





Sat. 15th Nov, 2003, Wembley Arena, London, England

Disc 1 70:40

1. **Intro** 2,00
2. **Maggie's Farm** 5,10
3. **It's All Over Now, Baby Blue** 6,51
4. **Cry A While** 5,31
5. **Desolation Row** 8,19
6. **It's Alright, Ma (I'm Only Bleeding)** 7,38
7. **Boots Of Spanish Leather** 5,42
8. **Tweedle Dee & Tweedle Dum** 5,28
9. **Mr. Tambourine Man** 7,24
10. **Things Have Changed** 6,33
11. **Highway 61 Revisited** 6,39

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

Disc 2 77:54

1. **Every Grain Of Sand** 6,40
2. **Honest With Me** 6,54
3. **The Lonesome Death Of Hattie Carroll** 5,50
4. **Summer Days** 7,00
5. **Cat's In The Well** 4,32
6. **Like A Rolling Stone** 6,35
7. **All Along The Watchtower** 6,01
8. **Man In The Long Black Coat** 5,11
9. **Love Minus Zero/No Limit** 6,03
10. **Bye And Bye** 6,06
11. **Can't Wait** 5,12
12. **Easy Lovin'** 3,49

Bonus Tracks disc 2:

8. 20 nov. -03, Sheffield, England, Sheffield Arena
- 9-11. 21 nov. -03, Birmingham, England, NEC
12. 18 apr. -03, Dallas, Texas, Granada Theater



What a concert! How is it? It seems each time you listen to Bob he gets better and better. Bob's singing, attention to words and expression was terrific. Bob has sometimes seemed inscrutable on stage but not tonight as he cracked a huge smile and cracked those wonderfully dis-chord-ant chords in a smoking over-drive version of Watchtower. This was the finale to a miraculous night in which this incarnation of Bob Dylan and His Band showed they can take it all the way up and down the scale. Piano playing loud and clear – in fact I thought as we burst into another new-formed rousing Maggie 's Farm how good the sound was, each instrument and vocal clear in the mix. Being third row at Larry's feet (literally and metaphorically) it was a privilege to see the smiles and gestures and playing of Bob and the band as they inter-reacted. On the opposite side from Bob I was lucky to have a clear direct view and with the help of binoculars my old eyes were able to examine – almost like a specimen in a microscope, forgive me – Bob's face in action. As usual Bob's face was an absolute picture but it was also good to see the whole band as a unit. Bob's facial expression was a moving picture that spoke volumes augmenting the voice as – for just one example - he sung about the judge in the beautiful version of Hattie Carroll. Bob's vocals were spot on and a lot of effort went into the unique Dylanic delivery – masterful versions of Desolation Row and It's Alright Ma, I'm Only Bleedin. As intimated in the Expectingrain.com reviews of this tour so far (which it has been great fun to follow as the tour wends its way round Europe) this band is terrific – but the guy who suggested – far from the truth tonight –

Larry Campbell was on the way out must be in a different dimension. Freddy Koella and Larry Campbell complemented each other, taking turns to solo on a variety of different instruments – Freddy electric only, Larry also on acoustic and cittern (great to see electric and acoustic in combination again – how about some fiddle up north?). No guitar from Bob but plenty of extensive and exciting harp and super piano playing and "power chord" pounding – magic tinkling of the ivories while waiting for the band to get ready for Hattie Carroll. The thought struck me that Bob seemed proud of this band and the music as if he was joyously orchestrating them and proud of what they were doing with these, the songs with which Bob has blessed us. It would be invidious not to mention the solid and dependable, exciting and dynamic bedrock provided by Tony and George. However it is definitely Bob's songs that Bob and the band allow to speak for themselves. Exquisite Every Grain of Sand with Larry's twangy guitar evoking Duane Eddy and Glen Campbell's Galveston but building to perfection in a far far better song; but Freddy too interposed his personal take of a solo momentarily taking over proceedings to Bob's evident satisfaction – I think it was during this song but not for the only time. Indeed Bob seemed to give the band a particularly warm intro – starting with Larry if that means anything – and deservedly so, the band having contributed magnificently to a tour de force like a rolling orchestra hanging in the balance of a perfect finished symphony. Marvellous to hear this arrangement of Boots with Larry giving the song appropriately enough a sort of nautical flavour, again to Bob's apparent satisfaction and again



with a virtuoso performance from the whole band. As an aficionado I have always thought of Bob as a blues singer par excellence (and Paul Oliver's Story of the Blues agrees, having added Cry Awhile to bring the story up to date). One of the most prescient precursors of Dylan's electric sound and a great performance which blows me away each time I listen – to think it was recorded the year I was born 1952! – is Howlin Wolf's How Many More Years – so redolent of Bob's swagger and compassion ("I'd feel much better if you'd only understand"); Willie Johnson's stringent electric guitar is one of the striking elements of this song on top of Ike Turner's (?!) piano. This was just the sound which – along with so much more – came across to me as I listened to Summer Days (a song I had previously thought of more as rockabilly swing than blues swagger). "Thank you friends" said Bob. No – thank you Bob we say quite inadequately, please come again if you feel like it.

Jimmy Row