



SET LIST

COLOGNE, GERMANY

My Love Will Not
Let You Down
Prove It All Night
Two Hearts
Darkness on the
Edge of Town
Mansion on the Hill
The River
Youngstown
Murder Inc.
Badlands
Out in the Street
Tenth Avenue Freeze-out
Brilliant Disguise
Lucky Town
She's the One
The Ghost of Tom Joad
Born in the U.S.A.
The Promised Land
Working on the Highway
Light of Day

ENCORES

Streets of Philadelphia
Hungry Heart
Bobby Jean
Born to Run
Thunder Road
If I Should Fall Behind
Land of Hope and Dreams

PERFORMANCE

Bruce Springsteen and the E Street Band

KÖLNARENA
April 15th, 1999
Cologne, Germany

WHETHER IN DISBELIEF or for more emotional reasons, there were certainly a few eyes being rubbed among the 18,000-strong crowd at Kölnarena as Bruce Springsteen took a joyful two-and-a-half-hour voyage around his back pages, accompanied once again by the fabled lineup: Clarence Clemons (saxophone), Max Weinberg (drums), Garry Tallent (bass), Danny Federici (organ and accordion), Roy Bittan (piano) and Patti Scialfa (vocals and guitar), together with both of the guitar heroes who served in the ranks at different times, Steve Van Zandt and Nils Lofgren.

Playing only their fourth show together since disbanding ten years ago, they rekindled the old sense of comradeship right from the start, with Lofgren, Van Zandt and Springsteen moving and jamming in close formation during "My Love Will Not Let You Down," and Clemons reap-

ing a huge ovation for his first solo of the gig during "Prove It All Night."

There were none of the usual stories between songs, but the language barrier separating the all-American boy and his German fans did not obscure the message that passed between Springsteen and his wife, Scialfa, as they sang a sublime "Mansion on the Hill," looking intensely into each other's eyes.

Springsteen's voice sounded hoarse on occasion, and the show's pacing was at times suspect - a pedestrian "Lucky Town" led into an interminable workout of "She's the One," and "Streets of Philadelphia" proved a poor choice for a first encore. But for every mis-hit there were any number of masterstrokes: a drawling, rephrased rendition of "The River," a celebratory "Born to Run," the dark, acoustic steel-guitar version of "Born in the U.S.A." and a fittingly poignant "If I Should Fall Behind," during which each player took turns singing the "Wait for me" refrain as if it were a pledge of allegiance beyond the

mundane business of merely playing music together.

They finished with the only new number of the night, "Land of Hope and Dreams," a midtempo rocker with a searing, almost gospel-like lyric of renewal and rebirth. The fine-tuning will come later; this is one legend that hasn't gone cold. —DAVID SINCLAIR

The Smashing Pumpkins

TRAMPS
April 14th, 1999
New York

IT STARTED AFTER THE FIRST number, the *Gish* romp "I Am One": "Jimmy! Jimmy! Jimmy!" Noting the welcome, drummer Jimmy Chamberlin - a Smashing Pumpkin again after three years in exile - hit the kick-off beat of "Zero" in sync with the fans' chanting, and everything went atomic: the song, the



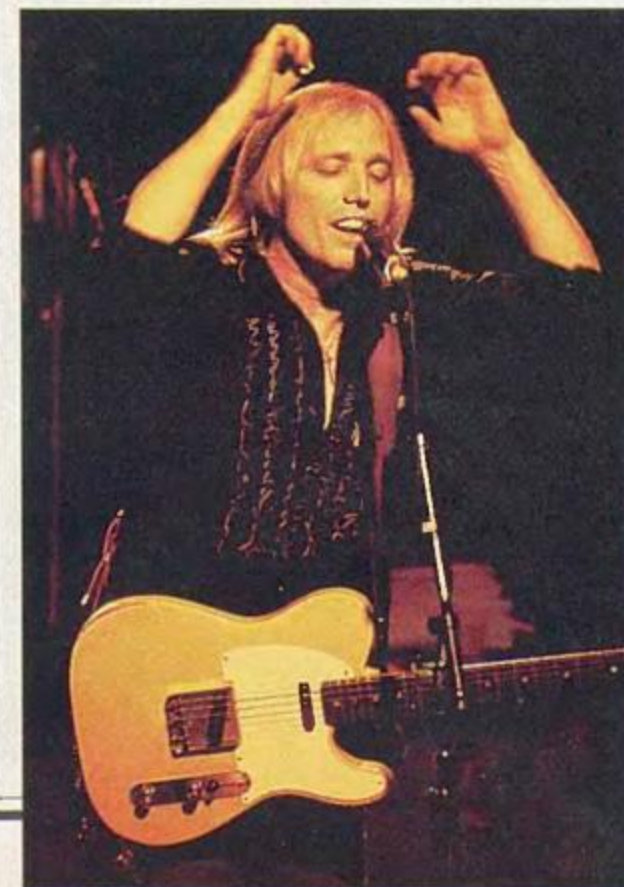
crowd and the Pumpkins, back in their original lineup, playing clubs in a nine-city road test of fresh Billy Corgan tunes and plainly loving every minute.

