



Disc 1. 57.25

1. **Intro:** *Ludwig van Beethoven, Symphony No. 9.*
Conductor, H. von Karajan, Rec. 1962. 0.52
2. **Watching The River Flow** (*Bob w. Electric Guitar*) 6.44
3. **Most Likely You Go Your Way (and I'll Go Mine)** 4.45
4. **I Contain Multitudes** 4.48
5. **False Prophet** (*Bob w. Electric Guitar*) 8.16
6. **When I Paint My Master Piece** 4.33
7. **Black Rider** 3.55
8. **I'll Be Your Baby Tonight** 3.53
9. **My Own Version Of You** 7.07
10. **Crossing The Rubicon** 7.04
11. **To Be Alone With You** 3.33

Disc 2. 67.30

1. **Intro** 0.26
2. **Key West (Philosopher Pirate)** 8.19
3. **Gotta Serve Somebody** 6.41
4. **I've Made Up My Mind To Give Myself To You** 5.39
5. **Melancholy Mood** 2.37
6. **Mother Of Muses** 5.57
7. **Piano Improvisation** 0.39
8. **Goodbye Jimmy Reed** 5.59
9. **Band Introduction** 0.54
10. **Every Grain Of Sand** 5.34
11. **Thanks The Audience** 0.20
12. **Key West (Philosopher Pirate)** (*Ext. version*) 12.07
13. **Introduction Band** 0.49
14. **Friend Of The Devil** (*Bob w. Electric Guitar*) 6.18

Bonus Tracks Disc 2.

12. 27 Jun. 2022, Hayden Homes Amphitheater, Bend, Oregon, U.S.A.
- 13.-14. 14 Jun. 2022, Pantages Theatre, Los Angeles, California, U.S.A.



I just got "home" (where I am resting my head) from the concert and have not had a chance to read this thread yet, so I will offer my comments but I will not be able to engage with what anyone else may have said.

I saw the show a couple nights ago in Kennewick. I did not write anything about it because, frankly, I found it a bit plodding. "Key West" and "I've Made Up My Mind to Give Myself to You" were good in Kennewick, and Dylan was staying locked in singing, but most of the arrangements were inferior to the album versions, especially "False Prophet" and "Goodbye Jimmy Reed."

Tonight in Portland was totally different. Dylan was the musical force driving this band with his piano playing ... that is where his attention was focused. I am sure others have mentioned that the concert began with Dylan playing an electric guitar solo on "Watching the River Flow." His back was to the audience and the spotlights were not turned on yet, so Dylan and the other five players were silhouetted in black. It actually looked great. And the solo was very good. I had to look to make sure that Bob Britt and Doug Lancio were not playing it. Frankly, I was surprised at how good his soloing was.

He also picked up the guitar and soloed during "False Prophet," which was a piece of work. Let me tell you, "False Prophet" was a high wire act the whole

way through. Dylan was on the precipice of not remembering the lines to some verses many times. Usually he got it just before it he would have missed the chance. Sometimes he did not remember. He got up and played another terrific bluesy solo with his back turned to the audience. Then he walked to the piano and sat down and sang and played more guitar while sitting at the piano bench ... only a tuft of hair visible from the top of the upright. I loved this version of the song ... but it was, as I said, a high wire act with it always on the edge of going off the rails. It also seemed to last forever. This was a hallmark of a few of the songs tonight ... I didn't have my phone (my only timepiece) so I don't know how long they went, but they seemed long. I was riveted.

Because Dylan's attention was on the piano, most of his vocals consisted of him reciting the lyrics. When he tried to *sing*, he sounded great. This took place on "False Prophet" in places, in "Gotta Serve Somebody," in "Black Rider," in "I'll Be Your Baby Tonight" (one of the best versions I have heard from recent years), and "I've Made Up My Mind to Give Myself to You." But, honestly, it was intermittent whether or not he would really try to sing. Most of the time he was reciting the lyrics. When he sang "I go where only the lonely can go" in "False Prophet," his voice was perfect ... he went high. It is the best line that I

have heard him sing in years. Just that line transported me.

In "Black Rider," toward the end, for a couple verses Britt, Lancio, and Herron stopped playing so that it was just Dylan playing piano and singing with Garner playing bass and Drayton playing drums. It was terrific and really allowed Dylan's voice to shine. He did not do this in Kennewick.

I have already mentioned what an exceptional version of "I'll Be Your Baby Tonight" Dylan performed. It is just fantastic from beginning to end, with great singing from Dylan. Toward the end of the song, Dylan stopped playing the piano and started clapping out a rhythm into the microphone. This went on for long enough that the audience tried to clap along, but the rhythm he was clapping was not completely straightforward and the audience participation petered out because the group could not follow. It felt simultaneously like Dylan was "in the spirit" and clapping along spontaneously and, also, perhaps sending a message to the drummer, Charley Drayton, about the rhythm of the song. Although, to my ears, Drayton's rhythm was fine and working well with this version of the song. I had never seen Dylan clap into the microphone before during one of the shows I attended.

