



**BOB
DYLAN**

— *and* —
**HIS
BAND!**



Disc 1. 51.00

1. **Intro: Stu Kimball** 1.06
2. **Things Have Changed** 4.47
3. **Don't Think Twice, It's All Right** 4.58
4. **Highway 61 Revisited** 3.43
5. **Beyond Here Lies Nothin'** 4.04
6. **Full Moon Ande Empty Arms** 3.35
7. **High Water (For Charley Patton)** 4.19
8. **Melancholy Mood** 2.50
9. **Duquesne Whistle** 6.41
10. **Love Sick** 5.13
11. **Tangled Up In Blue** 5.48

Bonus Tracks Disc 2.

12. **29 June -16, Toledo Zoo Amphitheatre, Toledo, Ohio, U.S.A.**
- 13-14. **16 July -16, Thompson's Point, Portland, Maine, U.S.A.**
15. **13 Oct. -16, The Cosmopolitan of Las Vegas, The Chelsea, Las Vegas, Nevada U.S.A.**
16. **2017**

Disc 2. 79.45

1. **Pay In Blood** 4.27
2. **Standing In The Doorway** 5.36
3. **Scarlet Town** 5.33
4. **I Could Have Told You** 3.38
5. **Desolation Row** 8.35
6. **Soon After Midnight** 3.47
7. **All Or Nothing At All** 2.48
8. **Long And Wasted Years** 3.40
9. **Autumn Leaves** 3.09
10. **Blowin' In The Wind** 5.07
11. **Why Try To Change Me Now?** 3.23
12. **How Deep Is The Ocean** 3.14
13. **That Old Feeling** 3.15
14. **Stay With Me** 2.44
15. **Simple Twist Of Fate** 5.37
16. **Nobel Prize - Television News** 2.10





Bob Dylans guitar.





BOB DYLAN AND HIS BAND

Bob Dylan - *vocal, piano, harmonica*

Tony Garnier- *bass*

George Recile - *drums*

Stu Kimball - *acoustic guitar, electric guitar*

Charlie Sexton - *electric guitar*

Donnie Herron - *banjo, electric mandolin,
pedal steel, lap steel, violin*



BOB DYLAN'S TOUR OPENING in Stockholm, 1st of April 2017.

The Swedish Academy arrived in the afternoon at Stockholm Waterfront, loaded with champagne, medal and diploma for 2016 Nobel Prize winner in literature. This way he would be disturbed while concentrating the tour-opening show of 2017. We are talking about Bob Dylan, or Mount Everest, as Leonard Cohen said in a comparison, asked about the Nobel Prize. The Swedish Academy reports that Dylan spent a lot of time studying the back side of the medal. Imagine that – I guess he knows the back side of medals quite well. The Swedish Academy with friends and family also show up at the concert, they booked 2nd to 9th row in the middle.

Although both the Swedish press and the world press had the greatest focus on different misunderstandings about both the rules, about Dylan's perception of the Nobel Prize and the actual facts, the protagonist himself left all this unnoticed. His ability to provoke, even without saying or doing anything at all, is still unmatched.

Dylan comes to the stage wearing his finest Americana-broidered black-blue dress and white hat, reach for one of the four microphones (!) in the set up at the front of the stage. Unlike in Florida last fall, he adheres to this one throughout the whole concert. "Things Have Changed"

is the expected prologue, as it has been in recent years. Not only does it remind you of one of the prizes that have enjoyed Dylan the most, the Oscar for Best Song in 2001, but it is also becoming more and more appropriate in our time, where the basis for misanthropy is almost strengthened year by year. Fine versions of 'Don't think twice, it's alright' and 'Highway 61 Revisited', performed from the piano stool are warmly welcomed by the audience – no wonder, this is the songs "everybody" knows – certainly not to be taken for granted in recent years, which has mainly been characterized by songs from the last twenty years. The band is tight as always, Dylan sings well from the start with sophisticated energy although the program for the evening is identical to the list of songs from the the last shows in Florida, however, with a very honorable exception. Dylan is fond of 'Beyond Here Lies Nothing' and 'Duquesne Whistle', happy to show off his excellent band and himself as band leader. Smooth and lovely groove. 'Melancholy Mood' however, is the first song where the vocal performance really begins to lift to a new level. Then, about midway in concert, Dylan for the first time turns on all the six carburetors at the same time, in a beautiful and more quiet arrangement of 'Love Sick' than for a long time. His greatest song about lost love, according to himself. That's quite something.