Looking like a hip mortician in a black double-breasted suit, his shaved dome bright with colored sweat from the close lights, Corgan fired up his nasally bray with kill-'em-all vigor, leading Chamberlin, guitarist James Iha and bassist D'Arcy deep into *Siamese Dream* ("Soma," "Geek U.S.A.") and pulling out the ancient B side "La Dolly Vita" for a good thrashing. Corgan and Iha also put extra guitar meat on "Pug" and "Ava Adore," showing how *Adore* might have sounded if Corgan hadn't been in such a Bauhaus mood. It was almost as if the 1996-98 shit storm - the drug-related death of touring keyboardist Jonathan Melvoin, Chamberlin's subsequent firing, the damp response to *Adore* - had never happened.

That's a big "almost." The howitzer guitars brought out the heavy anguish in "Speed Kills," "Glass and the Ghost Children" and the latter's speed-core cousin, "Glass' Theme," among the ten new songs drawn from the Pumpkins' recording spree for their next album. If *Adore* was a record about hope wrapped in thick black velvet, "Stand Inside Your Love" and "Blue Skies Bring Tears" were scars dressed up as hard-rock candy, Black Sabbath decked out as the Cars.

And if Corgan is at all pissed about his band's ups and downs, he has figured out how to laugh about them. "Crash Car Star" was a dynamite pop-metal sneer at disposable-celebrity culture ("Everybody's gonna be a big star/Everybody's gonna drive a

Above: Springsteen proves it all night. Below left: Billy Corgan's music - and his head - shone. Below: Tom Petty keeps rock alive.



fast car/Everybody's gonna be in charge/Because everybody's business is everybody's business") with a subtle punch line: This rock thing is still worth doing. As Corgan sang, with a nod to Grand Funk Railroad, "We're comin' to your town/We're an American band for you." —DAVID FRICKE

Tom Petty and the Heartbreakers

IRVING PLAZA
April 11th, 1999
New York

OPENING FOR TOM PETTY and the Heartbreakers twice during their three-night stand at Irving Plaza, Bo Diddley felt compelled in one song to rap. More than a nod from one master of the African-American street-rhyming tradition to a younger generation, it was a veteran showman's attempt to engage the music of the moment.

If Petty felt any similar impulse during his two-hour-plus set, it was nowhere in evidence. With rollicking defiance, he stuck squarely to his own two decades of hitmaking and the Fifties and Sixties nuggets that inspired him. "I won't back down," he sang, cranky and independent-minded as ever, and he wasn't kidding.

The set opened with an easy-going romp through Little Richard's "Rip It Up," followed by Petty's own "Jammin' Me." Lynyrd Skynyrd's "Call Me the Breeze" - on which, in hallowed bar-band fashion, Petty sang the one verse he knew ("I got that green light, baby...") over and over - wittily complemented the darker road anthem "Runnin' Down a Dream." Through it all, the Heartbreakers rocked with an awe-inspiring efficiency, dispatching the shimmering jangle of "Listen to Her Heart," the sizzling R&B of Booker T.'s "Green Onions" and the brooding, British-invasion pop of the Zombies' "I Want You Back Again" with equal measures of enthusiasm and skill.

"Free Girl Now," one of only four songs played from Petty's new album, *Echo*, and a raucous version of Van Morrison's "Gloria" ended a night that was, against all the tiresome claims that rock & roll has died, Petty's sly, willful vision of rock & roll heaven.

—ANTHONY DECURTIS