Unlike in Kennewick, "Gotta Serve Somebody" began with Dylan singing the first half dozen verses with minimum

accompaniment ... almost acapella. He sounded great. The song sounded soulful in a way I had not heard in years. Then, the band kicked in and it was just terrific. So much better than in Kennewick or any of the versions I have heard from 2019 and 2021 or earlier this year.

Dylan reminded me of Thelonius Monk tonight. He would get up from the piano, wander around, maybe pick up the guitar (which was laying upon an amp in the back between Bob Britt and Doug Lancio), maybe wander to the center mic, maybe go over and talk to Tony Garnier, then wander back to the piano. Maybe stand, maybe sit. And then he would plunk away an interesting melody or counter melody, or hit some chords, and all the other musicians were locked on him and would key off of him. This was a man who does not care at all what others are thinking and does not give a fig for convention and his following the impulses of the moment. Musically, he knows what he is doing.

He did struggle with remembering the beginnings to verses tonight, far more than in Kennewick and more than I have heard from recordings from earlier in the year or from 2021. But, the show was so fresh and the music was so unexpected and the arrangements so interesting, that I didn't care at all.

It was obvious that Dylan was fully in the moment and he was determined to break

Bob Dylan And His Band

Bob Dylan - vocal, piano, harmonica, electric guitar

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

Bob Britt - electric guitar, aco. guitar

Doug Lancio - electric guitar

Tony Garnier - bass

Charley Drayton - drums

AS0531
360626896
Osborne,
LEVEL ORCH
SECTION H
ROW A
SEAT 3
05/27/2022

PC9603abor PRE Presale
PRICE \$138.00 CONV FEE \$17.00
FAC FEE \$0.00

LIVE NATION PRESENTS
BOB DYLAN
ROUGH AND ROWDY WAYS TOUR
SCHWITZER CONCERT HALL
1037 SW BROADWAY
TUESDAY, MAY 31, 2022 8:00PM

LEV	SECT	ROW	SEAT	ENTRY	PRICE
ORCH	H	A	3	2	\$138.00

AS0531
Presale
360626896
LEVEL ORCH
SECTION H
ROW A
SEAT 3
PRICE \$138.00

34280680717286

TicketsWest



convention and drag everyone along with him. It felt like anything could happen at any time.

Concerning "BobTalk," Dylan introduced Lancio as "on the Fender" when introducing each of the band members. He said "Well, thank you everybody" after a number of songs, a few more times than in Kennewick. Once he said, "You all are a nice audience" or something close to that.

Honestly, I was very much surprised at this show. I didn't know it would be so different from what I experienced in Kennewick and it certainly has me excited for the others shows that I will be seeing on this tour.

by Daniel Mackay

Been a follower since '62, haven't missed a show, paid attention to every album and every song. Retired DJ '56-97. Still a fan but not too comfortable talking about this artist with others, especially "fans". So here's a quick review of tonight's show: The Arlene Schnitzer is a comfortable old time up scale venue and this was a comfortable Bob Dylan show. Nothing actually rough or rowdy to shake or rattle anybody. The vibe was friendly, down to earth. Had just enough surprise and delight tossed in the mix to keep the ho hum crew awake. A thrill to see the silhouette shadow strap on the electric right off. Mostly it was at the piano where it's always something new going on.

A few WTF's and several Oh wow's. The show really kicks in about the 4th song usually and tonight this was False Prophet. Everything rose then on. Sometimes you'll hear a sparse and open arrangement for the lyrics to linger and shine where they used to whiz by. My favorite versions of these songs are on the album but in all this repetition no need to get dull or static and Bob never is. The crowd is really focused. And these songs are fabulous works however ordinarily conveyed in familiar language and sounds. Nothing like it anywhere. Someone commented on how relaxed this Dylan was on stage these days. True. Could be because he's an accomplished painter, check the exhibitions, and painters, like contemplatives, or nuclear physicists, loading plutonium, do their best, and most powerful work, nice and easy. Probably learned from Mr. Frank. Me and my wife sure like the phone stash bag, and all the chatter that goes with it, closed up, in the bag, making a much improved concert scene. Dylan is still amazing. Vibrant. Meaningful. Carrying that torch for all of us clear to the end.

by David Harper

Last night's Portland show was impeccable. Great venue, clear strong vocals, tight arrangements and, of course, great band. I went by myself and was seated next to a wonderful young man from Denmark, a

singer-songwriter himself, a keen Bob Dylan fan, but had never had the opportunity to see him perform live before. He was moved and almost overwhelmed by the moment. It was hard not to get caught up in the moment with him. And for good reason! I can't imagine the show being any better.

