

Disc 1. 79.36

1. **Intro** 1.05
2. **Leopard-Skin Pill-Box Hat** 4.06 *w M. Knopfler*
3. **It's All Over Now, Baby Blue** 5.56 *w M. Knopfler **
4. **Things Have Changed** 5.16 *w M. Knopfler*
5. **Spirit On The Water** 6.29
6. **Honest With Me** 5.44 *
7. **Forgetful Heart** 4.02
8. **The Levee's Gonna Break** 8.09
9. **Man In The Long Black Coat** 3.52
10. **Highway 61 Revisited** 7.14
11. **Desolation Row** 9.28
12. **Thunder On The Mountain** 6.15
13. **Ballad Of A Thin Man** 5.49

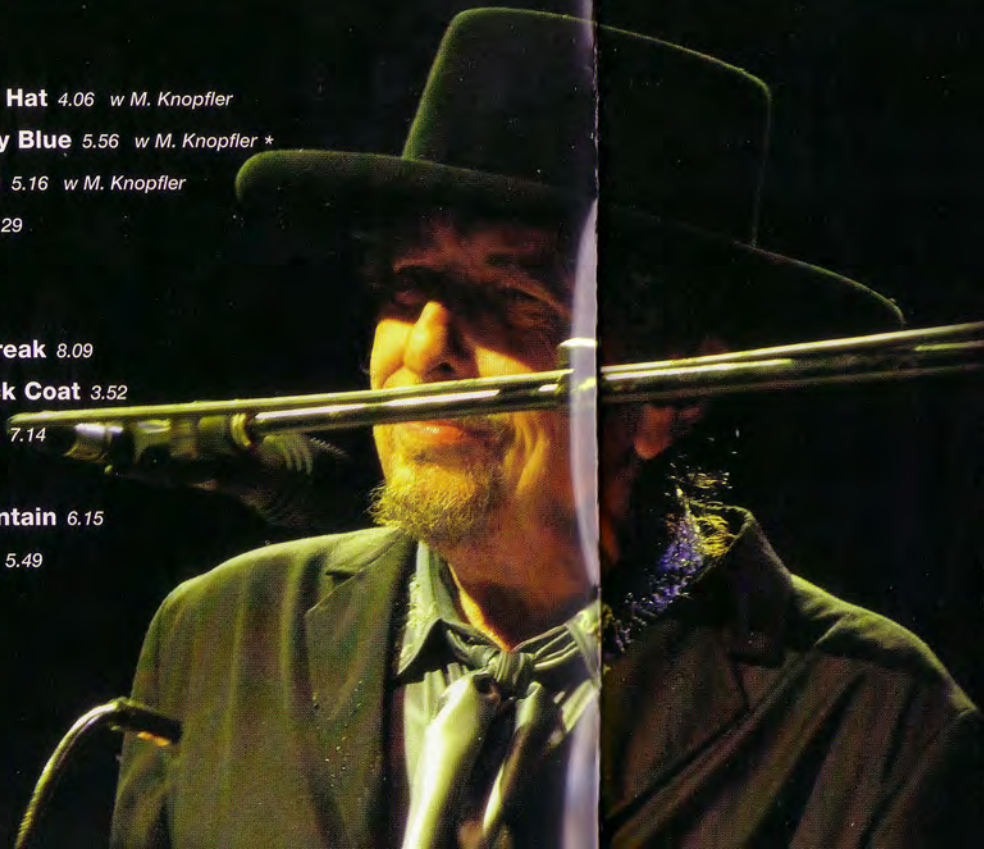
* *Bob on electric guitar*

Disc 2. 79.12

1. **All Along The Watchtower** 4.25
2. **Like A Rolling Stone** 6.05
3. **Forever Young** 5.51 *w M. Knopfler*
4. **Just Like Tom Thumb's Blues** 5.58
5. **Can't Wait** 5.19
6. **Workingman's Blues #2** 6.38
7. **Love Sick** 5.14
8. **Blowin' In The Wind** 4.54
9. **Rollin' And Tumblin'** 8.04
10. **Visions Of Johanna** 8.08
11. **Sugar Baby** 4.31
12. **Shooting Star** 4.20

Bonus Tracks Disc 2.

