



**FROM**  
**THE HAWKS**




**TO**  
**THE BAND**



**1964-67**

**LEVON HELM**



**SEXTET**  
 (Former Ronnie Hawkins Band)  
 featuring **BRUCE BRUNO**  
 Commencing 8 p.m. to 1 a.m. Monday to Friday  
 Saturday 2 p.m. to 11.30 p.m.  
**SATURDAY MATINEE**  
 3.30 - 5.10  
**NO COVER — NO MINIMUM**  
 Palm Grove Stage ENTRANCE on BELLAIR  
**CLUB**  
**EMBASSY**  
 BLOOR AND BELLAIR  
 (one block west of Bay)



Bruce Bruno, Jerry Penfound, Rick Danko, Levon Helm, Richard Manuel, Garth Hudson and Robbie Robertson.



the STAR-PHOENIX, Saskatoon,  
 Wednesday, August 11, 1976

AMERICA'S HISTORICAL FOLK songs, the big band sounds, the group vocals of the 1950s, are all part and parcel of a widely-diversified show hour which a Toronto band, Quorum, has been delivering to happy audiences at the Sheraton-Cavalier for the past eight club nights.

In its Saskatoon debut, the band of Jerry Penfound, George Willis, Wayne Orgill and Paul Fullerton, has blended its variety, dance music and humor into a most palatable evening's entertainment and has revived interest in show routines at The Top Of The Inn.

Penfound plays all the keyboards and the reeds; Willis plays guitar and banjo; Fullerton is the bass player; and Orgill the drummer.

Penfound's ability with the reeds makes the big band revival a natural, using the clarinet and saxophone almost on an alternating basis to recall brief but happy interludes of music by the Dorseys, Ellington, Basie, Goodman and Miller. For the tribute to Goodman, the group chose the selection, Sing, Sing, Sing, a noted instrumental which depended greatly on Goodman's clarinet and Gene Krupa's drumming.

QUORUM WAS FORMED in Toronto since 1968, just about the time that Penfound and Willis had completed a California and Nevada tour with Joe King's Showband. They decided to try it on their own. Orgill was the original drummer but he left for a spell and has just recently returned. Fullerton had played with Toronto bands, including the old Show Toppers, and had worked a lot in the midwest.

Penfound isn't exactly a Johnny-come-lately to the business. In fact, he had the distinction of playing with Ronnie Hawkins and many of the guys, who eventually formed The Band, from 1959 to 1965. He was one of The Hawk's Canadian originals, doesn't regret the split, and admits the band was too big (with seven people) for the kind of money that was being paid in Toronto in those days.

Photo By Charles Mitchell

**LEVON**  
 and THE HAWKS

Harold Kudlets Agency  
 Suite 824-825  
 Sheraton-Connaught Hotel  
 Hamilton, Ontario, Canada  
 522-0900



**WORLD FAMOUS**  
**Peppermint Lounge**  
presents  
**"TWIST to the World's Fair"**  
featuring  
**The YOUNGER BROS. & THE 7 EPICS**  
doing "THE BEATLE"  
**The PEPPERMINT LOUNGERS**  
**LEVON HELM & The Hawks**  
**SHARON GREGG**  
New Singing Sensation  
3 Shows Nightly: 10-12-2:30  
128 West 45th St.  
CI 5-9363

A FULL WEEKEND OF ENTERTAINMENT  
at the SHAMROCK

Friday Night  
**Ronnie Hawkins Band**  
featuring  
LeVon Helm  
from 8 till 12

Saturday Night  
**EMCEES**  
8 till 12

**STARTS MONDAY**



**THE AMAZING 5 ASCOTS**  
1 Week Only ---  
Don't Miss Them  
Nightly 7:30 to 1 a.m.

FINAL DAY  
**LEVON HELM AND THE HAWKS**

**JAM SESSION**  
Saturday Afternoon 3 to 6 p.m.  
In the Fabulous  
**PUMP ROOM**

*Brass Rail Tavern*  
657 Dundas St. — East London — Phone 432-3302  
Parking Facilities for Over 100 Cars in Rear

