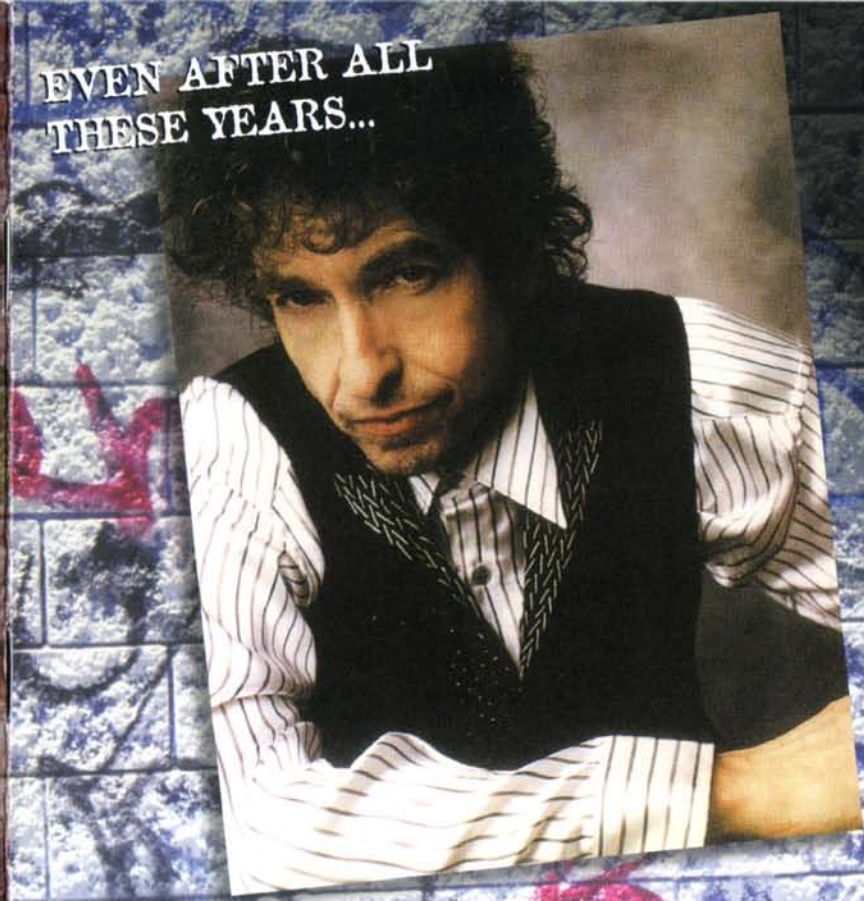


Thursday December 18 8:49 AM EST  
REVIEW/PERFORMANCE:  
Playful Dylan Solid As A Rock

HOLLYWOOD (Variety) - Start to finish, an assertive Bob Dylan delivered a fulfilling performance Tuesday in which the familiar and the obscure were emphatically guided by an uncommon playfulness. Songs were stretched through impeccable guitar interplay with only occasional moments of Dylan's off-kilter cadence, a sign that Dylan has not only come to terms with his own history but that he can enjoy working with it in a crowd-pleasing manner. In the 23 years since Dylan's return as a touring entity, rarely has he appeared consistently satisfied with his concert persona, or even driven to connect it with his fabled '60s past. While his albums since 1978's *Street Legal* have been a mixed bag, his shows have been even more so; his songs, often presented in the guise of being recast, in reality were generally terrorized. The fact that he has performed in masks, white-face and even without a spotlight not only indicates his reclusive nature -- it suggests he hardly wants to show his face in this context. Which all goes to make the first of his five nights at the El Rey all the more outstanding. Looking spiffy in a bowtie and buttoned sportcoat, Dylan, 56, was in good voice (i.e. intelligible with no straining or screeching) and played rhythm and lead guitar with a glorious tautness; he also relished the spotlight to the point of playing the finale, "*Rainy Day Women 12 & 35*," with the house lights up. This tour, which began Dec. 1 in Atlanta and will include four nights (Jan. 16-21) in New York with Van Morrison, comprises 12-song sets with four numbers in the encore -- all starting with a rousing rendition of *Maggie's Farm*. Dylan has been consistent in buffering the electric portions with a three-song acoustic segment and in introdu-

