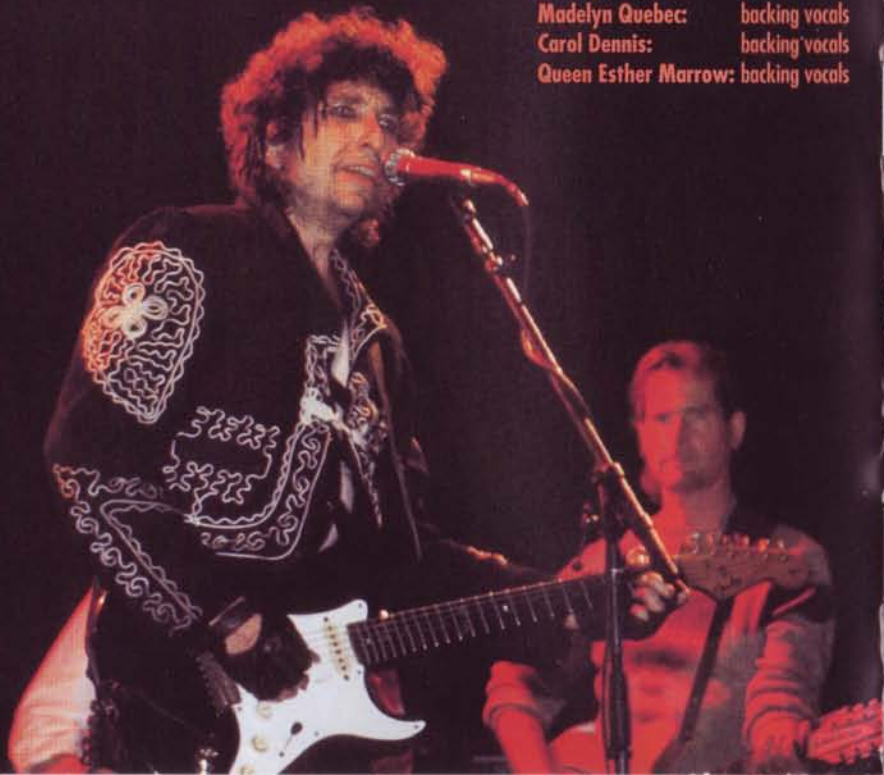
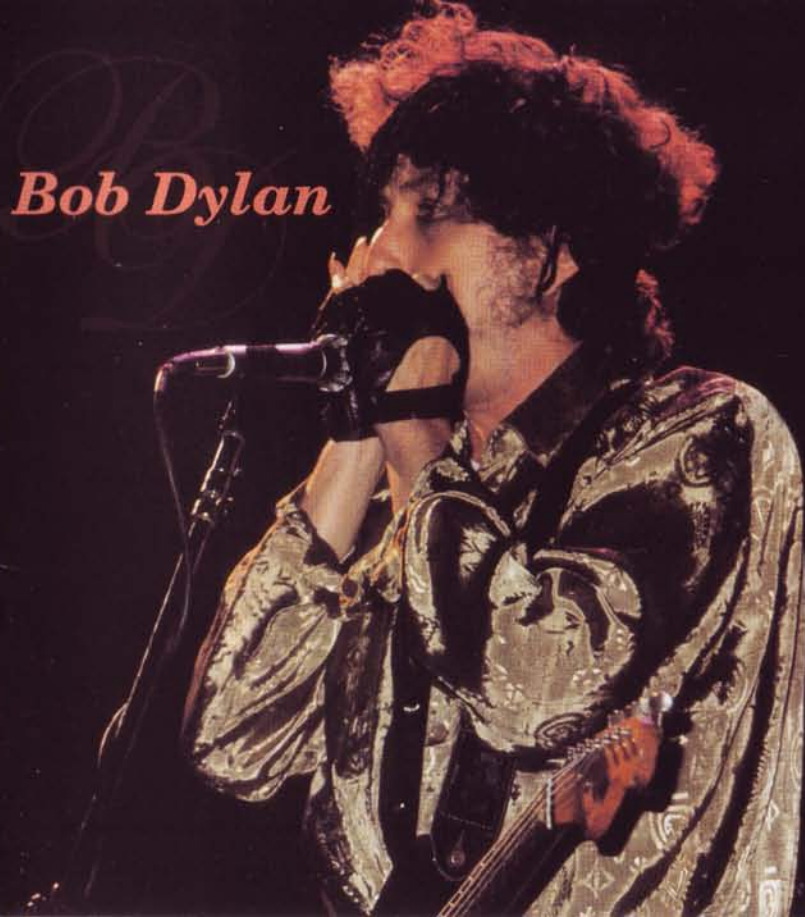


