

Hamburg Press Conference May 31, 1984

Hamburg Press Conference featuring Bob Dylan (**BD**), Carlos Santana (**CS**), and Joan Baez (**JB**), Clubhaus, St.-Pauli-Stadion, May 31, 1984

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**Q:** Mr. Dylan, you sing a lot of old songs. Do you still have the old feelings when you sing them?

**BD:** Oh absolutely.

**Q:** No?

**BD:** More so now.

**Q:** What do you want to say when you sing the old songs, or is it just a compliment for the public?

**BD:** I wanna say this is what's in the songs, you know. A few of the songs I've changed lyrics too, bringing them more up to date, you know.

**Q:** How do you feel being on stage again with Joan Baez?

**BD:** I haven't been on the stage with Joan yet. It hasn't happened yet, but I'm sure it will be a wonderful experience.

**Q:** Are there any other singers you would like to sing with?

**BD:** Mmmm, sure... Elvis Presley.

**Q:** Will you keep the band you have now on tour, or is it just for this tour?

**BD:** Well, what... that's hard to say you know.

**Q:** Do you think you have been lucky to get that band?

**BD:** Oh, I'm always lucky to get any band.

**Q:** It is said that your '77 [sic] concert in Nuremberg was one of your most beautiful. What do you feel... how do you feel about coming back to Germany?

**BD:** Well, we just got here today you know, so it's still hard to tell, I just woke up a little while ago.

**Q:** Why did you decide to make a European tour?

**BD:** No particular reason... It's just, you know doing this, you just play all over, all over the place.

**Q:** Do you think it's possible the two of you, you will sing with Joan Baez?

**BD:** It's possible. I'm not sure if it's likely, but it's possible.

**Q:** Mr. Santana, I saw you in Verona playing with Bob Dylan... (INAUDIBLE)

**CS:** Yeah, the real food is when we play music, and especially with another musician like Bob. The audience should be commended, they stayed for more than four, five hours it seems, in the cold, and they didn't want us to go, and I didn't want to go. But hopefully next time, we won't go, and if somebody needs to go, they can go, and the rest of the people who want to play should play; because we have, I feel we have a deep reservoir, you know, of inspiration. And people who run out, they should go home, and people who do have inspiration left to play, they should stay and play.

**Q:** I have a question. Will you keep this formation you have now?

**CS:** I beg your pardon... that was for Bob or me?

**Q:** To you... will you stay with this formation?

**CS:** You mean with the band? Sure, I love to. I love these musicians. They're all individuals, great individuals in their own rights, they inspire me all the time, so... ah, a great family, thank you.

**Q:** How did you get together with Sly Dunbar and Robbie Shakespeare for the last record?

**BD:** Mmmm, it just happened.

**Q:** You wrote a song, 'I & I'...

**BD:** 'I & I'...!

**Q:** You write rastafarian music too?

**BD:** Is that? ... Could be.

**Q:** Is touring such a big thrill for you as it was in the early days?

**BD:** Oh yeah.

**Q:** Thrill or bore?

**BD:** Eh?

**Q:** A thrill or a bore?

**BD:** Oh it's a thrill.

**Q:** You look a bit tired.

**Q:** Bob Dylan, could you try to explain the stupid reactions to 'Slow Train Coming' and 'Sla...' uh, 'Saved'? That rea... the stupid reaction, we had for example here in the press?

**BD:** Ah, who's that singing (BAEZ CAN BE HEARD IN THE BACKGROUND)? 'Slow Train' was a big album, yeah. I don't know what was in the press here about it, but 'Slow Train' did all right. I think 'Saved' was a little light, you know. Some are big, some aren't, you know...

**Q:** Mr Dylan, how do you feel about the American Freeze Movement and the German Peace Movement here and in the world?

**BD:** Well, I heard about that, yeah.

**Q:** So what do you feel about it, I mean what do you know about it?

**BD:** Ah... is there missiles here? ... There's miss... yeah, yeah (SIGHS DEEPLY), ah well, I'd probably... I probably wouldn't [want] them in in my backyard either, you know.

