



Disc 1. 75.30

1. **Intro: Al Santos** 0.08
2. **Duncan And Brady** \* 3.02
3. **To Ramona** \* 5.21
4. **Desolation Row** \* 8.05
5. **The Ballad Of Frankie Lee And Judas Priest** \* 5.37
6. **Tangled Up In Blue** \* 8.16
7. **Searching For A Soldier's Grave** (song by Johnnie Wright, Jim Anglin, Jack Anglin and was sold the copyrights to Roy Acuff) 2.44
8. **Country Pie** 2.32
9. **Positively 4th Street** 6.56
10. **Tombstone Blues** 5.37
11. **She Belongs To Me** 5.11
12. **The Wicked Messenger** 3.41
13. **Dylan Introducing The Band** 0.38
14. **Leopard-Skin Pill-Box Hat** 5.34
15. **Things Have Changed** 5.38

Disc 2. 77.05

1. **Like A Rolling Stone** 6.48
2. **It Ain't Me, Babe** \* 7.48
3. **Highway 61 Revisited** 5.35
4. **Blowin' In The Wind** \* 4.47
5. **It Takes A Lot To Laugh, It Takes A Train To Cry** 5.13
6. **Born In Time** 4.55
7. **Joey** 7.22
8. **I Threw It All Away** 5.13
9. **Blue Bonnet Girl** \* (song by Glenn Spencer) 3.14
10. **Chimes Of Freedom** \* 6.03
11. **God Knows** 4.07
12. **10,000 Men** 5.34
13. **The Man In Me** (early show) 4.32

\* (Dylan on acoustic guitar)

Bonus Tracks Disc 2.

5. **16 June 2000, Portland Meadows, Portland, Oregon, U.S.A.**
6. **7 July 2000, Sandstone Amphitheatre, Bonner Springs, Kansas, U.S.A.**
7. **12 July 2000, The Mark Of The Quad Cities, Moline, Illinois, U.S.A.**
- 8-9. **1 November 2000, Indiana University, I.U. Auditorium, Bloomington, Indiana, U.S.A.**
10. **4 November 2000, Miami University, John D. Millett Hall, Oxford, Ohio, U.S.A.**
11. **11 November 2000, Paul E. Tsongas Arena, Lowell, Massachusetts, U.S.A.**
12. **12 November 2000, University Of Rhode Island, Keaney Gymnasium, Kingston, Rhode Island, U.S.A.**
13. **18 November 2000, Tropical Hotel & Casino Showroom, Atlantic City, U.S.A.**

Bob Dylan And His Band

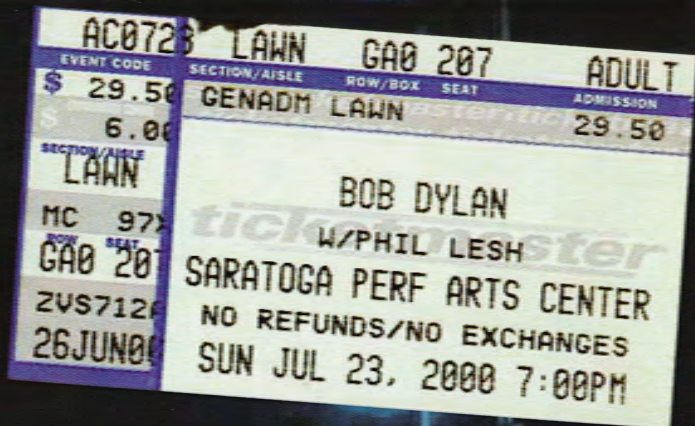
Bob Dylan - vocal, harmonica, electric guitar, aco. guitar

Tony Garnier - bass, tambourine

David Kemper - drums

Charlie Sexton - electric guitar, aco. guitar, dobro, vocal

Larry Campbell - electric guitar, aco. guitar, pedal steel, lap steel,  
violin, mandolin, bouzouki, vocal



