had a night off, and only then to enable them to travel way up to Tyneside.

Knowledgeable reports said he was also 'unrenergized' in London on Saturday. I wouldn't know since I missed that one. But I do know he played a really terrific set last night, his last for this tour. Verdicts overheard on the Docklands light rail system and the tube ranged from 'wasn't he great' to utter ravings about 'best gigs I've ever seen' and such like.

I Am The Man, Thomas was a foot-tapping, enthusiastic throat-clearer. And it was a relief NOT to get 'Times' at 2, replaced by a nice To Ramona, with Mr Campbell's mandolin as pleasant as always on this one. I slept thru MA, at 3, though I think it was quite a good version. But I woke up with a start when I saw said Campbell's folkie appear, and rejoiced loudly when they burst into a fabulous IF YOU SEE HER, SAY HELLO... a real high-light which, to use a tired phrase, was worth the admission price on its own. Even more so than Tomorrow is A Long Time in Birmingham the other night.

Mobile and Midnight followed [both fine] and then another high spot for me, a thumping, dirty Sutherstean Homeric Blues. An absolutely awe-inspiring Cry Achile then had everybody well and truly going (Bob's last verse, last-line 'cry a-~~ah~~-a-~~ah~~-a-~~ah~~' had to be his longest note for ages.) And then complete contrast with yet another personal favourite, a 'sweet' Mama You Been On My Mind with lots of soft terminal-~~o~~-vibrations in his voice. The greatest hits folkie were then enraptured when Hard Rain followed, and fair enough - it was a good version.

I was taken completely by surprise when a nice Forever Young appeared at no 11. But once again nearly everything was soon overshadowed by another re-~~re~~ Summer Days, with Charlie going better once again, closely followed by the rest of 'em. Sugar Baby slowed things down nicely - a very good version, I thought. Straight back up the curve again though, with a very solid Wicked Messenger, before as good a Rainy Day Woman as I've heard for a while ended a terrific set.

The encore was shortened to four, with two surprises: Like A Rolling Stone first up [mouth searching of the very-enthusiastic crowd again] and then no Blowin'. The abbreviated finale was probably reasonable enough. They'd played a marvellous hot set, with some great variations, it's the end of an arduous trek and they must be tired. It still amazes me that old Bob can still get himself off the canvass like he did tonight though. Knockered one night, and truly ripping into it the next. Long may it continue.
Phil Tovey