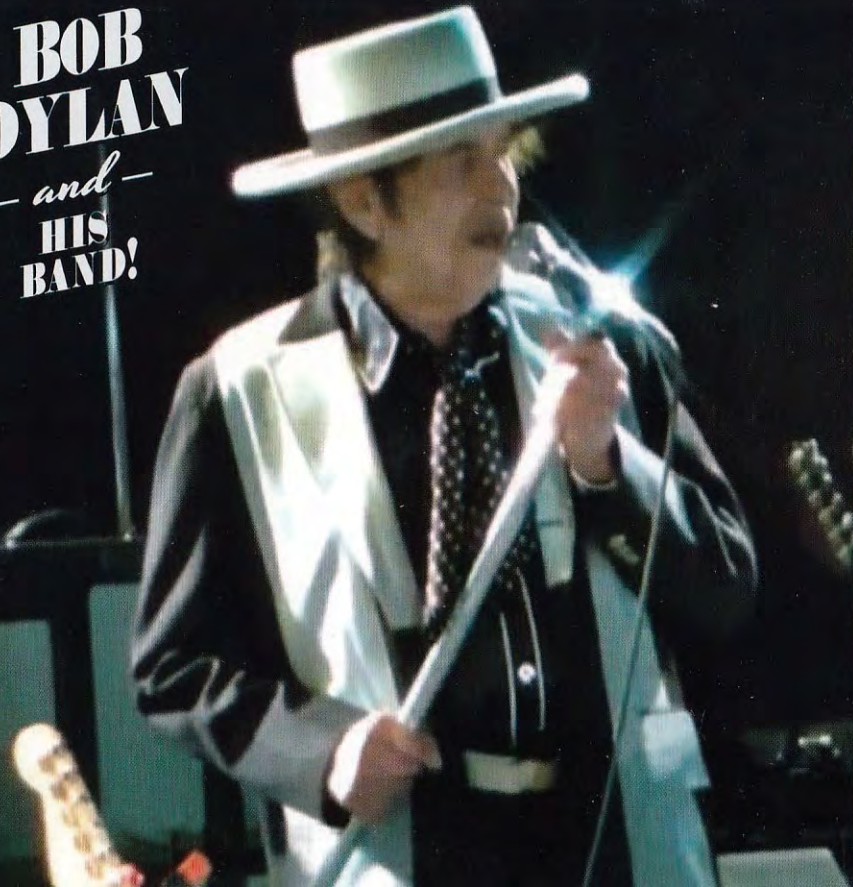




**BOB
DYLAN**

— and —
**HIS
BAND!**



Disc 1. 52.05

1. **Intro: Stu Kimball** 1.17
2. **Things Have Changed** 4.45
3. **To Ramona** 5.31
4. **Highway 61 Revisited** 3.44
5. **Beyond Here Lies Nothin'** 4.01
6. **Full Moon And Empty Arms** 3.20
7. **Early Roman Kings** 5.42
8. **Melancholy Mood** 2.49
9. **Duquesne Whistle** 6.14
10. **Love Sick** 5.10
11. **Tangled Up In Blue** 5.33



Disc 2. 78.15

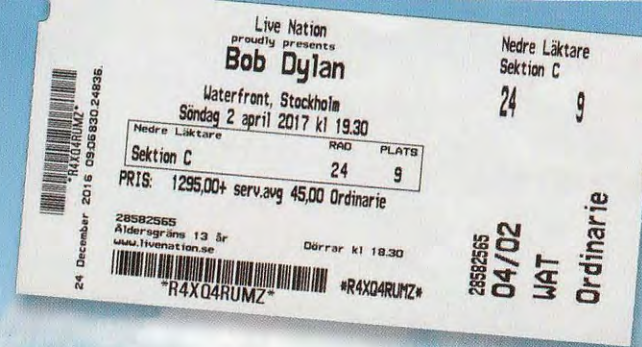
1. **Pay In Blood** 4.33
2. **Spirit On The Water** 6.31
3. **Scarlet Town** 5.31
4. **I Could Have Told You** 3.35
5. **Desolation Row** 7.36
6. **Soon After Midnight** 3.48
7. **That Old Black Magic** 2.50
8. **Long And Wasted Years** 3.41
9. **Autumn Leaves** 3.02
10. **Blowin' In The Wind** 5.10
11. **Why Try To Change Me Now?** 3.31
12. **This Nearly Was Mine** 2.43
13. **Summer Days** 5.49
14. **Make You Feel My Love** 3.49
15. **Once Upon A Time** 3.23

Bonus Tracks Disc 2.