**SARATOGA SPRINGS, 23rd July 2000**  
**B. Dylan 7:00 PM · P. Lesh 9:30 PM**

**Saratoga was an outstanding show.** The packed audience at SPAC were loose and enthusiastic, totally into Dylan, and the band fed happily from the positive energy. SPAC is in a beautiful, wooded and rustic setting, with a two tiered amphitheater followed by an expansive lawn. Occasionally I looked up at the balcony from our decent seats below and was psyched to see hundreds of tie-died teenagers getting in to Dylan, every song greeted by thunderous applause from the multi-generational audience. In contrast to Saturday night's show in Mass., the guitarists were given more free range and they showed why they have earned their roles in the touring band. Larry Campbell provided subtle and complex support on multiple instruments and Charlie Sexton was huge on his many leads, particularly a ripping jam on "Highway '61". All three guitars exchanged inspired improvisations on numerous tunes. Tony Garnier, as always, provided the underling groove, this night wearing a cool purple suit. However, Mr. Dylan's vocals were the most impressive element of the evening. He hit high notes that I (small minded) had thought lost to him long ago and sang with amazing clarity and grace. The acoustic set, while offering no surprises based on

the past few evenings, was full of energy and movement. "To Ramona" was far more impressive to my ears than it had been in Canandaigua, with a clear delivery and sweet playing from Larry on the mandolin. "Desolation Row" was brilliant! The country tinged version keeps the clear vocal rolling with great, mellow jams weaving into the clearly delivered vocal epic. "Frankie Lee and Judas Priest" was a gem again tonight. Great vocal execution The audience dug everything with the loudest applause I have heard in a long time following each song, particularly at the end of the show in hopes of a final encore after his already impressive seventeenth song (compared to his last two East Coast tours), but this was not to be. Other personal highlights: "Country Pie." I love the sound of this tune. Upbeat, bright, animated, as is the general feel of this tour. The band looked pleased and Bob was full of smiles and bows and nods of the head to the appreciative, hopping crowd. "Positively 4th Street" was slow and contemplative. The more familiar lines were greeted by attempted sing alongs and rousing hoots and howls. We were treated to "Tombstone Blues" for the second time in three nights. Rocking blues, which is all I could ever ask for. My wife asked me what songs I would like to hear as we drove through the hills of Southern Vermont on our way to the show. The funny thing is, I don't think she's ever

asked me this before, although I always think about it. Anyway, my wish came true with a nice version of "She Belongs to Me," my first "favorite" Bob Dylan song. "The Wicked Messenger" was once again, to use someone else's words, Wicked. Bob blew hard rocking harp to the awesome lead work exchanged between Larry and Charlie. "It Ain't Me, Babe." (As a side note, I think I was confused in the Canandaigua-review when I mentioned harmonizing from this song on last year's tour; I didn't hear it at all last year). Once again, a subtle delivery with a focus on fine vocals. As opposed to the near whisper of a few nights ago, some of the lines were sung with impressive force, the band holding back during what seems like a perfect time to bust out some heavy beats during the chorus, instead maintaining its steady, hypnotic rhythm. Tonight, this control worked with precision as Dylan put away his guitar, grabbed his harmonica, and slowly built to the rousing beat we had been anticipating. Wonderful performance. "Highway '61," featured the most inspired vocal force of the evening. Here, his voice reached for high notes and stabbed low notes with beautiful control, nary a sign of a crack in the many varied tones that he achieved. Sure I'm biased, but this was startling. Sexton's blistering blues offered the perfect accompaniment. While I'm not sure that anything will ever

bump my favorite show from its spot in my memory (12/10/95), for reasons probably arbitrary and more romantic as time goes by, this one certainly ranks among the best.  
*by Alex Lehmann*

**I always read** the reviews here when the tour is too far from where I live - makes me feel like I've seen the show - so I thought I should contribute one. I traveled from NYC to Saratoga to see Bob - camped out at Moreau Lake State Park, where there were a lot of other fans in town for the show. And what a show we saw! The venue is in a very pretty park. Because I was hanging out there early playing tennis, I was lucky enough to hear the sound checks! Phil played for almost two hours, and then Bob and the band sound checked around five. They played a lot of country influenced instrumentals (complete with what sounded like violin), part of an "Oh Babe it Ain't No Lie," and an excellent Chuck Berry style rave up that was stopped a few bars in and restarted at twice the speed. There was also a sort of joke, "Charlie's got a new toy, actually it's an old one; it's even older than his guitar tech. That guitar tech is old - he's got to be the oldest guitar tech in the world." No indication of what the toy was though as we could only hear them! We also heard him lay down the gauntlet for the evening with the declaration, "I've seen a lot of good

