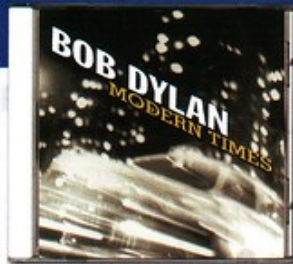




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BOB DYLAN



Modern Times

COLUMBIA



THE STATE OF AMERICA, VIBRANT SEXUALITY, DEPRESSION-ERA JAZZ AND BLUES, AND SOME EXCELLENT JOKES; ANOTHER CLASSIC FROM THE REVITALISED MASTER

TRACKMARKS

Your handy guide to downloading the highlights of *Modern Times*

- 1 | Thunder On The Mountain ★★★★★
- 2 | Spirit In The Water ★★★★★
- 3 | Rollin' And Tumblin' ★★★★★
- 4 | When The Deal Goes Down ★★★★★
- 5 | Someday Baby ★★★★★
- 6 | Workingman's Blues (Apologies To Merle) ★★★★★
- 7 | Beyond The Horizon ★★★★★
- 8 | Netty Moore ★★★★★
- 9 | The Levee's Gonna Break ★★★★★
- 10 | Ain't Talkin' Just Walkin' ★★★★★

Bob Dylan's records are so full of riddles, references and secrets, they often feel like puzzles which can never be completely solved. The title of his 44th record (including live releases), however, seems easier to parse than most. Surely, it refers to the '36 Chaplin film *Modern Times*, in which the Little Tramp confronts automation and the Great Depression. "[Chaplin] influences me, even in the way I sing," Dylan said to Robert Shelton, though he claimed to another biographer that he'd never seen a Chaplin film. Early observers, meanwhile, consistently noted Dylan's Chaplinesque qualities.

The Chaplin of *Modern Times* is certainly an apt model for the Dylan of this one. Both roam through a spiritually dead America, a country broken by economic misery. But both fight back with an anarchic, indomitable spirit. The obsession with his own mortality that dominated *Time Out of Mind* has gone. This time, Dylan is revelling in life and eager to get down to business on what may be, surprisingly, the funniest album he's ever made.

In the wake of Scorsese's *No Direction Home* and the first volume of *Chronicles*, of course, *Modern Times* is his most widely anticipated LP since the '70s. But Dylan has been assiduously rebuilding his career since 1992's *Good As I Been To You*, a collection of folk and blues covers which reconnected him with his original inspirations. The acclaim – and the two million sales – afforded 1997's autumnal masterpiece, *Time Out of Mind*, contrasted with Dylan's performance through much of the '80s, when he had been treated, even by some of his fans, as a shabby, redundant joke.

Such commercial and critical crests and troughs don't really matter to his reputation in the long run. The larger question was: why did Dylan feel compelled to make us listen to him again? What more did he have to say? The answer started to become clearer with *Love And Theft*. Self-produced, it threw off its predecessor's weariness for a vintage, antic spirit, channelling Huck Finn and Bing Crosby into a panoramic vision of America that applied equally to the Depression and to the day it was released: September 11, 2001. The moral certitude of his '80s born-again days remained, but it was now delivered with impish humanity. *Love And Theft* was quite unlike any other pop album – apart, that is, from *Modern Times*, its direct and audacious sequel.

With Dylan once more producing his road band (guitarists Stu Kimball and Denny Freeman, bassist Tony Garnier, multi-instrumentalist Donnie Herron and drummer George Recile), the quality of playing is assured. As with *Love And Theft*, they mix swingtime jazz with crunching blues, addressing current concerns through a lexicon that is seven decades old (*Modern Times*' other, semi-ironic meaning).

The first song, "Thunder On The Mountain", rolls in with a crash of drums and contains all the themes that will follow, as Dylan declares, "Feel like my soul is beginning to expand". It's a new spirit of generosity and optimism reiterated on "When The Deal Goes Down", which states, "We learn to live and then we forgive". His resurgent confidence even sees him, in "Spirit In The Water", throw down a gauntlet to critics: "You think I'm past my prime/Let me see what you got/We can have a whoppin' good time". Forget Blind Willie McTell, this is Bob as Big Joe Turner, strutting to the whorehouse.

"Thunder On The Mountain" also seethes with moral disgust. "She ain't no angel and neither am I," Dylan declares. "Shame on your greed, shame on your wicked schemes/I'll say this, I don't give a damn about your dreams." It's the sort of language you can find in his late friend Hunter Thompson's final, Bush-excoriating book, *Kingdom Of*

Fear. But Dylan doesn't limit his contempt to the president. The long final track, "Ain't Talkin' Just Walkin'" which, with its ominous, portentous strings, is clearly intended as a major statement, sees a vengeful Dylan stalking "through the cities of the plague" to kill enemies who will "crush you with wealth and power". He doesn't name the necons – just as he never directly named Vietnam – but he plainly despises them.

Modern Times is also a love album. Possibly some new woman in Dylan's life is the source of his renewed lust, though hopefully not the "young lazy slut" who "charmed away my brains" on "Rollin' And Tumblin'", one of several songs to cut romance with the raw sexuality of the blues. Such emotional breadth is helped by one of Dylan's strongest singing performances: Sony sources claim he took uncharacteristic care over recording his vocals. Crooning one line, catching his breath consumptively the next, he exploits the frailties of his voice with an artfulness that's positively Sinatrasque. Against this, the relatively banal "Beyond The Horizon" takes his '30s swingtime fetish too far, sounding like a tea dance at the Ritz. Some lazy lyrics, probably products of automatic writing, also creep in.

Such flaws seem insignificant, though, when you hear the greatest song here, "Workingman's Blues". Referencing recent tourmate Merle Haggard's 1969 blue-collar tribute "Workin' Man's Blues", it's a story of love on the dole, and an anthemic rallying cry of resistance, the like of which he hasn't tried since the '60s. The point where the honkytonk country keyboard unmistakably echoes "Like A Rolling Stone" is a resonant, heart-stopping moment. Whenever his post-'66 work has raised expectations of a complete renaissance, he has tended to torpedo them. But there's no nervous perversity here from a Dylan who finally seems comfortable, and is ready to take this thing as far as it'll go. NICK HASTED

What do you think of *Modern Times*? Email your reviews and reactions to allan_jones@pcmedia.com, and we'll print the best next month.

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