cing four songs from the new "*Time Out of Mind*" (Columbia): *Love Sick*, *Cold Irons Bound*, *Can't Wait* and the vigorous blues *'Til I Fell in Love With You*. The new material holds its own through the denseness of arrangements and Orphic attack. Tuesday saw two new tunes sandwiching the joyous *You Ain't Goin' Nowhere* and *'Til I Fell* following the rarely performed Band/Dylan classic, *This Wheel's on Fire*, allowing the darkened growl seem that much more shaded. Maybe it's the lingering effect of playing for the Pope or having a brush with death, but Dylan's animated style -- not to mention his big smile near the end -- also owes plenty to his lengthy relationship with these musicians. They emphasized acoustic instruments at the last remarkable Dylan show in L.A. (Hollywood Bowl in October 1993), but now come into their own as a nuanced and vivacious electric group. Although lead guitarist Larry Campbell is generally the one in the spotlight, Bucky Baxter sets the tone on pedal steel, guitar and mandolin -- his contributions cannot be understated. Naturally, the intimate confines added to the allure of the evening. But for the fans over the age of 35 -- the ones who embraced *Planet Waves* and *Blood on the Tracks*, played catch-up with the folk material, tolerated the Christianity and found solace in his artistry a song at a time since 1985's *Empire Burlesque* -- this was the show for the ages. The Dylan catalog has the power to be an emotional vortex that connects a fan's dots from adolescence to adulthood -- done right, as it was on this night's stretch from 1963's *The Lonesome Death of Hattie Carroll* to the present, the impact he has had on America was felt at its fullest. Beck, whom Dylan referred to as "a young man with an incredible future," opened with a subdued set of folk music played on guitar and banjo that included his "*One Foot in the Grave*." Other acts scheduled to open Dylan's El Rey shows are Sheryl Crow, Jewel and Willie Nelson.

EVEN AFTER ALL  
THESE YEARS...



