

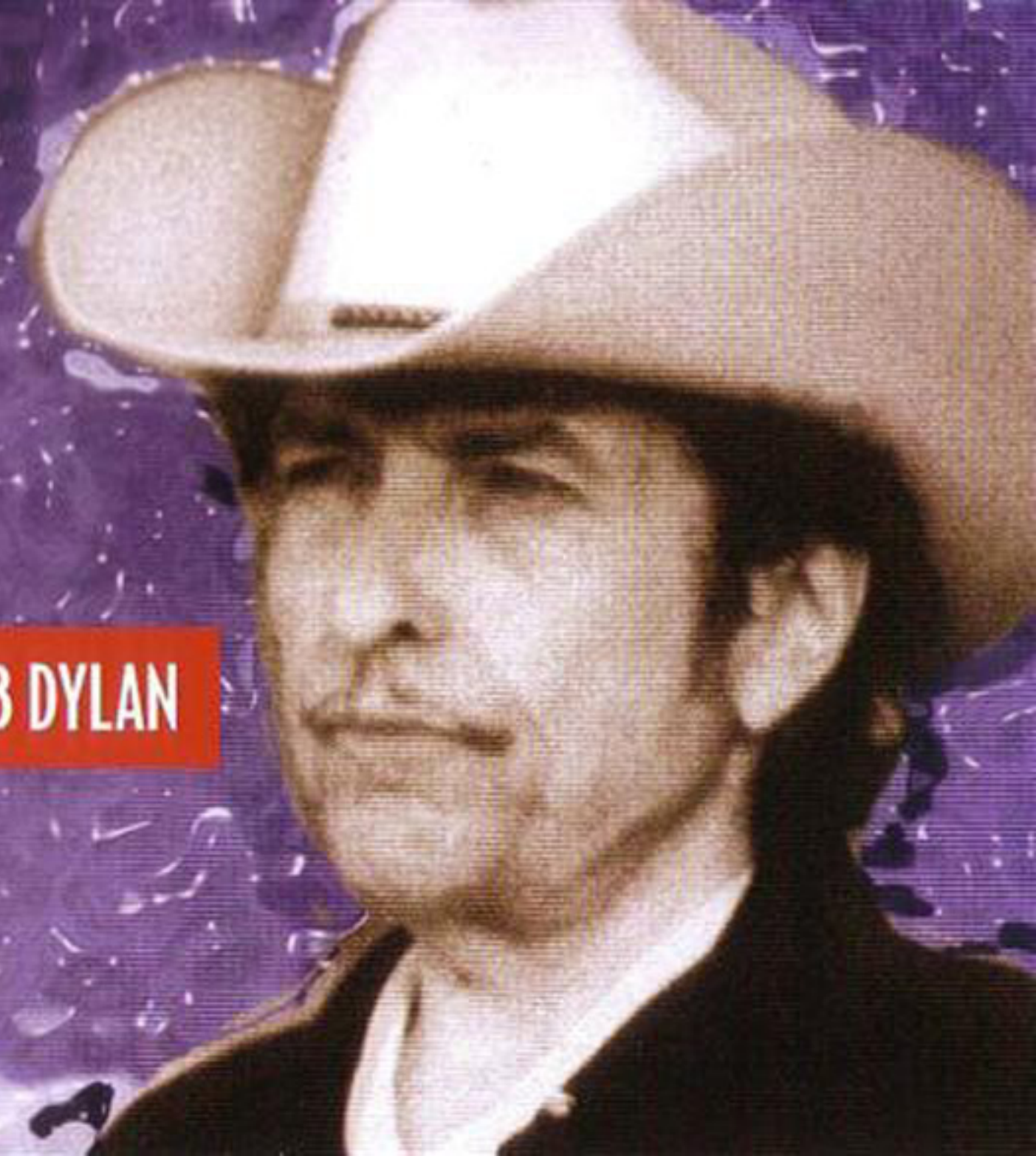
ahoy

rotterdam

NOG EVEN NAGENIETEN VAN
BOB DYLAN ?