Bob Dylan: vocals, guitar and harmonica
Tom Petty: guitar and back-up vocals

Mike Campbell: lead guitar
Benmond Tench: keyboards
Howie Epstein: bass guitar
Stan Lynch: drums
Madelyn Quebec: backing vocals
Carol Dennis: backing vocals
Queen Esther Marrow: backing vocals



Bob Dylan





BOB DYLAN



EXTRA SPECIAL GUEST:
Roger MCGUINN

WITH



TOM PETTY
HEARTBREAKERS

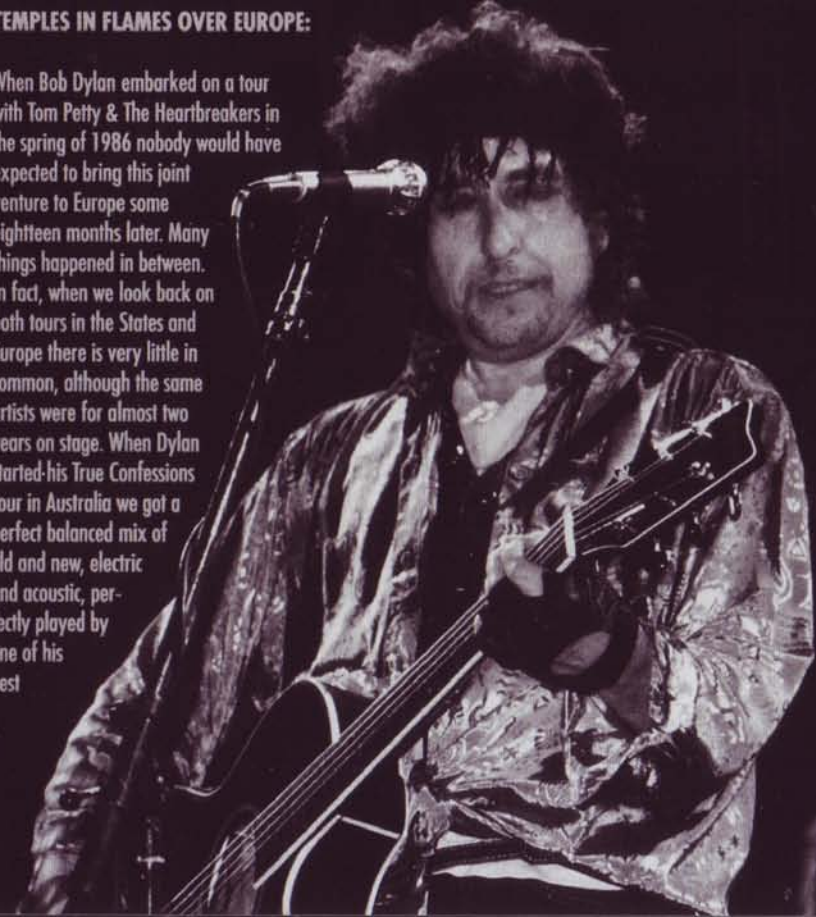
EN CONCERT A BERCY LE 7 OCT/20 H

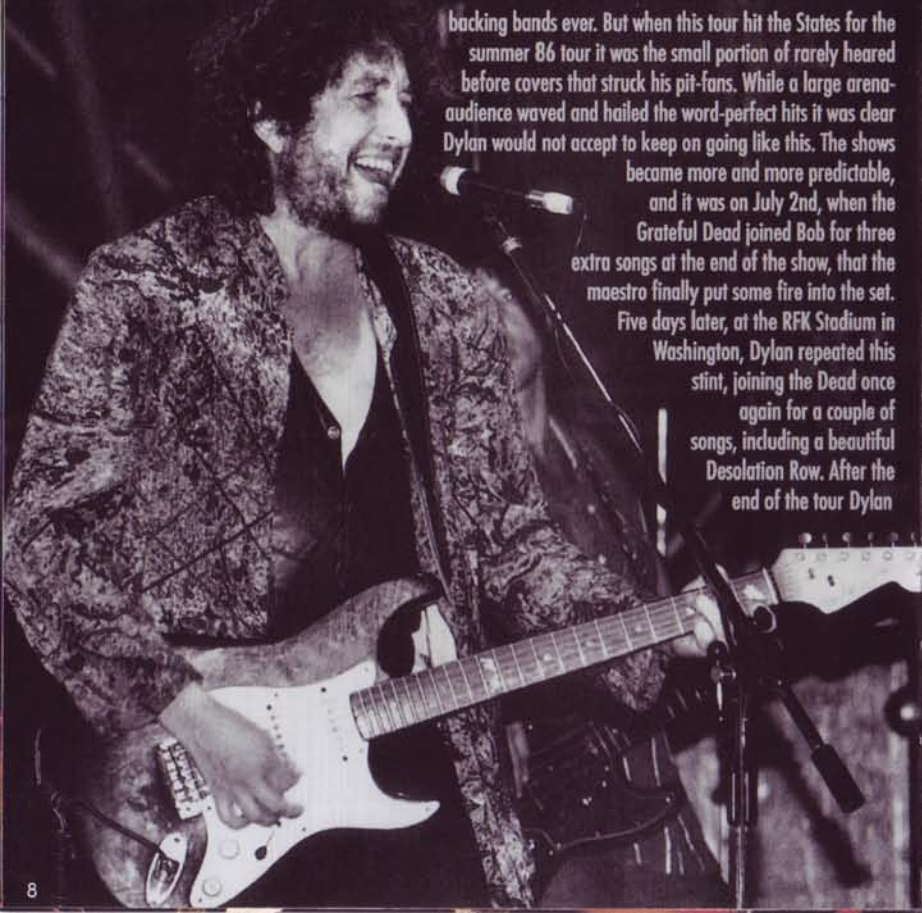




TEMPLES IN FLAMES OVER EUROPE:

When Bob Dylan embarked on a tour with Tom Petty & The Heartbreakers in the spring of 1986 nobody would have expected to bring this joint venture to Europe some eighteen months later. Many things happened in between. In fact, when we look back on both tours in the States and Europe there is very little in common, although the same artists were for almost two years on stage. When Dylan started his True Confessions Tour in Australia we got a perfect balanced mix of old and new, electric and acoustic, perfectly played by one of his best