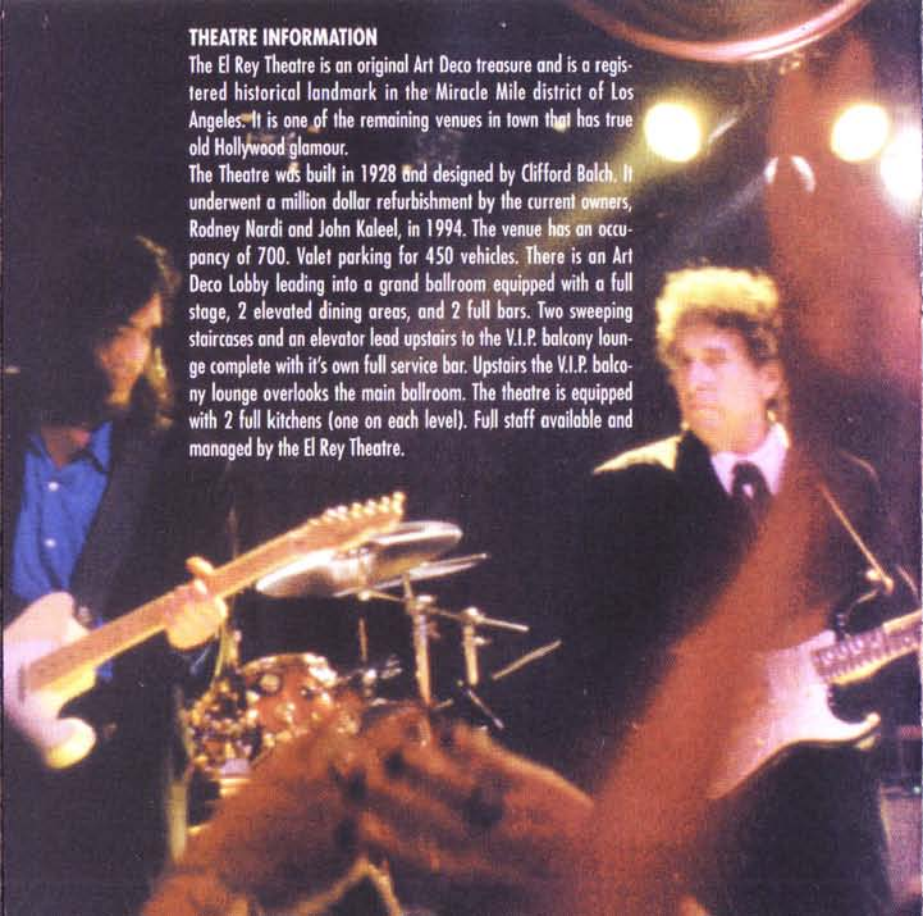




## THEATRE INFORMATION

The El Rey Theatre is an original Art Deco treasure and is a registered historical landmark in the Miracle Mile district of Los Angeles. It is one of the remaining venues in town that has true old Hollywood glamour.

The Theatre was built in 1928 and designed by Clifford Balch. It underwent a million dollar refurbishment by the current owners, Rodney Nardi and John Kaleel, in 1994. The venue has an occupancy of 700. Valet parking for 450 vehicles. There is an Art Deco Lobby leading into a grand ballroom equipped with a full stage, 2 elevated dining areas, and 2 full bars. Two sweeping staircases and an elevator lead upstairs to the V.I.P. balcony lounge complete with it's own full service bar. Upstairs the V.I.P. balcony lounge overlooks the main ballroom. The theatre is equipped with 2 full kitchens (one on each level). Full staff available and managed by the El Rey Theatre.



## DYLAN'S EL REY SET LISTS

DECEMBER 16TH, 1997

Opening Act:  
BECK, SOLO ACOUSTIC

DYLAN:

Maggie's Farm  
Tonight I'll Be Staying Here With You  
Cold Irons Bound  
You Ain't Goin' Nowhere  
Can't Wait  
Silvio  
Cocaine Blues (acoustic)  
The Lonesome Death of Hattie Carroll (acoustic)  
Tangled Up In Blue (acoustic)  
Stuck Inside Of Mobile With The Memphis Blues Again  
This Wheel's On Fire  
'Til I Fell In Love With You

ENCORES:

Highway 61 Revisited  
Forever Young (acoustic)  
Love Sick  
Rainy Day Women #12 & 35

DECEMBER 17TH, 1997

Opening Act:  
JEWEL, SOLO ACOUSTIC

DYLAN:

Maggie's Farm  
Senior (Tales Of Yankee Power)  
Cold Irons Bound  
You're A Big Girl Now  
Can't Wait  
Silvio  
Roving Gambler (acoustic)  
One Too Many Mornings (acoustic)  
Tangled Up In Blue (acoustic)  
White Dove





Blind Willie McTell  
'Til I Fell In Love With You

ENCORES:  
Highway 61 Revisited  
My Back Pages (*acoustic*)  
Love Sick  
Rainy Day Women #12 & 35

DECEMBER 18TH, 1997  
Opening Act:  
SHERYL CROW AND BAND

DYLAN:  
Maggie's Farm  
I Want You  
Cold Irons Bound  
Born In Time  
Can't Wait  
Silvio  
Stone Walls And Steel Bars (*acoustic*)  
Mr Tambourine Man (*acoustic*)  
Tangled Up In Blue (*acoustic*)  
It Takes A Lot To Laugh, It Takes A Train To Cry  
Blind Willie McTell  
'Til I Fell In Love With You

ENCORES:  
Like A Rolling Stone  
It Ain't Me, Babe (*acoustic*)  
Love Sick  
Rainy Day Women # 12 & 35