**Plan Your Party Now With**  
**RONNIE HAWKINS BAND**  
**The HAWKS**  
(Formerly Ronnie Hawkins and the Hawks)  
"BACK FROM CANADA FOR THE HOLIDAY SEASON"

Many of you, I am sure, are familiar with the HAWKS and have seen them perform with Ronnie Hawkins on past occasions. I traveled with them while they toured Arkansas and neighboring states last year during the holidays and had the opportunity to witness the audience response at each performance. I found it interesting to note that though Ronnie Hawkins was billed as the "Star", the Hawks were given a "Lion's share" of the credit for the success of each engagement.

This will be the first time the HAWKS have toured this area without their former leader and no doubt many will be hesitant to attend some of the dances for which they will be playing because of the absence of Ronnie Hawkins. For those of you who do not let skepticism stand in the way, however, there is, I believe, a real treat in store. Once you have witnessed the HAWKS in action I'm sure any doubt as to the capability of the HAWKS presenting a successful performance on their own will be quickly erased from your minds.

The quality of the HAWKS newly developed show material and the superb musical talent possessed by each member promises to make their debut tour a real swinger.

The show and music presented by the HAWKS is of the type most appealing to the student set and in view of this fact we ask your support. I realize, as do the HAWKS, that your attendance will determine the outcome of this tour.

**THANK YOU,**  
**DAYTON STATTON**

Following the dates and locations of the dances to be played during the holiday season in Arkansas and Dallas, Texas. We sincerely hope to see you when The HAWKS perform in or near your hometown.

Tuesday, December 22 at the 1170 Club in Hazen, Arkansas  
Wednesday, December 23 at the Silver Moon in Newport, Arkansas  
Thursday, December 24 at the Rockwood Club in Fayetteville  
Wednesday, December 30 at TAC House in El Dorado, Arkansas  
Thurs., Dec. 31 at Dallas Memorial Auditorium in the "South Exhibit Area"  
Fri., Jan. 1 at Dallas Memorial Auditorium in the "South Exhibit Area"

Listen to KAAY Little Rock for any changes in this itinerary.

ARKANSAS GAZETTE, Sun., Dec. 27, 1964.

**"DON'T MISS THE GREATEST GATHERING OF RAZORBACKS EVER"**  
**COTTON BOWL**  
NEW YEAR'S EVE AND NEW YEAR'S NIGHT  
**ARKANSAS PARTY**  
FEATURING . . . TWO GREAT ARKANSAS BANDS — TWO BIG NIGHTS  
★ The Ronnie Hawkins Band (The Hawks) ★ The Emcees  
PLUS SPECIAL GUEST STARS  
★ CONWAY TWITTY ★ J. FRANK WILSON ★ KAREN CARLSON ★ THE RIVERAS  
(1965 Cotton Bowl Queen)  
Group Seating and Setups provided — B. Y. O. B. — 8 P. M. TILL  
IN THE GIGANTIC ULTRA-MODERN 12,000 SEAT  
**DALLAS MEMORIAL AUDITORIUM**  
Downtown Dallas

717 South Akard St. 4 Blocks South of Arkansas headquarters — Baker Hotel — Commerce at Akard St.  
Mail Reservations to Arkansas Alumni Assoc., Baker Hotel, Dallas. Tickets on sale at Ark. Alumni Booth, Lobby, Baker Hotel, Dec. 30-31 and at the door. Make check payable to Arkansas Alumni Association, Inc.

**PLAN TO JOIN THE FUN**  
in DALLAS  
PARTY TIME on PARTY TIME  
**NEW YEAR'S EVE**  
and  
**NEW YEAR'S NIGHT**  
2 Great Bands -- 2 Great Nights  
for your dancing pleasure

Ronnie Hawkins Band  
**THE HAWKS** PLUS **the EMCEES**

"In From Canada for the Cotton Bowl and New Year's Eve Festivities." Hats, Blowouts, etc. Cash Prizes and Many More Extras.

This party is on a volume basis -- ESPECIALLY FOR SOUTHWEST CONFERENCE STUDENTS -- keeping prices low and spirits high!