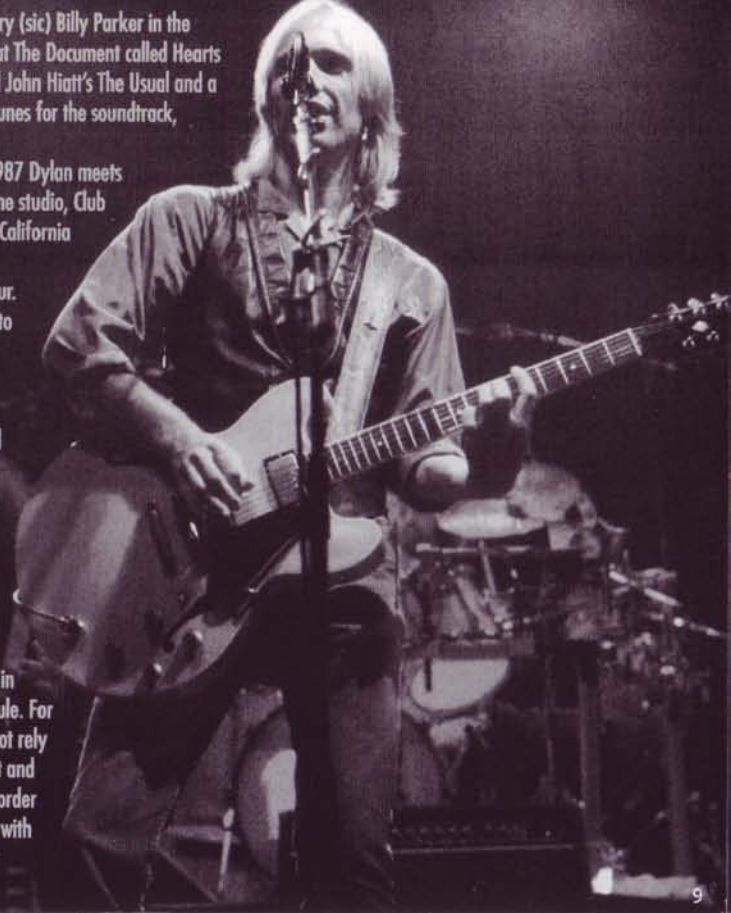


backing bands ever. But when this tour hit the States for the summer 86 tour it was the small portion of rarely heard before covers that struck his pit-fans. While a large arena-audience waved and hailed the word-perfect hits it was clear Dylan would not accept to keep on going like this. The shows became more and more predictable, and it was on July 2nd, when the Grateful Dead joined Bob for three extra songs at the end of the show, that the maestro finally put some fire into the set. Five days later, at the RFK Stadium in Washington, Dylan repeated this stint, joining the Dead once again for a couple of songs, including a beautiful Desolation Row. After the end of the tour Dylan

becomes the legendary (sic) Billy Parker in the follow-up movie to Eat The Document called Hearts Of Fire. Bob recorded John Hiatt's The Usual and a couple of other odd tunes for the soundtrack, 'nough is said.

In March and April 1987 Dylan meets the Dead at their home studio, Club Front, in San Rafael, California for rehearsals to an upcoming summer tour. During these impromptu moments Dylan recaptures the true spirit of his ancient catalogue. Garcia and mates persuade him to play obscure songs and one-off covers.

The tour sadly missed part of those early exiting moments. But it did show a major change in Dylan's touring schedule. For the first time he did not rely on a structured set-list and changed the running-order every night. This tour with the Dead became the



embryo for the now well-known Never Ending Tour. After those six stadium shows Dylan took a small rest and prepared Tom Petty & The Heartbreakers for their upcoming European autumn tour. This four kicked off with two shows in Israel, followed by Basel. During these three concerts Dylan played 44 songs, with not a single song duplicated. Fans all over Europe were surprised that the well-lined structure from his previous

US-shows with Tom Petty was not repeated. Indeed, Dylan learned a lot from his work with the Dead, including some very odd stage behaviour. Often dressed in bizarre suits Dylan looked like he was organizing a commando raid on stage. Not even his band knew what was going to happen, but most of the time this spontaneous interpretations of the back-catalogue worked out well. The first half of September marked a

