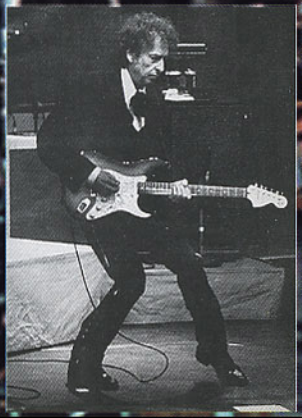
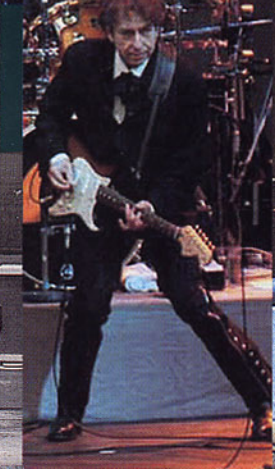




Ministry of Culture, Paris, 30 jan 1990



On the new record, your voice sounds very strong.

I always have had a problem making records because my idea of making records is to have the right song and deliver it the right way with the right instrumentation so that it moves me. Technology is not really my friend. It just takes it and trivialises my particular style of music. It squeezes it and shapes it into its own kind of form and would like me to sound like these groups that you mentioned because technology serves all these other kind of people. The technology is part of the group.

But you had the help of a producer who knew technology, Daniel Lanois.

Anyone can make a record that sounds this way, but making a record that sounds this way – that's not going to serve everybody either. It probably won't work for most people because I have a very limited range. I try to understand a song as well as I can before I perform it. I don't want to record a song that I don't feel is a part of me.

Do you get bored easily in the studio?

Oh yeah.

Do you get bored in general playing the songs you played over 30 years ago?

Well, for me the songs are alive. I don't get bored singing the songs because they have a truth to them. They have a life to them. And it changes from night to night, any old kind of way that I want to play them.

It can pain people who just want to hear Like A Rolling Stone like they remember it on the record.

I know, but like I said before, these songs on my early records, they're more like blueprints. I can't play them all because every one of these records has a different band on them. Every one of these records has a different instrumentation. I'd need a hundred people to play every song exactly like it was on the record.

You're touring.

Well, that's all I do. It's just natural to me.

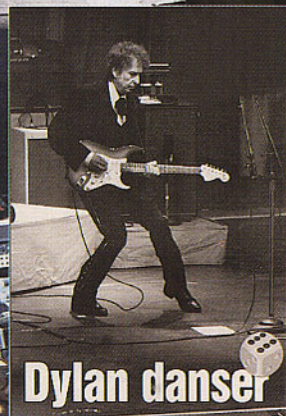
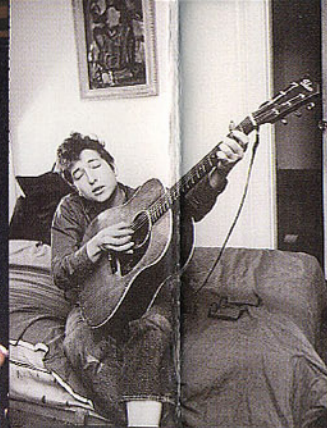
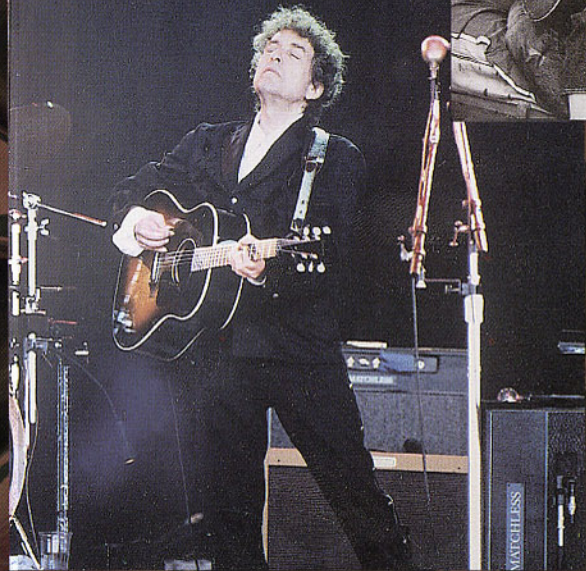
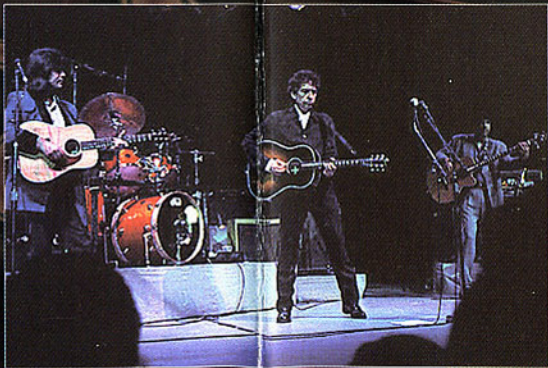
Can we expect a European tour later?