From this point on we are present at a

brilliant concert, topped by the very surprising 'Standing In The Doorway', a stunningly beautiful song that has not been played live since 2005, included on the triple Grammy-winning 'Time Out of Mind' from 1997. We could hear a pin drop, but everyone instead holding their breath to get every syllable, every feeling performed. Very beautiful.

*"Yesterday everything was goin' too fast
Today it's movin' too slow
I got no place left to turn
I got nothin' left to burn"*

You can see it in the bending of the knees, in the sharp hand movements, and at the piano in the helium-filled left leg that rises with the energy of the concert, that the artist who says more than a thousand words, but no one between the songs, has a nice evening. The response from the audience is also steadily increasing. The pleasure of recognizing 'Tangled Up In Blue' is expected, the laughter of those who recognize the now well-established rewriting in the text the same. The suggestive percussions of 'Scarlet Town' gets the whole room swaying:

*"The music starts and the people sway
Everybody says, "Are you going my way?"
Uncle Tom still workin' for Uncle Bill
Scarlet Town is under the hill"*

Of the cover versions, like in the fall, "I Could Have Told You" is the highlight, it's in this song you best can see how Dylan works with breathing techniques to completely

bare his and the song's soul, and he does it masterfully. This is the only song from the new album, 'Triplicate', tonight, but it's a very good choice. Then it's 'Desolation Row', the stuff that Nobel Prize winners are made of. For me, however, it is not the words that's most impressive tonight, but a strange rough piano solo from Dylan's hands, almost played with the knuckles, attentively recognised by the band – I guess it would be difficult for any other pianist to dream up the same riff, but as often with Dylan he is characterized by surprising musicality, and emphasizes his own point in an old interview – that he plays all instruments primarily as rhythm instruments. I laugh, but it swings like ... 'Was that some kind of joke?' Dylan is also smiling. Dylan doo-wops himself through a nice 'Soon After Midnight' before effectively conquering the great Waterfront room once again with 'Long And Wasted Years', standing ovations is absolutely necessary, but again, not because of the words, but because of the delivery of them, not because of the content, but because of the shattering no-mercy- phrasing that no one can emulate, and which can't and never can be displayed on a printed page:

*"I wear dark glasses to cover my eyes
here are secrets in them I can't disguise
Come back baby
If I ever hurt your feelings
I apologize"*

Fabulous version! A quivering slow "Autumn Leaves" moves a silent Stockholm Waterfront, after that Dylan quickly disappears, as a shadow in the night, the audience wildly applauding. After a short break, the band returns to still standing ovations before the hope of 'Blowing In The Wind' fill the hall, unfortunately, just as appropriate as at the beginning of Dylan's career. The singer leaves the piano stool for the last time this evening and seals the evening's performance with 'Why Try To Change Me Now' – the message is shaped like a spoon:

"So let people wonder
 Let 'em laugh
 Let 'em frown
 You know I'll love you
 Till the moon's upside down
 Don't you remember
 I was always your clown
 Why try to change me now?"

A beautiful tour-opener, but I know that Dylan still has more than this to show us. I feel certain he will show us that in the following nights. Tomorrow maybe he will use the fourth microphone like a raised sword, like he did in Florida? And what about the unused electric guitar that was set up and ready?

Johnny Borgan

2017 TOUR

- 1/4 Stockholm, Sweden, Stockholm Waterfront
- 2/4 Stockholm, Sweden, Stockholm Waterfront
- 4/4 Oslo, Norway, Spektrum
- 6/4 Copenhagen, Denmark, Opera House
- 7/4 Copenhagen, Denmark, Opera House
- 9/4 Lund, Sweden, Sparbanken Skåne Arena
- 11/4 Hamburg, Germany, Barclaycard Arena
- 12/4 Lingen, Germany, Emslandhallen
- 13/4 Düsseldorf, Germany, Mitsubishi Electric Halle
- 16/4 Amsterdam, Netherl., Heineken Music Hall
- 17/4 Amsterdam, Netherl., Heineken Music Hall
- 18/4 Amsterdam, Netherl., Heineken Music Hall
- 20/4 Paris, France, Zenith Paris
- 21/4 Boulogne Billancourt, France, Seine Musicale
- 22/4 Esch-sur-Alzette, Luxembourg, Rockhal
- 24/4 Antwerp, Belgium, Lotto Arena
- 25/4 Frankfurt, Germany, Festhalle
- 26/4 Hannover, Germany, Swiss Life Hall
- 28/4 London, England, London Palladium
- 29/4 London, England, London Palladium
- 30/4 London, England, London Palladium
- 3/5 Cardiff, Wales, Motorpoint Arena
- 4/5 Bournemouth, England, Bournem. Int. Centre
- 5/5 Nottingham, England, Motorpoint Arena
- 7/5 Glasgow, Scotland, SECC Clyde Auditorium
- 8/5 Liverpool, England, Echo Arena
- 9/5 London, England, The SSE Arena, Wembley
- 11/5 Dublin, Ireland, 3Arena
- 13/6 Port Chester, New York, Capitol Theatre
- 14/6 Port Chester, New York, Capitol Theatre
- 15/6 Port Chester, New York, Capitol Theatre
- 17/6 Dover, Delaware, Firefly Music Festival
- 18/6 Wallingford, Connecticut, Toyota Presents Oakdale Theatre
- 20/6 Shelburne, Vermont, The Green at the Shelburne Museum, Canada