**Q:** Do you consider any political activities for yourself? I mean as you were a protest singer?

**BD:** No. I might have been a protest singer, but I've always... never been, you know... into politics, whatever.

**Q:** In Rock'n'Roll and Reggae, there's a lot of politics...

**BD:** Yeah, there might be, there might be some. Well, you could make anything politic... political, you know. You can turn a love song, you know, a love song can be political too.

**Q:** Do you wish your lyrics would have any effect?

**BD:** Was that to me?

**Q:** Yeah.

**BD:** To have effect... oh sure!

**Q:** Could you specify that please?

**BD:** The effect? ... Well, they affect \*me\*, so I don't know, maybe they affect somebody else... (SIGHS DEEPLY) ...

**Q:** Did you sleep last night?

**BD:** No. You know how it is on these tours. So much going on, it's so hard to get some sleep.

**Q:** I presume you two will play together with Joan Baez tonight. Has there been time to... to practise before, would it be just like friends playing the first time together?

**CS:** I'm sorry, can you repeat that question again? I thought you were asking him. This is... What did you say?

**Q:** Did you practice before? You are playing together, did you improvise?

**CS:** All the time as much as possible. We rehearse the band enough times to get acquainted with... I'm a believer that freedom comes from discipline, so first you gotta have discipline, consistency and regularity in your rehearsal. Once you become acquainted with each other, then you can do anything you want to, because you have confidence -- ... in what you're there for, and in what the musicians can do. So yeah, I rehearsed enough to... when I come here I can maintain a standard as a professional, yeah.

**Q:** The question was, whether or not you rehearsed with Joan Baez before you played with her today?

**CS:** No, I never... But it was fun, I was delighted.

**Q:** Is it fun to play with Bob Dylan too?

**CS:** Oh, it's a deep honor to play with Bob Dylan. Mmmm, I mean, I'm looking forward to making it even more fun. At least for my part, for him you know, and for the rest of the audience, you know. That's all we can do, is really to serve, and enhance, and make people happy, and touch 'em the way that you people touch us, with your convictions, and our beliefs.

**Q:** Mr Dylan, how many songs does it take you to wake up on stage?

**BD:** Oh, maybe six.

**Q:** How many do you play, five?

**BD:** (LAUGHS)

**Q:** Mr Dylan, do you have any aims?

**BD:** Who? ... oh-oh...

**Q:** Mr Santana, why are you wearing a hat like that?

**CS:** For the same reason you're wearing a dress like that, or a ... pants like that. It's ... they're neat, nice colors, keep my head warm.

**Q:** That's all?

**CS:** So far.

**BD:** Okay? Is there any more questions?

**Q:** I didn't get my answer.

**Q:** Do you listen to any contemporary rock music now? What kind of music do you listen to?

**BD:** Let's see, ... listen ... is that for Carlos or me?

**Q:** For you, Mr Dylan.

**BD:** Oh. What music do I listen to?

**Q:** Yeah.

**BD:** Oh, I listen to just about anything.

**Q:** There's been happening a lot, say, for the last five years in rock music. What do you think about it, are you part of the new...?

**BD:** Yeah, well... (APPLAUSE AS JOAN BAEZ ARRIVES)

**BD:** This woman can really talk, so all...

**Q:** Why can't you?

**BD:** I don't know. I've never, uh, practised it.

**Q:** What means pleasure to you?

**BD:** Huh?

**JB:** (to Bob) What do you want to do?

**BD:** What do ... like to do? Oh ... I like to dance and I like to sing.

**JB:** This an open press conference? Can anybody ask anybody what they want?

**Q:** Bob's a bit sleepy.

**JB:** How long has it been going on?

**Q:** Twenty minutes.

**JB:** Really?

**Q:** Did you like the Hamburg audience?

**JB:** They're superb.

**Q:** And in comparison to the Italian audience, what's the difference?

**JB:** To the which?

**Q:** Italians.

**JB:** They're a little less hysterical, but they're certainly as bright.

**Q:** Did you expect more young people in the audience?

**JB:** My German audiences are, like, young. Mine is a young audience, for me, you have to remember, young for Bob too.

**BD:** Well, I am young!

**JB:** Happy Birthday Bob!

**Q:** How do you come along together, the two of you?

**JB:** Pardon?

**Q:** How do you get along with each other?

**JB:** I don't know, I haven't seen him in two years, and before that, I hadn't seen him in five years. We probably don't get along too well if we see each other more (LAUGHS). How do we get along, Bob?