- 4.-5. 19 oct. 2011, Sportpaleis, Antwerp, Belgium
6. 20 oct. 2011, Ahoy, Rotterdam, Holland
7. 23 oct. 2011, König-Pilsener-Arena, Oberhausen, Germany
8. 26 oct. 2011, Olympiahalle, Munich, Germany
9. 31 oct. 2011, O2 World, Hamburg, Germany
- 10.-11. 6 nov. 2011, TUI Arena, Hannover, Germany
12. 13 oct, 2011, Motorpoint Arena, Cardiff, Wales



This is pretty much the Bob Dylan quarter here in the capital of the Land of Don't Look Back. The venue is just a mile or two away from the scene of Bob's last solo acoustic concert, choose between the final show at the Royal Albert Hall in May 1965 or the 12 song set performed in front of an audience at the BBC Television (White City) Studios a month later.

They can call this place what they like but to me it will forever be the Hammersmith Odeon. A large Art Deco former cinema, tonight all the ground floor seats were removed to allow standing, a set back balcony above. This is most definitely a No Big Screen Required venue. The old cinema floor provides a steep pitch, leveling out about 10 yards from the stage, giving a good chance of unobstructed sight of the performers. I enjoyed a great view, just 15 yards from the stage.

Starting just after nine o'clock the show got off to a flyer with a thumping Leopard Skin Pillbox Hat, played straight down the middle. Mark Knopfler was on stage for this and the next two numbers. Bob left his keyboard to pick up his guitar and sing a fine measured version of It's All Over Now Baby Blue centre stage. Knopfler adding some nice touches on guitar alongside Bob.

Things Have Changed was performed by Bob centre stage, picking up and the handheld microphone. He frequently returned it to the stand to strike poses or play a howling harmonica. Behind him the band delivered a pounding accompaniment with George Receli beating out the rhythm with brush sticks.

An album true version of Spirit On The Water followed with Dylan back behind his

keyboard. The audience dismissed Dylan's lyrical assertion that he might be over the hill and enjoyed his reference to having a "Whopping good time". A mellow counter point.

But let's face it you don't go to a Bob Dylan concert for a mellow experience. And so it was back to business as usual when Bob strapped on the electric guitar and launched into Honest With Me. As the volume was cranked up it was harder to hear all the vocals but the sentiment expressed in the refrain was reflected in the intense delivery of the song. Having seen Bob do a kind of rain dance when performing this number last month I preferred tonight's less manic version. This was to be the second and last time Bob played the guitar tonight. I had a good look at his finger movement up and down the fret board and the contribution he was making to the band's sound. He was playing strong guitar, not just going through the motions with a few chords.

Forgetful Heart was performed centre stage, Bob crooning into the handheld microphone and playing some nice bluesy harmonica. An album true version and the only song performed from his most recent Together Through Life album. This is closest we got to an acoustic number all night with just Stu Kimball playing an electric guitar. Some very nice violin from Donnie Herron.

After this the show motored along with Bob back behind the keyboard. The Levee's Gonna Break had a long improvised ending that Dylan and his musicians were enjoying us much as the audience. Lyrically I find this song repetitive but the groove of the beat made it work very well live tonight, all those short rhythmic bursts overlaying each other. Bob

piping in with his squeaky keyboard parts.

Bob was back at the handheld microphone for a mesmerizing and somehow almost jaunty performance of Long Black Coat. He seemed to particularly enjoy delivering the final lines about the ambiguous departure of the female subject of the song "She never said nothing, there was nothing she wrote, She's gone with a man in a long black coat."

At this point it should be said that Bob was pretty much wearing a long black coat tonight. Garbed in a three-quarter length black jacket/coat with four brass buttons, the top one left undone, over a blue shirt and blue neckerchief drawn together by a silver ring. On his jacket cuffs were more brass buttons and the occasional glimpse of his shirt sleeve revealed sparkling cufflinks. He wore black trousers with white piping vertical stripe on the outside of each leg and, of course, a hat, tonight's being light grey, with a small feather to one side. A stage dandy from head to toe. With that kit on you know you're in show business.

Highway 61 rocked and featured an extended improvised finale which worked well.

Bob remained behind the keyboard for a great performance of Desolation Row, omitting just two verses - those referring to Einstein, TS Elliot and Ezra Pound. (Celebrity obviously cuts little ice with Bob when he is downsizing his songs to ensure the show can finish before midnight.) When he got to the line "Have mercy on his soul" he threw out an extended open left hand. Unusually, the verses were more or less evenly delivered but with just enough variation to keep the song interesting and dynamic. Dylan made hardly any reference to his lyric sheets on his keyboard during the song or throughout the evening.