shows here, I tell you, yes I have." One of the other band members replied back to him, "Have you?" and the affirmation came back, "Yes, I have, I sure have." It felt like eavesdropping on a lot of fun, especially since they checked at half the volume Phil did, but it was also something like a warm up for the many fans who were lying on the grass outside the stadium listening and looking up at the beautiful clouds amidst the pine trees. What a gorgeous afternoon. The show was really packed, and Duncan and Brady was a good opener, but for me the second song really moved everything into high gear - To Ramona felt like an old-fashioned waltz in a ballroom, and even Bob was dancing to it, swaying back and forth. I'd been hoping beyond hope to hear Desolation Row live and was not disappointed - it was beautiful, clear and fun and the music felt like the whole spirit of the place was being pushed higher and higher. The people around me finally got up for Tangled Up in Blue (as usual); why do people wait until the fifth song in to finally give Bob and the band some love? The musicians put out such strong energy it seems only polite to try to give some back to them by dancing and having a good time. Anyway, I don't wait for everyone else,



because it would be impossible not to dance to Bob (sorry to all you fogeys who want everyone to sit down when you don't recognize the song). We got a fantastic extended harp solo, and Tangled really rocked. Soldier's Grave was interesting, but Country Pie was amazing - I love it on the album, but it was even better live, just a rock out jam. Bob had some great guitar solos throughout the night - I realized during this show that the reason why some people rag on his guitar playing is because he doesn't play standard licks. He takes chances with the phrasing, even during his solos, sometimes coming in during a measure rather than toward the beginning of it like most rock guitarists do. He played a lot of lower note riffs tonight and it really fit the whole fifties rock feel that underlines a lot of the songs. Positively 4th Street, and especially It Ain't Me Babe (later during encores) seemed reworked - lots of people didn't recognize them. Both were excellent, as were all the other songs in the set. The standards had tons of rocking energy with some heavy hitting drums, and we got a total of three (three!!) harp breaks. I could swear he changed the lyric to Things Have Changed saying something like "I'm not Jim Carrey, I'm out of range, I used to

care but...things have changed." He was really in a silly mood, sort of hopping up and down as he went back to change guitars, definitely enjoying himself and the crowd. He even primped during the formations! All in all an amazing set, a great time and a glowing feeling 24 hours later. I'm so happy he's out with such a good band, playing so often. Looking forward to my next two shows (Jones Beach and Stanhope).

by Jeanne Davis

**No play-by-play here.** Just an some observations. I haven't seen Dylan live since 1988, and what I witnessed was a man reborn. A man filled with confidence and renewed faith in his audience, his talent, and his music. Dylan may not put out music comparable to his golden era anymore, but he is out doing it live every night; showing his audience what is and what isn't rock-n-roll. He is reminding us all that it's not hit songs, record companies, and a hip image. It's about the music. It's about getting up there on stage and pounding it out with your comrades. Twisting the audiences ear giving it new insights to old songs with new melodies and new vigor. I witnessed a survivor unlike Hank Williams, unlike Janis Joplin. You may not like the whole ride, but there are times when the view is just breathtaking. This was one of them!!!

by Doug Hatler

**Bob Dylan and Phil Lesh** Goin Down the Road On Tour Forever Bob Dylan opened his set playing an acoustic guitar and didn't pick up his electric until Country Pie, the seventh tune. I scanned the previous weeks set lists and this much acoustic playing is more than usual. In my opinion he was trying to be more mellow or balladic if you will. Even on some of the tunes where you expect and usually hear his band get loud, they stayed soft, playing with a quiet dynamic that allowed Dylan to sing a little more soulfully on 'Desolation Row' and a lot more emotionally on 'Tangled up in Blue'. His renderings of 'Duncan and Brady', 'To Ramona', and 'Searching for a Soldiers Grave' seemed mellower, more lyrical enforcement, less instruments drowning out that snarly voice. Two reasons for this were evident in that his band was cut back by two persons since the last time I saw him(1998). In my opinion this band complemented Mr. Dylan's artistry as songwriter AND music maker. Bob took many solos during this 17 song set, including some lengthy ones that really soared on Positively 4th street and Leopard-Skin Pill Box Hat. Guitar phenom Charlie Sexton and multi-instrumentalist Larry Campbell, led the charge with Bassist Tony Garnier anchoring the bottom. Sexton brought out the passion in many of the songs with screaming but tasty solos, dueling it out with Bob on a re-worked