The setlist was stable, of course; the only new wrinkle was that while the band was warming up by playing the intro to Watching the River Flow, Bob ambled back to the rear of the stage, but still at the center, and strapped on an electric guitar! Yeo, first time in how long? He played very solidly along with the Intro. After returning to his place at the upright piano and launching the vocals, he drifted back to the guitar, strapped it on again and played an impressive solo! It was so unexpected! The crowd appreciated it and seemed to thoroughly enjoy the entire show. Understandably! It was excellent from top to bottom. I had heard a little bit of the new arrangement for Key West and was skeptical but in live performance, it was outstanding! The vocals were strong and clear throughout the night making it one of the best shows I have ever seen!

by Ron Loftus

Portland May 30th. Kennewick to Portland was an easy ride. The landscape was gorgeous. We followed the Columbus river most of the time. Slithering through the

gorge. My couchsurfing host is living in the suburb on Alberta street. I'm impressed by the "hippy" style surrounding. The house is three storeys high and shared by 6 young people. First thing we did was to take a walk on Alberta street. First thing I did was to take photos of the murals

May 31st. We go to "just Bob" for a cup of coffee. The rest of the morning is quiet. I found books to read. We drive to Portland, downtown, by 2pm. We want a parking place by the Arlene Schnitzer Concert Hall. Nothing is happening, yet Another cup of coffee and four hours later ... the Bobby bus pulls in. Time to get a ticket. It's sold out show. But I learned that a miracle can happen any time, any way. Stephanie gets a free ticket rapidly. I sell a print for 20\$ and a gentleman sells me a paper ticket for ... 20\$. I get in, sneaking in my phone I am on the balcony. My good Samaritan had another spare ticket he didn't sell. So the seat on my left is empty. The seat on my right will be also, most of the show.

I'm sure the show started on time. Bob, in the dark, goes straight to the back of the stage, between Bob Britt and Doug Lancio. He picks up an electric guitar and straps it around his neck and ... starts playing. Woah! The sound is clear and loud. I'm not sure if the two other guitars are playing along? Turning his back to the public and in total darkness the intro of "watching the river flow" will go on forever

before finally Bob drops the guitar and moves to the piano. The Fans who realize how special this is start clapping. I do. The first few lyrics are inaudible but the mic will be adjusted quickly. There is a round of applause and Bob says "thank you" before rapidly starting "Most likely". "I contain multitudes" is at the piano and not center stage as for the two shows in Spokane and Kennewick. "False prophet" starts at the piano and towards the end Bob trots to his guitar, straps it around his neck and begins a fantastic solo, turning his back to the public. woah! He doesn't drop the guitar but carries it with him to the piano, still plugged and starts "When I paint my Masterpiece" half guitar, half piano for a while. It's surrealistic, as if it's another Bob Dylan, another show! Few times he signals Bob Britt to slow down or play soft on his guitar so Bob could solo on the piano and almost sings a capella. "Black rider" is center stage with Bob holding the entire mic pole in his right hand and balancing it as if he is in his twenties "I'll be your Baby tonight" is also surprising when Bob stops playing the piano and claps his hands in rhythm. I start clapping and few folks also. "My own version of you" is great but nothing will surpass "Crossing the Rubicon" almost a capella and so powerful! My highlight for this really special show in Portland. "Serve somebody" starts totally a capella for three verses then the Band joins and Bob

repeats the first verse – "you may be an ambassador to England or France ..." No Rock and roll at all but more bluesy style. Good for a change "I've made up my mind to give myself to you" at the piano and not center stage. But "Melancholy mood" will be center. The least powerful of that night. "Mother of muses" still ... flat "Jimmy Reed" was a total new arrangement. Again more bluesy than Rocky! And a cappella for most of the song. Bob signaling Bob Britt ... to take it easy For the presentation Bob jokes again about Doug Lancio's guitar. A stratocaster or not??? "Every grain of sand" sounds ... normal after all the surprises! What a show!

And no rehearsal as I'm sure Bob arrives at the venue at 6pm, way after the Band had been tasting the sound! The lyrics might have been partly forgotten, partly rewritten but the focus was on the music tonight. Bob had no intention to read the ... partitions Improvisation is the word for tonight show. At some point Bob Britt was confused, focusing hard on Bob's fingering at the piano. What a day! And what a night!

I'm out selling my prints and Bobcats comment on the show with enthusiasm. That show worth all the pain we had figuring out a ticket or a room ... Thank you Bobby to always be a surprise! You certainly contain ... multitudes. We are going to Seattle with high expectations.

by Laurette Maillet