Bob may not talk much on stage but when the lights are down between songs he frequently has something to say to bass player Tony Garnier. What is there to talk about after all these years and shows? We will probably never find out. It is evident that Garnier holds the whole thing together on stage and loves playing. Charlie Sexton adds well to mix and was less over the top tonight with his stages moves.

Hereafter the show became a bit predictable for those who have seen it few times this tour. Thunder On The Mountain had Dylan bending his knees at the keyboard as it banged along. Ballard Of A Thin Man is great theatre, with its vocals echo, Bob working the stage, blasting away on his harmonica, and spitting out the lyrics with the handheld microphone like Mr Jones had pinched his car parking space only yesterday.

All Along The Watch Tower was OK but it was hard to hear Bob vocals. Like A Rolling Stone was the usual crowd pleaser with Bob staying in the same time as the audience for the chorus. The final song saw the return of Mark Knopfler to share verses of Forever Young with Dylan, finely performed by both.

All of this earned Mark a place in the take-a-bow lineup with Bob gesturing towards him and Mark gesturing back. Quite a contrast to the usual close, where Bob stands alongside his steadfast musicians without so much as a wave towards them. It was nice to see Knopfler give them and Bob a round of applause.

So a fine show tonight and all the more pleasing that eight of 15 songs came from the 70s or later, to give a more balanced representation of Bob's creative career.

Bob-cats pushed relentlessly forward against the bar at the front of the former Hammersmith Odeon, hats on their heads. Mark Knopfler was caressing liquid guitar solos from his Stratocaster. On Brothers In Arms, the notes flowed down his fretboard like drops of sonic quicksilver.

A random cross-section of the audience (i.e. two men standing next to me) told me their main motive for coming to see Bob was "He may not be back again". One of them said, "Once we came to listen to him. Now we come to be in his presence." There was plenty of presence tonight.

Bob and the band kicked off with Leopard Skin Pillbox Hat, with Mark Knopfler and Charlie crouching and strutting in gun-slinger guitar poses. It's All Over Now Baby Blue had a staccato vocal rhythm, with fluid guitar breaks from Knopfler holding things together. On Things Have Changed, Bob delivered high, keening harp solos, his notes cutting across Knopfler's guitar. George Recile played a racket at the end, banging the sides of the drums, churning up the rhythm.

Forgetful Heart was one of the highlights of the evening, a lovely, simple tune bouncing off Donnie's fiddle. Those haunting last words, "The door has closed forever more, If indeed there ever was a door" were delivered with a dying fall. One of my favourites, Man In The Long Black Coat, was enlivened by a slick, faster rhythm which suited the song. As Bob sang, "When she stopped him to ask if he wanted to dance, He had a face like a mask", a self-deprecating grin flitted across his face. All

evening there were a series of grins and frowns and little laughs, like micro-emotions scurrying over that face.

Another highlight was Desolation Row, delivered in waltz time, with practically every verse present and correct. Ballad of a Thin Man was done with great panache, electronic echoes giving extra bite to words like "lepers and crooks", Bob's voice positively caressing the lines "you're very well read, it's well known". There were only a few songs when his voice sounded like a hoarse bark, Honest With Me was one, and Thunder On The Mountain was another. All Along The Watchtower managed to sound both staccato and lyrical. Like A Rolling Stone was slow, stately and sorrowful, with no hint of derision in the vocal delivery.

Then there was a flurry on the stage and suddenly Mark Knopfler was back in the spotlight centre stage, beaming and waving to the audience, as they launched into Forever Young. Knopfler took over the vocal on the second verse, "May you grow up to be righteous..." with Knopfler and Charlie both injecting elegant guitar lines between the words, conjuring up memories of Robbie Robertson at The Last Waltz. On the third verse, there was slight confusion over who was singing, then Knopfler's voice rose up to take over the lead, and as he sang, "May you heart always be joyful, May your song always be sung", he lifted his arms and gestured towards Bob, and the audience roared with pleasure and devotion. It was a memorable ending.



Tony Garnier



Bob Dylan And His Band

Bob Dylan – Vocal, Keyboard, Electric Guitar, Harmonica

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

Stuart Kimball – Electric Guitar, Acoustic Guitar

Charlie Sexton – Electric Guitar

Tony Garnier – Electric Bass, Stand Up Bass

George Recile – Drums





This are carpet and wall decorations from HMV Hammersmith Apollo.