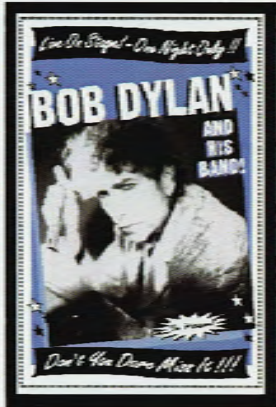
'Positively 4th Street', and with Campbell on 'Wicked Messenger'. It seems that Bob has re-interpreted many of his tunes and is presenting them with more lyrical intensity while letting the other players truly explore the tonal spaces between 3 guitars, bass, and drums. This new band really worked for me as well as the audience who danced and smiled during most of the set. After leaving the audience wanting more, they came back and did a five song encore ending with some patented Harmonica playing during 'Blowin in the Wind' It was during this song that I reflected back on all the tunes he chose to play and the dozens he did not, and got the feeling there was a purpose in the order of presentation, a hidden "theme" possibly. Of course, if there was, only Bob would know, because he couched his more recognizable stuff in with the other tunes to create a perfect musical message highlighting the lyricism and beauty of his words balanced by the tasteful back ground performances. I've seen Dylan many times and feel particularly lucky to witness this performance. Between the choice of tunes, the tasty playing, and the sweet acoustics inside the SPAC it made for a wonderful set up for Phil Lesh and Friends.

*by Kyle Holbrook*






*Saratoga Springs, NY*




**SARATOGA**  
Performing Arts Center  
Sun. July 23rd • 8pm!

**RIGHT UPSIDE YOUR HEAD!**

**PHIL LESH**  
AND FRIENDS!



**AND**



**BOB DYLAN**  
AND HIS BAND!

**2 - BIG BANDS - 2**

\*\*\* DON'T YOU DARE MISS IT! \*\*\*

## TOUR 2000

(Number of songs performed: 125)