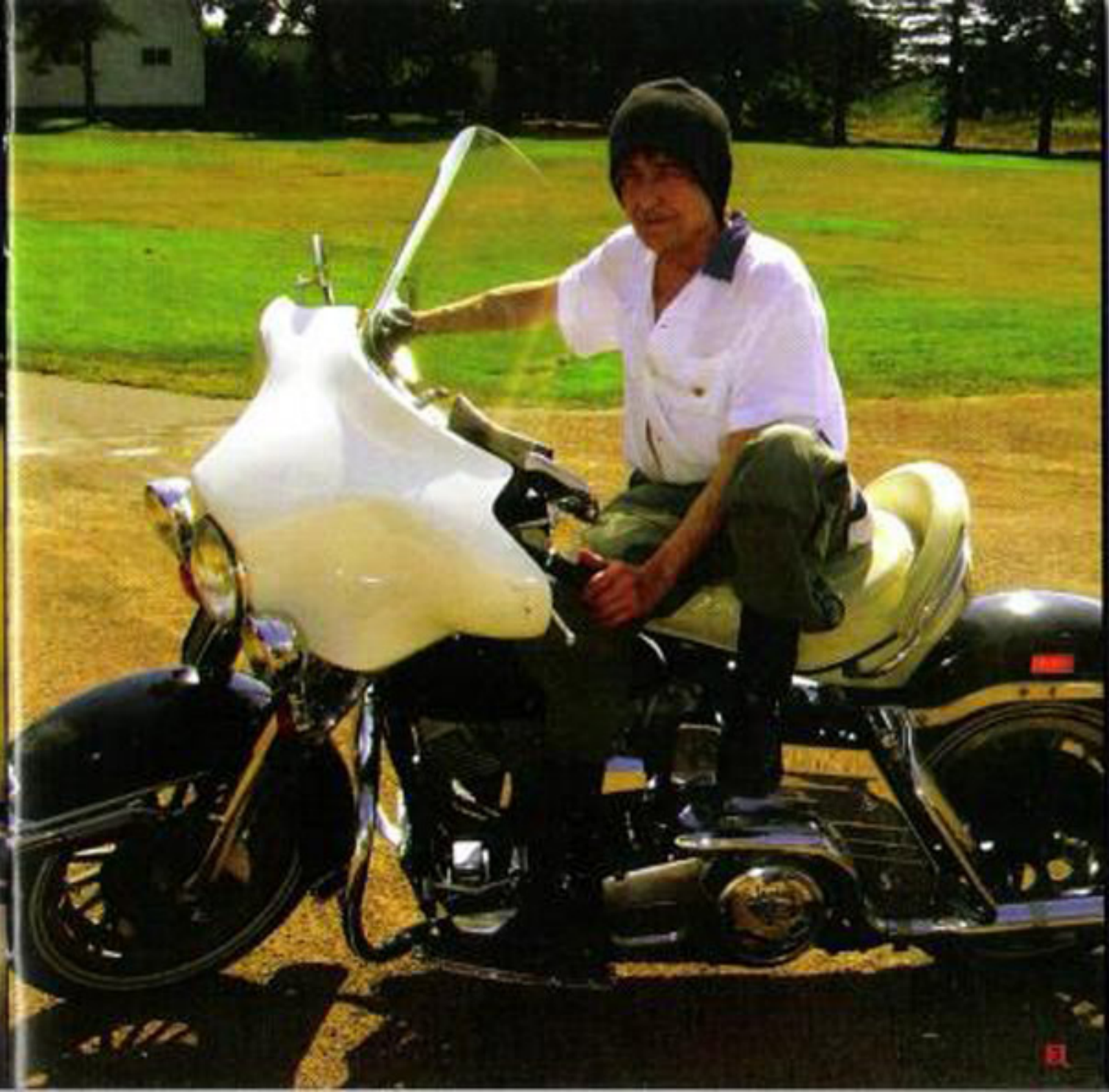
CAFE AHOY' IS
GEOPEND TOT 00:30 UUR

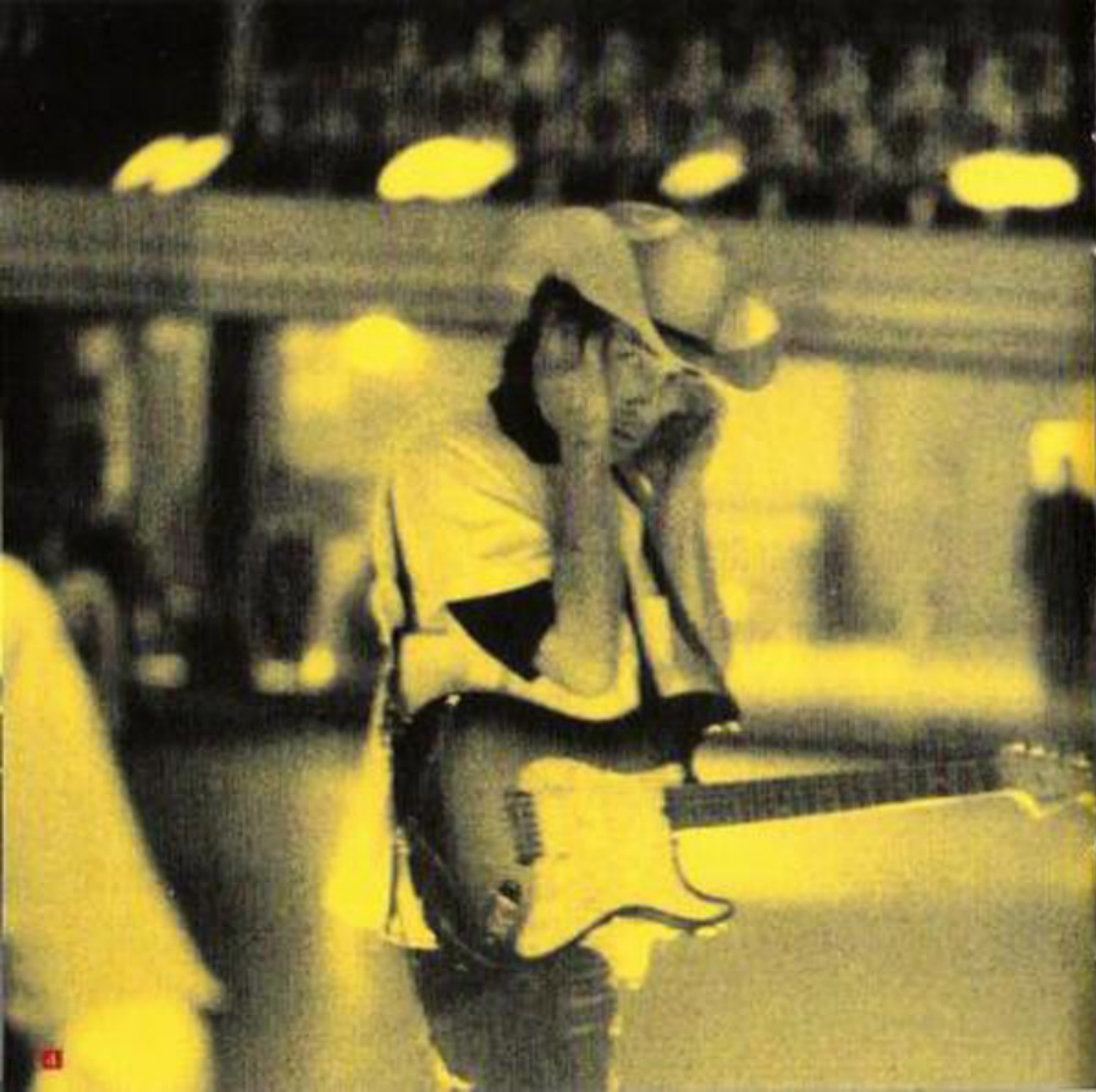
BOB DYLAN



TONIGHT
LIVE ON STAGE
BOB DYLAN

NIGHT







BOB DYLAN: "POINTED SHOES AND SHAKESPEARE HATS"

Another Bob Dylan touring season, another million faces at his feet. Inside the arena of the Ahoy, about eight thousand fans are gathered in front of the stage to hear what they must have heard a hundred times before. Yet not a single face in that crowd knows what to expect. The Bob-on-the-road-show rolls on, from town to town, pulling out a different wildcard every night. To keep things changing, Dylan does not stick to the same ole setlist, messes around with words and rhythms and most of all, he changes hats every night.

Dylan is hot these days, his popularity reaches heights not seen since the mid-sixties. Of course, the release of the *No Direction Home* film and the splendid soundtrack make him once more an icon for both his long time serving fans as well as grandchildren who pick up the old catalogue for the very first time. During this tour I got stuck with these teenagers and was bewildered by their sheer enthusiasm for a sixty-four year old troubadour. Inside Ahoy about a third of the audience was no older than twenty. The way they responded to the announcement was as intense as it was at the Free Trade Hall in 1966. Of course, things have definitively changed. Dylan got older and his songs have since then grown with him. They follow the mood of the performer and tonight in Rotterdam he has a certain relaxed and yet undefined feeling towards them.