**DALLAS MEMORIAL AUDITORIUM**  
Downstairs in the North & South Exhibit Areas  
Dec. 31st & Jan. 1st — 8 P.M. '64  
Do not confuse this party with the Nebraska party at Market hall

Tuesday, December 22, 1964 THE DAILY TEXAN

**Cotton Bowl Dance**  
**At Dallas Planned**  
**By Alumni Group**

The Arkansas Alumni Association will sponsor a New Year's Eve dance for Razorback football fans at the Dallas Memorial Auditorium before the Cotton Bowl game New Year's Day.

Johnny Jones of Fayetteville, a spokesman for the Alumnae Association, said the 8 p.m. to 2 a.m. dance will feature three Arkansas dance bands and guest appearances by 10 well-known Arkansans.

Two of the bands originated in Fayetteville. They are Ronnie Hawkins and the Hawks and the Emcees. Both bands now are headquartered in Canada. The third band is the Riveras.

Special guests will include Conway Twitty, J. Frank Wilson, Karen Carlson, Miss Arkansas and runner-up in the recent Miss America beauty pageant and seven other campus sweethearts and queens. Miss Carlson is also "Miss University of Arkansas."

Jones emphasized that the dance is open to students and other fans — whether they are members of the Alumni Association or not.

Advance tickets may be obtained at Alumnae Association headquarters in Dallas — the Baker Hotel.

Billboard • 1965 International Record & Talent Showcase

The Friars was best-known for jazz, with such attractions as the Oscar Peterson Trio, Stan Getz, Coleman Hawkins, Dizzy Gillespie, and Lionel Hampton, but late this fall it switched to rhythm and blues for a trial period, with Levon and the Hawks, and Billy Ford's Thunderbirds. The Town Tavern's "sophisticated jazz" policy alternates big names with up-and-coming young performers, bringing in Teri Thornton, Al Cohn and Zoot Sims, Gene Stridel, Clark Terry, Sue Reaney.

## RECORDINGS

### Summer Garden, Port Dover, Ontario 1964-00-00 (Summer)

Not Fade Away  
No Sweeter Girl  
Lucille (incomplete)  
Peter Gunn Theme  
Money  
You Don't Know Me  
Bo Diddley  
Forty Days  
Hoochie John Blues  
Robbie's Blues  
Kansas City  
Memphis, Tennessee  
Please, Please, Please  
Short Fat Fannie  
You Can't Sit Down  
No Particular Place To Go  
Turn On Your Love Light  
Hi-Heel Sneakers  
(The Story Of) Woman, Love And A Man  
Instrumental  
Slow Blues (incomplete)  
Honky Tonk  
Twist And Shout  
Georgia On My Mind  
(The Story Of) Woman, Love And A Man (incomplete)  
Share Your Love With Me (incomplete)

88 minutes recording.

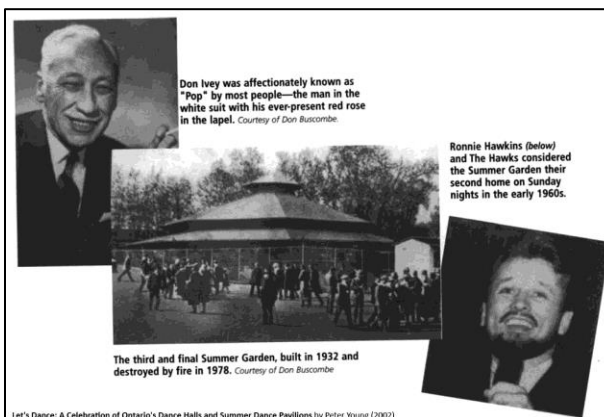
Recorded by Bryan L. Davies

"Honky Tonk" is available on *The Band: Across the Great Divide* (1994) in better quality than on the circulating tape.