23 Feb. Los Angeles, California, U.S.A. The 42nd Annual Grammy Awards

The Staple Center

10 Mar. Early Show, 7:30 PM, Anaheim, California, U.S.A. Sun Theatre

10 Mar. Late Show, 10:30 PM, Anaheim, California, U.S.A. Sun Theatre

11 Mar. San Luis Obispo, California, U.S.A. Cal Poly University, Rec Center

12 Mar. Bakersfield, California, U.S.A. Centennial Garden

14 Mar. Visalia, California, U.S.A. Convention Center

15 Mar. Santa Cruz, California, U.S.A. Civic Auditorium

16 Mar. Santa Cruz, California, U.S.A. Civic Auditorium

17 Mar. Early Show 7:30 PM, Reno, Nevada, U.S.A. Reno Hilton Theater

17 Mar. Late Show 10:30 PM, Reno, Nevada, U.S.A. Reno Hilton Theater

19 Mar. Pocatello, Idaho, U.S.A. Idaho State University, Holt Arena

20 Mar. Nampa, Idaho, U.S.A. Idaho Center Arena

21 Mar. Pullman, Washington, U.S.A. Wash. State Univ. Beasley Perf. Arts

Coliseum

22 Mar. Missoula, Montana, U.S.A. University Of Montana, Harry Adams

Event Center

24 Mar. Bozeman, Montana, U.S.A. Montana State Univ. Brick Breiden

Field Center

25 Mar. Billings, Montana, U.S.A. Shrine Auditorium

26 Mar. Casper, Wyoming, U.S.A. Casper Events Center

27 Mar. Rapid City, South Dakota, U.S.A. Rushmore Plaza Civic Center

29 Mar. Bismarck, North Dakota, U.S.A. Civic Center Arena

30 Mar. Fargo, North Dakota, U.S.A. Civic Memorial Auditorium

31 Mar. Rochester, Minnesota, U.S.A. Mayo Civic Center, Taylor Arena

1 Apr. Sioux Falls, South Dakota, U.S.A. Sioux Falls Arena

3 Apr. Cedar Rapids, Iowa, U.S.A. Five Seasons Center

4 Apr. Omaha, Nebraska, U.S.A. Omaha Civic Arena

5 Apr. Salina, Kansas, U.S.A. Bicentennial Center Arena

6 Apr. Denver, Colorado, U.S.A. Fillmore Auditorium

6 May, Zurich, Switzerland, Hallenstadion

8 May, Stuttgart, Germany, Hanno-Martin-Schleyerhalle

8 May, Oberhausen, Germany, Arena

11 May, Cologne (Köln), Germany, Köln Arena

12 May, Hannover, Germany, Stadionsportthalle

13 May, Lund, Sweden, Olympen

14 May, Göteborg, Sweden, Scandinavium

15 May, Stockholm, Berwalshallen, Grand Hotel, Polar Prize Award

Ceremony

16 May, Helsinki, Finland, Hartwall Arena

18 May, Stockholm, Globe Arena

19 May, Oslo, Norway, Spektrum

21 May, Horsens, Denmark, WA Theatre

23 May, Berlin, Germany, Arena

24 May, Dresden, Germany, Freilichtbühne Junge Gard

25 May, Regensburg, Germany, Donau-Arena

27 May, Modena, Italy, Piazza Grande

28 May, Milan, Italy, Paleovisio

30 May, Florence, Italy, Palasport

31 May, Ancona, Italy, Palasportini

1-2 Jun. Cagliari, Italy, Molo Ichnusa

15 Jun., Portland, Oregon, U.S.A. Roseland Theater

16 Jun., Portland, Oregon, U.S.A. Portland Meadows

17 Jun., George, Washington, U.S.A. George Amphitheater

18 Jun., George, Washington, U.S.A. George Amphitheater

20 Jun., Medford, Oregon, U.S.A. Jackson County Expo Hall

21 Jun., Marysville, California, U.S.A. Sacramento Valley Amphitheater

23 Jun., Concord, California, U.S.A. Chronicle Pavilion

24 Jun., Mountain View, California, U.S.A. Shoreline Amphitheater

25 Jun., Reno, Nevada, U.S.A. Reno Hilton Amphitheater

27 Jun., Las Vegas, Nevada, U.S.A. Mandalay Bay Resort & Casino, House

Of Blues

29 Jun., Irvine, California, U.S.A. Verizon Wireless Amphitheater

30 Jun., Ventura, California, U.S.A. Ventura County Fairgrounds Arena



1 Jul., Del Mar, California, U.S.A. Del Mar Fairgrounds Grandstand

3 Jul., Albuquerque, New Mexico, U.S.A. Mesa Del Sol Amphitheater

6 Jul., Oklahoma City, Oklahoma, U.S.A. Zoo Amphitheater

7 Jul., Bonner Springs, Kansas, U.S.A. Sandstone Amphitheatre

8 Jul., Maryland Heights, Missouri, U.S.A. Riverport Amphitheater

9 Jul., Noblesville, Indiana, U.S.A. Deer Creek Music Center

