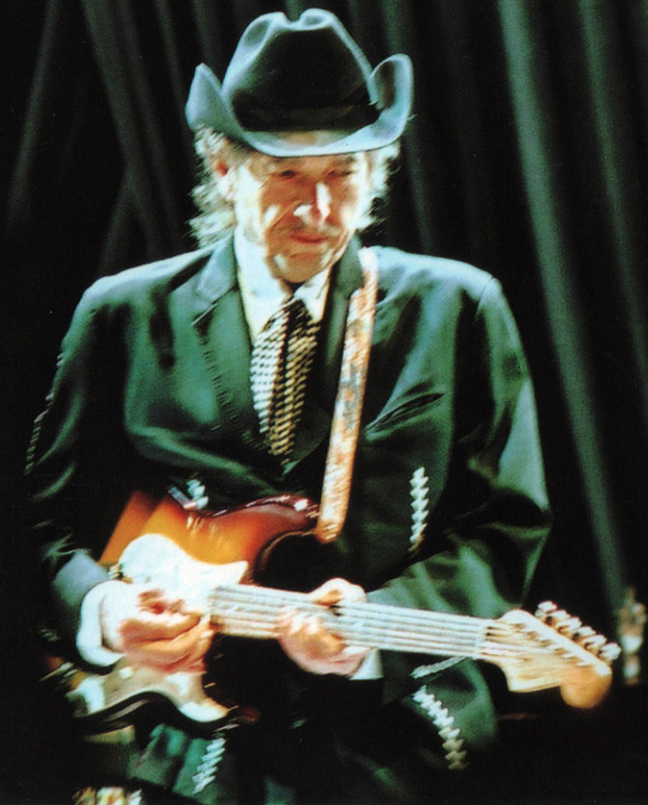


BOB DYLAN



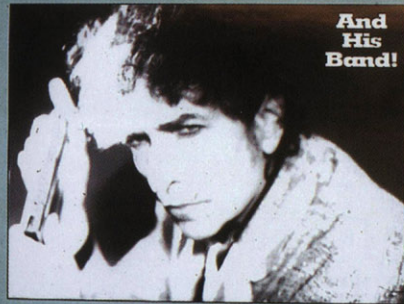
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Fredag 5 april kl 19.30

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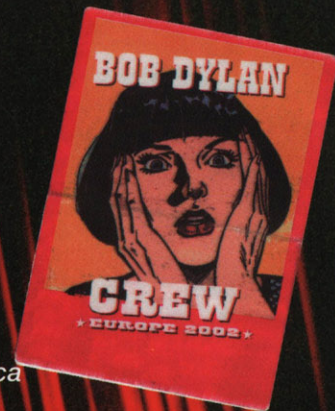
Fri. 5th April 2002, The Globe Arena, Stockholm, Sweden

Disc 1 62.35

1. Intro 1.30
2. Humming Bird 3.37
3. The Times They Are A-Changin' 6.18
4. It's Alright, Ma (I'm Only Bleeding) 6.48
5. Don't Think Twice, It's All Right 6.56
6. Man Of Constant Sorrow 3.44
7. Lay Lady Lay 4.19
8. Solid Rock 4.25
9. Positively 4th Street 5.55 *harmonica*
10. Tweedle Dee & Tweedle Dum 4.32
11. Make You Feel My Love 5.30 *harmonica*
12. Maggie's Farm 5.01

Disc 2 72.54

1. Summer Days 5.45
2. Sugar Baby 7.42
3. Drifter's Escape 5.25 *harmonica*
4. Rainy Day Women #12 & 35 8.40
5. Things Have Changed 7.16
6. Like A Rolling Stone 7.49
7. Forever Young 6.56 *harmonica*
8. Honest With Me 6.31
9. Blowin' In The Wind 6.00 *harmonica*



Bob Dylan once said that he had given up any attempt on perfection. That might have been true at one time, but not anymore. Concerts during the early years of the Never-Ending Tour, which started in 1988, often were haphazard affairs where neither the audience nor the musicians on stage knew where Dylan was going. These hit-or-miss concerts were weirdly thrilling although they sometimes left a lot to be desired from a strict musical point of view.

This has all changed now. Although Dylan at times seems erratic on stage when he strolls around aimlessly during guitar solos or takes his time trying to locate the right harmonica, this does not reflect in the music. Instead we get an extremely tight backing band which seems to read Dylans mind. The soft sound of the band goes very well with Dylan's increasingly ragged and strained voice. His diminished vocal range is compensated by his thoughtful use of phrasing and the respectful way he treats his lyrics. Dylan played several shows in Sweden in the summer of 2001, but he did not stop in Stockholm.