DECEMBER 19TH, 1997  
Opening Act:  
SHERYL CROW AND BAND

DYLAN:  
Maggie's Farm  
Man In The Long Black Coat  
Cold Irons Bound

Just Like A Woman  
Can't Wait  
Silvio  
Oh Babe It Ain't No Lie (*acoustic*)  
Love Minus Zero/No Limit (*acoustic*)  
Tangled Up In Blue (*acoustic*)  
When I Paint My Masterpiece  
Joey  
'Til I Fell In Love With You

ENCORES:  
Highway 61 Revisited (*CROW: guitar and vocals*)  
Knockin' On Heaven's Door (*CROW: accordion and vocals*)  
Love Sick  
Rainy Day Women # 12 & 35

DECEMBER 20TH, 1997  
Opening Act:  
WILLIE NELSON

DYLAN:  
Maggie's Farm  
Tonight I'll Be Staying Here With You  
Cold Irons Bound  
Under The Red Sky  
Can't Wait  
Silvio  
Cocaine Blues (*acoustic*)  
John Brown (*acoustic*)  
Tangled Up in Blue (*acoustic*)  
1 & 1  
I'll Remember You  
'Til I Fell In Love With You

ENCORES:  
Highway 61 Revisited  
Don't Think Twice,  
It's All Right (*acoustic*)  
Love Sick  
Rainy Day Women # 12 & 35

It's been a hectic year for Bob. He hasn't received that much publicity since, well, actually since his motor cycle accident some thirty years ago. A lot happened last year. The much discussed heart problems, then his even more debated performance in front of the pope. And then of course the release of that mighty new album. "Time Out Of Mind". A masterpiece that not only was greeted with three Grammy Awards, but more important, brought his artistic soul back to an extensive audience. Fans, who have lost sight of Dylan for the last ten years are delighted to hear the maestro is back in peak form. For those, who have seen Dylan performing during his 1997 US summer tour with Anne Di Franco, it is not a secret that his shows are very inspired and warmly welcomed by a fast growing audience.

So, here we are, in a tiny club in Los Angeles, where Dylan performs four consecutive nights for a small audience of eight hundred fans only. His mini-December club-tour was eagerly anticipated by a huge ticket demand. Only few fans were lucky to get tickets. The hardcore-fans agree that his four night stint at the El Rey Club in L.A. are considered to be the very best of that tour. Dylan invited some friends for the support-acts, including Beck, Willie Nelson and Cheryl Crow. On the night on December 19th, Dylan gave his best show, playing no less than four brand new songs and some seldom heard classics. Hitting the stage with a rousing *Maggie's Farm* the audience gets no chance to warm up as Dylan is right there, not losing any time at all. Backed by his

partly new band, featuring ex-Jerry Garcia drummer David Kemper and new guitar player Larry Campbell the live sound has improved that much over the last months. Crisp and clear, loud and proud, Dylan is reaching for the highest notes in a brooding *Man In The Long Black Coat*. The first new highlight is a perfectly timed *Cold Irons Bound*, full of a rich New Orleans swing-beat. Also *Can't Wait* (quite cold and uninspiring on album) gets loose from the very beginning, ending in a superb guitar duet. The acoustic set includes Elisabeth Cotton's *Oh Babe It Ain't No Lie*.

While the second electric set features the ever-welcome anthem *Joey*, it is especially the set-closer *'Til I Fell In Love With You* that makes the audience go bananas. For the encores support-act Sheryl Crow joins Dylan for a very tight *Highway 61 Revisited* and a touching *Knockin' On Heaven's Door*, where she plays a tender accordeon. Once again, *Love Sick* is the absolute highlight of the show, a new live classic in his current shows.

The six bonus-tracks were recorded the previous nights, featuring some very fine acoustic performances, including a word-perfect *My Back Pages*. A rarely heard tour-de-force, Dylan in this tiny El Rey club, giving his heart and soul and proving that Time has definitively not passed for him. Time and time again, he proves to be the Paragon of America's finest artists of this century. To be continued on his current European summer tour.

*The gentlemen's club of spalding treasurer*