

it's rough at these high



water everywhere

BOB DYLAN

PARIS LE ZENITH

Leudl 28 April, 8:00pm!

★ In Show & Concert! ★

BOB DYLAN



And
His
Band!

IN PERSON!

Disc 1 73.55

1. Intro 1.09
2. Humming Bird 3.42
3. She Belongs To Me 5.34 harmonica
4. It's Alright, Ma (I'm Only Bleeding) 6.30
5. It's All Over Now, Baby Blue 8.03 harmonica
6. Tweedle Dee & Tweedle Dum 5.21
7. Moonlight 5.13
8. Cry A Whole Lot 4.14
9. Subterranean Homesick Blues 4.21
10. Don't Think Twice, It's All Right 7.01 harmonica
11. A Hard Rain's A-Gonna Fall 8.19
12. Tangled Up In Blue 9.27

Disc 2 78.39

1. Summer Days 6.49
2. Make You Feel My Love 4.55 harmonica
3. Cold Irons Bound 5.46
4. Rainy Day Women #12 & 35 9.57
5. Love Sick 5.35
6. Like A Rolling Stone 8.13
7. Forever Young 6.48 harmonica
8. Honest With Me 6.21
9. Blowin' In The Wind 6.54 harmonica
10. All Along The Watchtower 6.22

• Bob Dylan – vocal, guitar, harmonica

Charlie Sexton – guitar, vocal

Larry Campbell – guitar, vocal, mandolin,
pedal steel guitar, electric slide guitar, offbeat

Tony Garnier – bass

Jim Keltner – drums



The sun hung lazily in the tainted red of the evening sky. Hordes of Parisians shuffled noisily toward the multiple entrances of Le Zénith, a massive zepplin of a theatre, its futuristic platinum facade blending appropriately into the bizarre, post-modern landscape. Indeed, this was far from Highway 91.

After a booming voice introduced the "Columbia Recording Artist", Bob Dylan hit the stage with "Humming Bird", a rickety country flavored tune. He followed it up with a slow, gentle rendition of "She Belongs To Me", tenderly crooning the verses, while Tony Gagnier punctuated the song with superb upright bass playing. The acoustic set continued with a razor sharp "It's Alright Ma" and a spectacular rearrangement of "It's Alright Now Baby Blue". Larry Campbell's delicate pedal steel laid a solid base, as Dylan launched into the bitter lyrics. His voice strong and clear, annunciating each syllable. Jimmy sang one line particularly appropriate in light of the current French political situation: "Strike another match, go start anew". The tempo roared upwards as Dylan and the band kicked into a sinister rendition of "Tweedle Dee and Tweedle Dum", a three guitar electric blues feast, featuring outstanding interplay between Charlie Sexton and Dylan. At several points Sexton burst into fiery leads, cradling his guitar and making eye contact with the band leader. Dylan nodded his head in approval, fiercely plucking away at his Fender Stratocaster. After a quick conference, Dylan and the boys continued with a sublime "Moonlight", perhaps the highlight of the evening. Gagnier's soft upright bass lines and the 3 acoustic guitars provided a rhythmically perfect foundation. Like so many songs on "Love and Theft", "Moonlight" is a throw-back to a bygone era; infused with the band's technical prowess and Dylan's impeccable phrasing, its old time waltzy shuffle and rather whimsical, romantic lyrics become more genuine in a live context. The "Love and Theft" triad concluded with a ferocious "Cry a While", before giving way to an inspired "Subterranean Homesick Blues", which drew the most enthusiastic audience reaction thus far. This classic from "Bringing It All Back Home" had made a surprise return to Dylan's rotation on the Europe 2002 tour. Prior to this spring, it had been absent from Dylan's repertoire since the early '90's.

Lighting faded from blue to red for a second acoustic set, featuring a fine

"Don't Think Twice", and a beautiful "Hard Rain", before a return to blue yielded an average "Tangled Up In Blue". Several moments of tuning then erupted into a riotous "Summer Days", complete with a swinging mid song jam, in which Dylan took several adventurous leads, and Sexton played his most searing solos of the evening. After a heartfelt "Make You Feel My Love", and an ear splitting "Cold Irons Bound", they closed the show with a strong "Rainy Day Women", another guitar lover's delight, putting to shame the uninspired versions that turned up in many a show back in the mid 80's. What perhaps distinguished this performance from other Dylan concerts was the strength of the encores. Usually the "hits", the encores sometimes provide an anticlimactic conclusion to an otherwise excellent show. Such was not the case this evening. A stark, brooding "Love Sick" started things off, perhaps Dylan's strongest vocal performance of the night. The opening notes of "Like a Rolling Stone" really brought the audience to life, before a warm "Forever Young" temporarily calmed the situation. Larry Campbell's slide guitar tore furious streaks through a positively rocking "Honest With Me," and a well received "Blowin' in the Wind" appeared to conclude the evening. The audience roared with anticipation, yearning for more, succeeding in rousing Dylan and the band for one last number, a sterling rendition of "All Along the Watchtower". Dylan flogged this gem from "John Wesley Harding" to death in the mid 80's, always playing it third in each concert for nearly two years. It became predictable. He has experimented with the song's arrangement and placing in the set for the past 4 years, but never has it worked better than as the final encore. The new, 3 electric guitar arrangement, punctuated by intermittent, funky leads and thunderous drumming, brought the entire crowd to a frenzied climax, before Dylan surprised everyone by re-singing the first verse, ending the song with "Businessmen drink my wine, plowmen dig my earth, None of the along the lines know what any of it is worth". A new interpretation of a classic. Bob Dylan has succeeded in re-inventing himself again. The evening's performance clocked in at just over 150 minutes, making it, along with several other shows on this tour, the longest Dylan concerts since the early 90's. Vive Dylan. [Mud](#)