Fair enough; this time around the only concert in Sweden was at the Globe Arena, the huge spherical landmark he first performed in back in 1989.

At approximately 8 p.m. Dylan and his band casually strolled on stage as Hoe-Down from Aaron Copland's Rodeo blasted through the PA-system. They were all dressed in matching grey suits, with an aura of 19th century gentlemen surrounding them. Dylan was proudly sporting a hat and a shiny big black Gibson acoustic to go with it. The first song of the opening acoustic set was a bluegrassy cover of Humming Bird. The two guitarists, Charlie Sexton and Larry Campbell, provided nice three-part harmonies throughout. Campbell changed to cittern for The Times They Are A-Changin' and a dramatic version of the classic It's Alright, Ma (I'm Only Bleeding), while the audience provided the inevitable cheering when he reached the line about the president of the U.S. standing naked. The old favourite Don't Think Twice, It's All Right was done quite nicely in a syncopated version with some delicate guitar work from both of Dylan's sidekicks. For the start of the electric set (thirteen

songs in a row, unique for this tour) Dylan reached deep into his magician's hat of songs and pulled out a big surprise; the traditional Man Of Constant Sorrow. He has not performed it since October 1990 and what's more, this was the first ever electric version of the song. Although the song appears on Dylan's very first album, released 40 years ago, the new arrangement was clearly based on Soggy Bottom Boys' version as appearing in Joel & Ethan Cohen's Academy Award winning film O Brother, Where Art Thou? Obviously most of the audience was familiar with the film version as they greeted the song with loud cheers. It was a quite astounding moment and positively one of the highlights of the evening. After an inspired Lay Lady Lay it was time for a second surprise, Solid Rock, a song not many Dylan followers would have expected to ever hear again considering that he last played it in November 1981 and rarely performs songs from his Christian albums. Dylan treated the song with the passion and grace it deserves.

After Positively 4th Street, which was given a nice harmonica intro, it was finally time for the first song from the highly acclaimed Love & Theft album. Tweedle Dee & Tweedle Dum, not the stand out track on the album, had a light bouncing feeling to it and Sexton's repeated guitar figure jingle-jangled in the Globe Arena. A most pleasant Make You Feel My Love followed. Dylan played some beautiful harmonica and sung it with heartfelt sincerity. Maggie's Farm appeared in yet another reincarnation. Last time in Stockholm, in May 2000, this song had a country & western feeling to it. Always the song up for re-arrangement it was now back in its rock'n' roll outfit again, guitar riff and all, and with a new and rather strange ending. The second Love & Theft song for the evening stirred the crowd quite a bit. Summer Days was a rockabilly crowd pleaser of monstrous proportions. Dylan wiggled his leg and danced around while the guitar players delivered solos that would make Brian Setzer green with envy. Then the mood changed dramatically; fast and furious became slow and reflective. Sugar Baby, was given a tender treatment and was possibly the most dazzling moment of the concert. The main set closed with

a sizzling version of Drifter's Escape, which contained some fancy playing from the newest member of the band, drummer George Receli, and a rather slow Rainy Day Women. Dylan and the band then lined up center stage for the "formation"; they simply stand there and check out the audience for half a minute or so, turn around and leave the stage. Five encores followed and first out was the great song from the film Wonder Boys, Things Have Changed, for which Dylan received an Oscar. It is quite obvious that Dylan is very proud of his Oscar; a replica (presumably) is always present on stage, balancing on an amplifier.

A tender Forever Young that was brought to an end by a smooth harmonica solo by Dylan followed a somewhat slow rendition of Like A Rolling Stone. Another Love & Theft rocker, Honest With Me, was played to good effect before the last song of the evening, Blowin' In The Wind, a song which neither most of the audience nor Dylan seem to get tired of.

Being the first concert of the tour (and the 1402nd concert since the start of the Never-Ending Tour in June 1988) it had, naturally, a few minor flaws, but on the whole it was a great show. Although the balance of the songs performed was clearly in favour of the 60's, we also got a fair share of new songs as well as a few oddities.

And the Never-Ending Tour continues.

"After many years you're still on tour. Some people call it The Never Ending Tour."

Bob Dylan *"It annoys me when I hear people talking about The Never Ending Tour. Obviously everything must finish. That which ties everyone together and which makes everyone equal is our mortality. Everything must come to an end"*

Rome 2001



Bob Dylan – vocal, guitar, harmonica

Charlie Sexton – guitar, voc.

Larry Campbell – guitar, mandolin, pedal steel guitar, electric slide guitar, cittern, voc.

Tony Garnier – bass

George Receli – drums, percussion