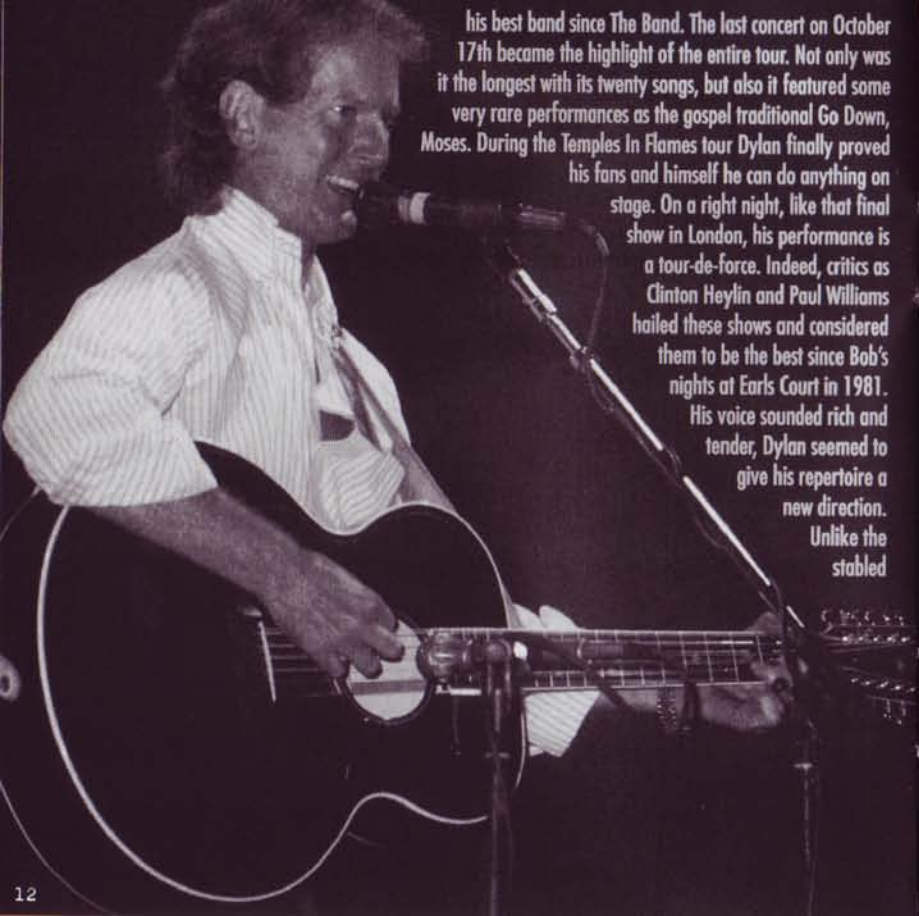


low-key during the tour, but by the time Dylan arrived in Paris all hell broke loose. Dylan's voice sounded strong and he took serious risks by playing even his acoustic songs electric, backed only by the marvellous Mike Campbell and piano player Benmont Tench.

best shows of the entire tour.

Dylan opened with an up tempo Desolation Row and played the best Hattie Carroll.

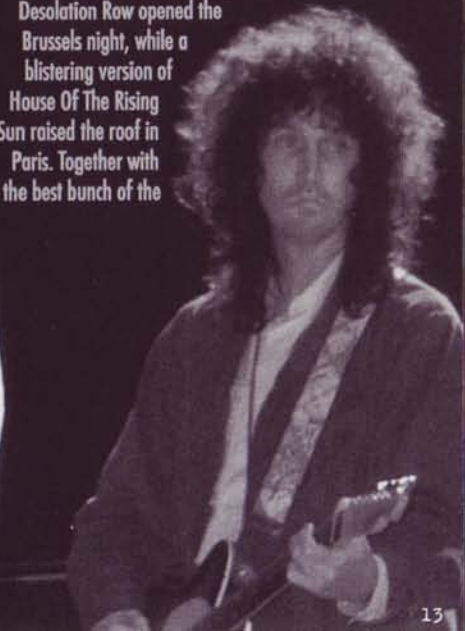
Next were the British shows with three gigs at the NEC in Birmingham and four at London's Wembley Arena. These shows proved that Dylan was cooking, backed by