"Well, hell, he does not play the guitar anymore" an older lady screams next to me. Hell, so what, the way he plays his tiny piano these days is as intense and unpredictable as his bewildered pre 1994-days. His fingertips run like crazy through most of the rock-n-roll piano chords I have seen for a very long time. Check out the opening *Maggie's Farm*: Dylan's voice is so warm and full of lust, he hammers the three chords on the piano as good as Little Richard slammed out *Lucille* in the late fifties. And Dylan's band assembles very much that fifties bar-room-boom-boom-feeling. They look like a bunch of cowboys from the outskirts of Nashville lead by a thin piano-player dressed in a Zorro-hat and banging boots. And that sweet smell of whiskey and country gets centrestage airing in the Ahoy, with superb readings of *Nashville Skyline* fine tunes like *Tonight I'll Be Staying Here With You* or the teasing *Lay, Lady, Lay*. Dylan may be no longer that young, furious out and out rocker or that deadly precise-poisonous poet, but the way he re-introduces his catalogue in Rotterdam is simply stunning. While the set delves deep into the sixties, the performances are very much older than that. No one can compare his old compadres Larry Campbell and Charlie Sexton to this new band. The way his new combo, Kimball, Freeman and Herron on various guitars, stalwart Garnier on bass and the man behind the beat Recile) accompany the maestro

through masterpieces like the haunted *Blind Willie McTell* is nothing less but phenomenal. Dylan's voice sounds nowhere like the originals and that is exactly what keeps the songs so vibrantly alive. Dylan is known for avoiding the routine, especially when you travel about one third of the year on the road. This European tour is a triumph for mr Dylan. Every single show is sold out, his back catalogue sells ten times more than during previous tours, everywhere he hits town is front page news and yet nothing has really changed. He messes with the words, teases both the band and the fans and keeps amusing himself in stax grooves as the rolling *Down Along The Cove* or the red hot setcloser *Highway 61 Revisited*. At the Ahoy Dylan played not a single song from *Love and Theft*, but the feeling of the album was there all the time. The epic *Chimes Of Freedom* got a totally new arrangement à la *Mississippi* and became a poetic monster.

We even looked further across the borderline and got a spot on the show in Wetzlar, two days after Rotterdam. Same stage, same musicians, same Bob in the left of the corner, hammering notes on a Louisiana-style *God Knows*. And those fine countrymen succeed to get the best out of *Shooting Star* (transformed into a Hank Williams saloon torch-ballad) and a most welcome *New Morning* (gone is the oh-help-me-where-I-am-rendition of 1991).

Dylan on the European road in 2005 is a tour de force, a welcome return of re-inventing his own past to keep the future fresh. With a new album in the can for summer

BOB DYLAN
AND HIS
BAND

In Show
and
CONCERT!

One Night Only!
AHOY!
Rotterdam
28. OKTOBER, 8 PM Sharp!

DON'T YOU DARE MISS IT!

2006 we can only hope for more shows to come. After all, Dylan is the last true great American artist that brings the purest and most heartfelt music since Hank Williams's final days. For that alone, "Pointed Shoes and Shakespeare Hats" should be a faithful reminder of that never ending road.

The Gentlemen's Club Of Spalding Treasurer



BOB DYLAN AND HIS BAND

In Show
— and —
CONCERT!



AHOY' Rotterdam

Vrijdag 28 oktober 2005

DON'T YOU DARE MISS IT!

KANTVERKOOP door Ticket Service via de grotere partners, VVV's en DWT's,
0900-300.1250 (40pen), www.ticketmaster.nl, de bekende voorverkoopadressen
en kaart zaal. Entree: € 43 (vrijna tribune en eerste ring), € 48 (rijstoel)
arena), € 43 en € 28 (incl. servicekosten). Aanvang 20.30 uur.



BAND MEMBERS:

Bob Dylan
keyboard, harp

Stu Kimball
lead guitar

Denny Freeman
guitar

Donnie Herron
*mandoline,
pedal steel, banjo,
violin*

Tony Garnier
bass

George Recile
drums