12. **7 May -17, SECC Clyde Auditorium, Glasgow, Scotland**
13. **22 July -17, CN Centre, Prince George, B.C., Canada**
14. **12 July -17, MTS Centre, Winnipeg, Manitoba, Canada**
15. **22 July -17, CN Centre, Prince George, B.C., Canada**



Nobel Banquet at
the Stockholm City
Hall (Stockholms
Stadshus).



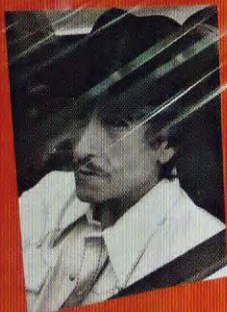
WATERFRONT





NOBELPRISET I
LITTERÄTUR 2016

BOB DYLAN



"För att ha skapat
nya poetiska uttryck
inom den stora
amerikanska
sångtraditionen."

DIAMETER

MONOPOLY



**BOB DYLAN IN STOCKHOLM,
2nd of April 2017.**

The first evening was definitely a beautiful concert. The groove and the fresh sound of the arrangement. The excitement was therefore on a high level before Sunday's concert.

We did not have to wait long to see changes. The band is hurrying in accompanied by Stu Kimball's guitar, and Dylan goes straight to the piano – What!!! To the piano?? Yes, but it's still 'Things Have Changed' – this time with Dylan standing at the piano, that's never happened before, not on this song, even though I've seen many things have changed through the years. Lots of energy and we realize something is going on. Right next to the next song – 'To Ramona' – What??? The first time since the beautiful flamenco version in Mainz and Tübingen a couple of years ago?

*"Everything passes,
everything changes,
just do what you think you should do!"*

Exactly!! Next up, 'Highway 61 Revisited', a Jerry Lee Lewis-rocker – it's the train coming. And then, the awesome blues groove that can only mean one thing, 'Early Roman Kings', marinated in the inspiration of Muddy Waters and Chess Studios:

'I ain't dead yet, my bell still rings!'

Great version! Up front of the stage, Dylan

takes on the fourth microphone, including the whole stand, lifts it up when he sings – yes – he bends his knees, twists and turns, finding breath to give us his optimal phrasing – Again 'Love Sick' so beautiful Energized. A great 'Tangled Up In Blue', but this time Bob chooses to hold on to the microphone stand over the harmonica – first show in many years completely without his great harmonica playing. A striking 'Spirit On The Water' is another change from Saturday, but a fine version and the audience on the toe.

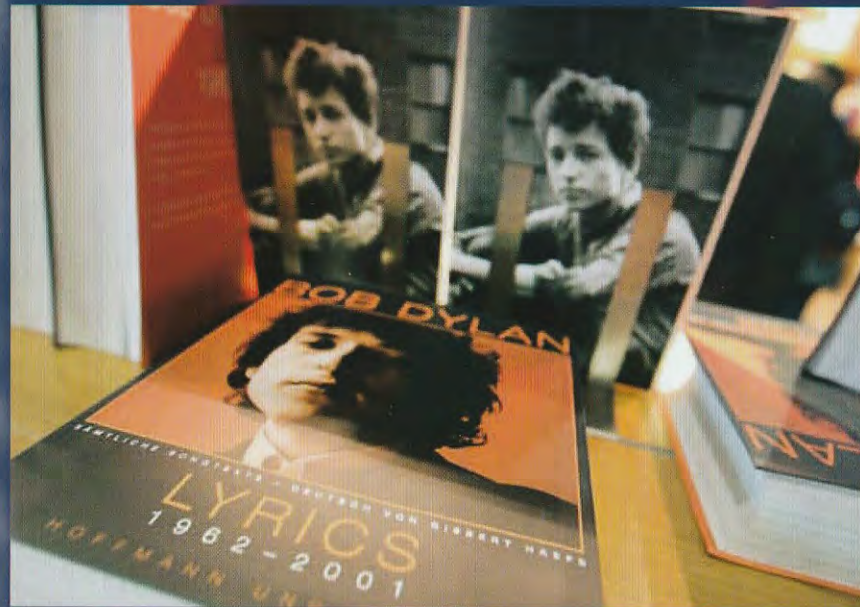
The biggest change, certainly the most surprising, and the obvious another highlight of the evening, is the fabulous swinging arrangement of 'That Old Black Magic'. This is a version that Frank Sinatra never did, this is the daring and cheerful Louis Prima-version that only the death-defying chooses – the same version as on 'Fallen Angels', but the evening's lively version is far beyond the album version in intensity, energy and humour – Dylan smiles and laughs, George Recile and Tony Garnier, the amazing rhythm couple has the time of their life, they are not losing sight of Dylan for a moment, it's like a contest in jazz chords, it swings, the audience boils and swings at a frenetic pace – perfect! After that, the concert continues as the night before, but the whole time with an elevated energy level, and with the microphone stand raised to battle. Wow! Seeing him use the microphone stand the same way in Florida,