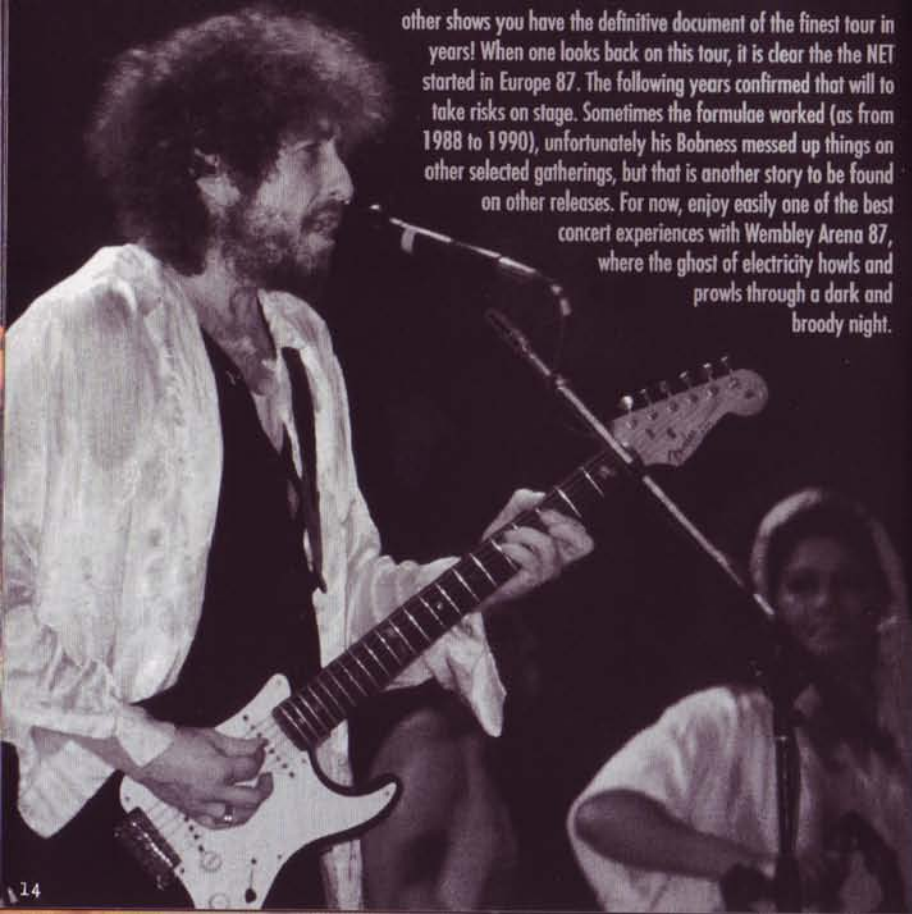


his best band since The Band. The last concert on October 17th became the highlight of the entire tour. Not only was it the longest with its twenty songs, but also it featured some very rare performances as the gospel traditional Go Down, Moses. During the Temples In Flames tour Dylan finally proved his fans and himself he can do anything on stage. On a right night, like that final show in London, his performance is a tour-de-force. Indeed, critics as Clinton Heylin and Paul Williams hailed these shows and considered them to be the best since Bob's nights at Earls Court in 1981. His voice sounded rich and tender, Dylan seemed to give his repertoire a new direction. Unlike the



setlists of the previous year he clearly enjoyed his own songbook. The traditionalists who came to hear the album-like versions left the arena, shaking their heads, not knowing what to think. It was Dylan's attitude towards his fans that counted. He didn't say a word to them, instead, the music spoke for itself. To go through all the individual songs would take another few pages, but take a listen to a haunting Tomorrow Is A Long Time and the stunning harmonica intro preceding Forever Young. We have also included the outstanding songs from the European tour. A magnificent Desolation Row opened the Brussels night, while a blistering version of House Of The Rising Sun raised the roof in Paris. Together with the best bunch of the





other shows you have the definitive document of the finest tour in years! When one looks back on this tour, it is clear the the NET started in Europe 87. The following years confirmed that will to take risks on stage. Sometimes the formulae worked (as from 1988 to 1990), unfortunately his Bobness messed up things on other selected gatherings, but that is another story to be found on other releases. For now, enjoy easily one of the best concert experiences with Wembley Arena 87, where the ghost of electricity howls and prowls through a dark and broody night.