I hope so. We've toured Europe a lot in the last 10 years. We were always here and there. I don't usually tour with a particular record. My records aren't souvenirs for a particular tour that's out there.

What, for you, is the distinction between a poet and a songwriter?

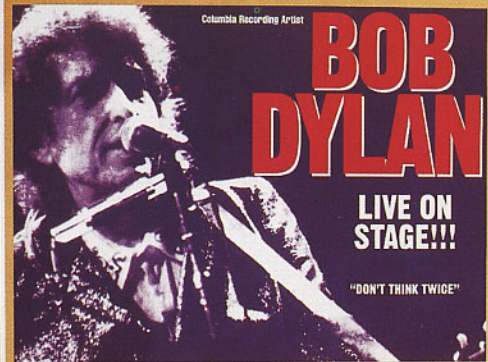
Oooh, man (chuckles). Well, songs can have an element of poetry in them. But a poem doesn't have to be defined, whereas a song must be defined. It must have a clear definition. I think a song is much more limiting than a poem. A poem is something open-ended and unlimited in scope. A song can't do that, just by the nature of a song.

One important thing about 30 years ago, it was at the tail-end of the folk music scare, or whatever we call it, and it might have been more connected to poems because the advent of television was not so prominent, so people still did news kind of things in a song. Woody Guthrie was an exponent of that, talking about things that happened here, and then he could sing it over there before newspapers and TV got a hold of it. So people gathered information about songs, and if you could look into American folklore you can see that this is true all the way along the line. Everything momentous that happened in history was defined in a song. That's not so any more. People seem to know things and hear about things instantaneously, and a song doesn't have the same relevance. I think poems are the same kind of way. Great poetry can still be written from a particular point of view and still has relevance on top of the news, but a song can't do that any more.



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Tues. 9th June 1998, The Globe Arena, Stockholm, Sweden
Disc 1 75.57

1. **Intro** 0.50
2. **All Along The Watchtower** 5.22
3. **Tonight I'll Be Staying Here With You** 5.17
4. **Cold Irons Bound** 6.24
5. **Every Grain Of Sand** 6.24
6. **Silvio** 6.45
7. **Desolation Row** 8.51
8. **One Too Many Mornings** 7.19 harmonica
9. **Tangled Up In Blue** 6.58
10. **Make You Feel My Love** 4.01
11. **This Wheel's On Fire** 5.54
12. **Highway 61 Revisited** 6.05

BOB DYLAN vocal, harmonica, guitar
BUCKY BAXTER pedal Steel and el. slide guitar, backup vocal
LARRY CAMPBELL guitar, backup vocal
TONY GARNIER bass
DAVID KEMPER drums

Disc 2 78.25

1. **Forever Young** 6.22
2. **Love Sick** 5.16
3. **Rainy Day Women #12 & 35** 5.19
4. **Blowin' In The Wind** 4.36
5. **Pretty Peggy-O** 5.10 6 jun. 1998
6. **Positively 4th Street** 8.10 6 jun. 1998
7. **Roving Gambler** 3.42 6 jun. 1998
8. **Simple Twist Of Fate** 7.54 7 jun. 1998
9. **Mr. Tambourine Man** 6.58 harmonica 7 jun. 1998
10. **To Be Alone With You** 3.45 10 jun. 1998
11. **The Times They Are A-Changin'** 6.03 10 jun. 1998
12. **It's All Over Now, Baby Blue** 9.17 harmonica 10 jun. 1998

Bonus track disc 2

- 5 - 7 = 6 jun. 1998 Brofästival, Brofästet, Malmö, Sweden
8 - 9 = 7 jun. 1998 Norwegian Wood Festival, Oslo, Norway
10 - 12 = 10 jun. 1998 Scandinavium, Gothenburg, Sweden

Disc 3 77.31

1. **She Belongs To Me** 5.14 10 jun. 1998
2. **Shooting Star** 6.08 11 jun. 1998
3. **To Ramona** 5.30 11 jun. 1998
4. **Masters Of War** 5.52 11 jun. 1998
5. **Love Minus Zero / No Limit** 4.45 11 jun. 1998
6. **Blind Willie McTell** 6.08 11 jun. 1998
7. **Don't Think Twice, It's All Right** 8.02 harmonica 11/6
8. **Gotta Serve Somebody** 3.39 26 jun. 1998
9. **If Not For You** 4.19 26 jun. 1998
10. **You Ain't Goin' Nowhere** 4.17 26 jun. 1998
11. **It Ain't Me Babe** 8.16 harmonica 26 jun. 1998
12. **Ballad Of A Thin Man** 6.00 26 jun. 1998
13. **I Shall Be Released** 5.00 26 jun. 1998

Bonus Track disc 3

- 1 = 10 jun. 1998 Scandinavium, Gothenburg, Sweden
2 - 7 = 11 jun. 1998 Forum, Copenhagen, Denmark
8 - 13 = 26 jun. 1998 Roskilde Festival, Denmark