I really wished this would happen, like it's releasing super powers. Perfect – and funny! Nevertheless – this is just the start of another tour – we are now looking forward to Oslo, Copenhagen, London Palladium and much more. Still excited about what is going to happen, including changes in the repertoire. As Dylan himself said a few years

ago: "This is the perfect time for anything to happen!"

Johnny Borgan

P.s. The second Stockholm concert was the first show without harmonica in years, and Dylan didn't use the harmonica for the rest of the Europe Tour 2017, neither in US Summer Tour. D.s.



WATERFRONT, STOCKHOLM

Dylan is in his best mood but stays silent.

There are some new songs but most importantly Bob Dylan is in his best mood even this evening. Who would believe that this artist should have one of his uncountable creative peaks at the age of 75? Once again this Saturday showed an inspired Bob Dylan and this evenings performance is equally playfull and inspired. This night he delivers four new songs and that might have to do with the possibility that quite a few fans attends both concerts this weekend.

The Sunday audience gets "To Ramona", a 53 year old waltz, this night with the whole band unlike on the album "Another side of Bob Dylan". The artist also delivers "Early Roman Kings", a Muddy Waters heavy gangster blues from the "Tempest" album, often played lately but this night it rolls out fat and nice with the excellent Charlie Sexton on a Les Paul-guitar.

Furthermore we're offered "Spirit on the water" from "Modern times", another live favorite from Dylans later era, soft-jazz inspired and well fit into the shows Frank Sinatra tunes.

Last but not least Dylan plays "That old black magic" from one of the latest album "Fallen angels". It's a jazzy beat from the 40's with a kind of giggling feeling, if it's possible with this artist, which on the other hand is very entertaining this night, taking more

dancing steps than I've ever seen before and in numerous songs poses like a rockstar with the microphone stand like Elvis.

On the other hand there is not one word coming over his lips this evening either. But there's no doubt that the man in the white hat is burning, still after 55 years.

Although the theme in this show is in many ways dark, with sentimental Sinatra songs nicely put together with his own tunes based on the matters of the perishability of life and love, we have here an artist so full of energy and love for what he does and still sings very well and forceful surrounded with a delicate band who knows him very well. Tony Garnier make a soft, sensible double bass groove and with Donnie Herron on tasteful pedal steel and the guitarists Charlie Sexton and Stu Kimball in perfect harmony, and how George Recile's drum beat are amazing, very sensitive. I don't think there's any other band sounding like this, throwing themselves seamlessly between contagious mid time war groove in "Duquesne whistle" and shattering darkness of the 90's in "Love sick".

The main character himself, 76 years in just under two months, doesn't seem to have any plans to ending his "Never ending tour". And why should he? With the quality of this weekends shows and Dylan's delicate piano, filled with blues and his singing, wonderfully with a profound feeling and intensity, it's very good.



Bob Dylan 1963.



BOB DYLAN AND HIS BAND

Bob Dylan - *vocal, piano*

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*