11 Jul., Cincinnati, Ohio, U.S.A. Riverbend Music Center

12 Jul., Moline, Illinois, U.S.A. The Mark Of The Quad Cities

14 Jul., Minneapolis, Minnesota, U.S.A. Target Center

15 Jul., East Troy, Wisconsin, U.S.A. Alpine Valley Music Theater

16 Jul., Clarkston, Michigan, U.S.A. Pine Knob Music Theater

18 Jul., Toronto, Ontario, U.S.A. Molson Amphitheatre

19 Jul., Canandaigua, New York, U.S.A. Finger Lakes P.A.C.

21 Jul., Hartford, Connecticut, U.S.A. Meadows Music Theatre

22 Jul., Worcester, Massachusetts, U.S.A. Tweeter Center For The Performing

Arts

23 Jul., Saratoga Springs, New York, U.S.A. Saratoga Performing Arts

Center

25 Jul., Scranton, Pennsylvania, U.S.A. Coast Light Amphitheatre

26 Jul., Wantagh, New York, U.S.A. Jones Beach Amphitheatre

28 Jul., Camden, New Jersey, U.S.A. Blockbuster Sony Entertainment

Centre, E-Centre

29 Jul., Columbia, Maryland, U.S.A. Weather Post Pavilion

30 Jul., Stanhope, New Jersey, U.S.A. Waterloo Village

13 Sep., Dublin, Ireland, Vicar Street

14 Sep., Dublin, Ireland, The Point Depot

16 Sep., Aberdeen, Scotland, Aberdeen Exhibition & Conference Centre

17 Sep., Glasgow, Scotland, Scottish Exhibition & Conference Centre, SECC

18 Sep., Newcastle, England, Telewest Arena (Newcastle Arena)

20 Sep., Birmingham, England, National Exhibition Centre Arena, NEC

Arena

22 Sep., Sheffield, England, Sheffield Arena

23 Sep., Cardiff, Wales, International Arena

24 Sep., Portsmouth, England, Guildhall

25 Sep., Portsmouth, England, Guildhall

27 Sep., Rotterdam, The Netherlands, Ahoy

28 Sep., Hamburg, Germany, Altoner Sporthalle

29 Sep., Frankfurt, Germany, Jahrhunderthalle, Menckin Saal

1 Oct., Münster, Germany, Halle Münsterland

2 Oct., Brussels, Belgium, Forest National

3 Oct., Paris, France, The Zenith

5 Oct., London, England, Wembley Arena

6 Oct., London, England, Wembley Arena

29 Oct., Madison, Wisconsin, U.S.A. University of Wisconsin, Kohl Center

31 Oct., Evanston, Illinois, U.S.A. Northwestern University, Welsh Ryan

McGraw Hall

1 Nov., Bloomington, Indiana, U.S.A. Indiana University, U.Auditorium

2 Nov., W. Lafayette, Indiana, U.S.A. Purdue University, Eliott Hall Of Music

4 Nov., Oxford, Ohio, U.S.A. Miami University, John D. W. Lott Hall

5 Nov., Ann Arbor, Michigan, U.S.A. University of Michigan, Hill Auditorium

6 Nov., Pittsburgh, Pennsylvania, U.S.A. Duquesne University A.J. Palumbo

Center

8 Nov., Bethlehem, Pennsylvania, U.S.A. Lehigh University, Stabler Arena

10 Nov., Boston, Massachusetts, U.S.A. Boston University, Amory

11 Nov., Lowell, Massachusetts, U.S.A. Peji E. Tsongas Arena

12 Nov., Kingston, Rhode Island, U.S.A. University of Rhode Island, Kenney

Gymnasium

13 Nov., Lewiston, Maine, U.S.A. Central Maine Civic Center

15 Nov., Salisbury, Maryland, U.S.A. Wicomico County Civic Center

17 Nov., Princeton, New Jersey, U.S.A. Princeton University, Dillon Gym

18 Nov., Early Show 7:00 PM, Atlantic City, U.S.A. Tropicana Hotel & Casino

Showroom

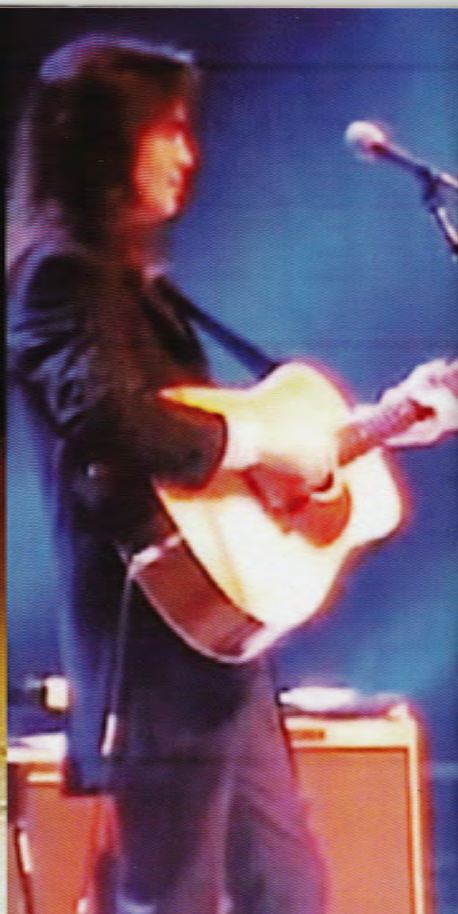
18 Nov., Late Show 10:00 PM, Atlantic City, U.S.A. Tropicana Hotel & Casino

Showroom

19 Nov., Towson, Maryland, U.S.A. Towson State University, Towson Center

Arena











Bob Dylan receiving the Polar Music Prize in 2000 from the Swedish King Carl XVI Gustaf. Laureates of 2000 were Bob Dylan and Isaac Stern.



Isaac Stern.



Program for the Polar Music Prize Ceremony 2000.



The Stig Anderson Music Award Foundation  
of the Royal Swedish Academy of Music  
presents

**THE POLAR MUSIC PRIZE 2000**  
to Isaac Stern and Bob Dylan

*The Polar Music Prize Ceremony was held 15th May 2000 in Berwaldhallen, Stockholm, Sweden.*