- 21/6 Providence, Rhode Island, Providence Performing Arts Center
- 23/6 Kingston, New York, Hutton Brickyards
- 24/6 Kingston, New York, Hutton Brickyards
- 25/6 Syracuse, New York, Lakeview Amphitheater
- 27/6 Kingston, Ontario, Rogers K-Rock Centre, CAN
- 29/6 Ottawa, Ontario, Canadian Tire Centre, CAN
- 30/6 Montreal, Quebec, Centre Bell, CAN
- 2/7 Barrie, Ontario, Molson Centre, CAN
- 4/7 Oshawa, Ontario, Tribute Comm., Centre, CAN
- 5/7 Toronto Ontario, Air Canada Centre, CAN
- 6/7 London Ontario, Budweiser Gardens, CAN
- 8/7 Detroit, Michigan, Outlaw Music Festival, Joe Louis Arena
- 9/7 Milwaukee, Wisconsin, Outlaw Music Festival, Summerfest
- 12/7 Winnipeg, Manitoba, MTS Centre, CAN
- 14/7 Saskatoon, Saskatchewan, SaskTel Centre, CAN
- 15/7 Moose Jaw, Saskatchewan, Mosaic Place, CAN
- 16/7 Calgary, Alberta, Southern Alberta Jubilee Auditorium, CAN
- 18/7 Medicine Hat, Alberta, CAN, CANCELLED
- 19/7 Edmonton, Alberta, Rogers Place, CAN
- 21/7 Dawson Creek, British Columbia, Encana Events Centre, CAN
- 22/7 Prince George, British Columbia, CN Centre, CAN
- 24/7 Kelowna, British Columbia, Prospera Place, CAN
- 25/7 Vancouver, British Columbia, Pepsi Live at Rogers Arena, CAN
- 27/7 Victoria, British Columbia, CAN, CANCELLED
- 13/10 Funner, California, Harrah's Resort SoCal
- 14/10 Las Vegas, Nevada, The Cosmopolitan Hotel and Casino
- 17/10 Salt Lake City, Utah, Eccles Theater
- 18/10 Salt Lake City, Utah, Eccles Theater
- 21/10 Denver, Colorado, 1st Bank Center
- 23/10 Omaha, Nebraska, CenturyLink Center
- 24/10 Ames, Iowa, Stephens Auditorium
- 25/10 Saint Paul, Minnesota, Xcel Energy Center
- 27/10 Chicago, Illinois, Wintrust Arena
- 28/10 Grand Rapids, Michigan, Van Andel Arena
- 29/10 Bloomington, Indiana, Indiana University Auditorium
- 1/11 Detroit, Michigan, Fox Theatre
- 3/11 Akron, Ohio, E.J. Thomas Hall
- 5/11 Columbus, Ohio, Palace Theatre
- 6/11 Pittsburgh, Pennsylvania, Heinz Hall
- 8/11 Uniondale, New York, Nassau Coliseum
- 10/11 Richmond, Virginia, Coliseum
- 11/11 Upper Darby, Pennsylvania, Tower Theatre
- 12/11 Upper Darby, Pennsylvania, Tower Theatre
- 14/11 Washington DC, The Anthem
- 16/11 Boston, Massachusetts, Agganis Arena
- 20/11 New York, New York, Beacon Theatre
- 21/11 New York, New York, Beacon Theatre
- 22/11 New York, New York, Beacon Theatre
- 24/11 New York, New York, Beacon Theatre
- 25/11 New York, New York, Beacon Theatre





13 Oct. 2016, The Cosmopolitan of Las Vegas, The Chelsea, Las Vegas, Nevada.