**BD:** Oh, fabulous.

**Q:** A question to all three of you whoever wants to answer. Do you think you will get the next generation of audience and public? You are looking into the audience, maybe it's the 30s or 40s, no?

**JB:** It's not. I would assume that it would be, and I would think it would be for Bob, and I would think it might be for Carlos. But you better look again. There's some of course our age...

**BD:** There's a lot of people our age.

**Q:** Yeah.

**JB:** But in the audience, there's a lot of very young people.

**Q:** But it's difficult for them to find a babysitter when you're going to a festival?

**BD:** That's true, that's right.

**Q:** Miss Baez, would you comment on the American Freeze movement? I asked that question before.

**JB:** I think the American Freeze movement is the only movement big enough to call an actual movement, and I think that's the useful thing about it. See ya, Bob! The useful thing about it is that it, uhmmmm, helps some people who are very frightened of talking about disarmament in any way that sounds like unilateral. So it introduced middle class... middle class America to talking about disarmament. People who are too terrified to talk about it before... The thing about that isn't... that I'm not quite comfortable with is that it isn't enough. Now, it doesn't really... If you can do it from your living room, it's probably not gonna stop... World War III.

**Q:** What you just said is that more knowledge or awareness of nuclear threat is needed?

**JB:** Yeah, and that's useful. Definitely.

**Q:** But that's something you can do from your living room?

**JB:** Yes, and then the problem is that it's not just... We could dismantle everything magically in a period of six months, but if we didn't change our basic assumptions that we all work on, which is that it's okay to kill each other, then we could build them all up again in... a year, or however long it takes.

**Q:** Bob, which period in your career are you most satisfied with?

**BD:** Mmmm, this one right now.

**Q:** You make music for so long a time, is it not the moment to give it up? What's the end to your career?

**BD:** Huh? I hope it's not...

**Q:** Bob, are you Christian or Jewish?

**BD:** Well, that's hard to say.

**Q:** Some more?

**BD:** It's a long story.

**Q:** I'd like to know it.

**BD:** It'd take too long to tell you.

**Q:** Mr. Dylan, you wrote... rumor has it that you wrote some songs for The Clash and The Psychedelic Furs, is that true? Why did you choose those people as, er... to write a song for?

**BD:** Is that a question? Was that a question?

**Q:** It is, yes.

**BD:** Do I like The Psychedelic Furs?

**JB:** Why did you write songs for them? Did you write songs for them?

**Q:** The Psychedelic Furs told in an interview that you sent them a song?

**BD** (AFTER SOME FURTHER PROMPTING FROM JOAN BAEZ): Oh, I can't remember.

**JB:** If anybody is interested in a serious press conference, I'd be happy to stay for ten minutes, okay?

**BD:** Joan's gonna stay and answer some more questions.

**JB:** That's right, whichever you like.

**Q:** Joan Baez, you know him for a really long time, why is it so difficult to have some answers?

**JB:** I've known Bob for a long time, and I've never tried to understand him... and I've never shared a press conference with him (LAUGHING).

**Q:** You'll never do it again?

**JB:** No, I'll never do it again (LAUGHING).

**Q:** Is he like that in private life?

**JB:** I don't know that either. Literally, I never see him.

**Q:** Carlos Santana, have you played together with Joan Baez, or is it the first time now in Hamburg?

**CS:** We played before. She took the time to invite me to perform for some prisoners in Soledad, and, oh, we had a lot of fun. I enjoy being and playing and offering and receiving from Joan Baez.

**Q:** Do you have the same sort of political engagements as Joan Baez?

**CS:** No.

**Q:** Same spiritual?



**CS:** Same spiritual, uh... We have different ways of doing it, but I'd rather change the world by being an example, rather than by opening my mouth and just pointing out fingers and stuff like that.

**JB:** I open my mouth a lot, he's right!

**Q:** Joan Baez, what do you think about Jackson, the candidate?

**JB:** Jesse Jackson?

**Q:** Yeah.

**JB:** Well, I started off when Jesse started to run. I didn't like Jesse, because I knew him years ago and I didn't trust him. But he started to say things, I liked almost everything he said. He was refreshing, he wasn't lying, he even admitted when he made a mess, you know, which is very rare.