It was the summer of 1964, Levon and The Hawks had just left Ronnie Hawkins and they were booked into Pop Ivy's Ballroom in Port Dover, Ontario. I traveled with a few musician friends from London to the summer beach resort to see them play. There, I had the opportunity to not only enjoy The Hawks summer concert, but I also brought with me a Philips four track reel to reel tape recorder to audiotape the band. You didn't need permission in those days to record a concert. The gig was one of the most astounding sessions I have heard the boys play up to that point. Jerry Penfound on Tenor Sax and Flute also played with the Hawks that beautiful summer evening in Port Dover. Songs like Share Your Love, Not Fade Away, Kansas City, Georgia, Short Fat Fanny and Robbie's Blues were being recorded on my full size tape recorder. A funny thing happened during Robbie's blues, the Echo machine accidentally clicked on and made Robbie's Blues sound as if it were recorded in a professional sound studio. My tape recorder mic was placed directly in front of the band's sound system speaker, so all the instruments and voices were mixed evenly.

A few weeks later Levon, Richard, Rick, Garth and Robbie were doing a gig at The Brass Rail in London, ON. My friend, guitarist Chuck Grover, who is a friend of Robbie's, heard that the boys were in town and staying at one of the East End motels. Since we were invited to visit, I brought along my tape recorder and the Port Dover Tape to play to them. As they listened intently to all the subtle nuances of their awesome music, I'm sure they knew then, that their split from Ronnie was going to lead them closer to "The Big Time". And I had learned that audio tapes can also be a source of valuable information. A few years later I loaned the original reel to a Toronto DJ and it has never been seen since. It's gratifying to know that Digital Downloads, a Vinyl Record and probably thousands of bootleg copies of that tape have been distributed around the world for fans of The Band and Levon and the Hawks to enjoy.

Exploring the Light: My Visual Journey by Bryan L. Davies (2015)



### Crang Plaza, Toronto, Ontario 1964-08-00

Turn On Your Love Light  
Not Fade Away  
Twist And Shout  
(The Story Of) Woman, Love And A Man  
No Particular Place To Go  
(Intro to Bring It On Home To Me)  
Bring It On Home To Me  
(Intro to Hoochie John Blues)  
Hoochie John Blues  
Memphis, Tennessee (incomplete)  
Organ Instrumental  
Rockin' Pneumonia And The Boogie Woogie Flu  
Kansas City  
Robbie's Blues  
Please, Please, Please  
Short Fat Fannie  
Georgia On My Mind

55 minutes recording.





**RECORDINGS**

Dallas, Texas  
1965-07-00

- Nineteen Years Old
- Don't Cry No More
- Instrumental
- Georgia On My Mind
- Go Go Liza Jane
- Bacon Fat
- Work Song
- Turn On Your Love Light
- You Don't Know Me
- Instrumental
- Instrumental
- Smack Dab In The Middle
- Money
- Instrumental

61 minutes recording.

Onyx Club,  
Oklahoma City, Oklahoma  
1965-07-28

- Work Song
- Instrumental
- Hi-Heel Sneakers
- Your Friends
- Blues Jam
- Something's Got A Hold On Me
- Please, Please, Please
- Don't Cry No More
- Instrumental
- Smack Dab In The Middle
- Go Go Liza Jane
- Bacon Fat
- Georgia On My Mind
- Rockin' Pneumonia And The Boogie Woogie Flu
- Money
- Theme From A Summer Place
- I'll Go Crazy
- Instrumental
- Turn On Your Love Light
- The Feeling Is Gone
- You Are My Sunshine - Instrumental - Band Intro
- Twist And Shout

70 minutes recording.



**STARTS MONDAY**  
1 WEEK ONLY!



**LEVON HELM**  
AND THE HAWKS

Nightly from 7:30 to 1 a.m.

FINAL DAY  
**THE MERCY BROTHERS**

COMING SOON!  
**LES BEATLETTES!**  
**JAM SESSION**  
Every Saturday 3 to 6 p.m.  
In the Fabulous  
**PUMP ROOM**

*Brass Rail Tavern*

800 Dundas St. - East London - Phone 402292  
Parking Facilities for Over 500 Cars in Rear

The London Free Press, January 2, 1965

*A.C. Press 5/31/65*

The Giant Showplace on the Jersey Coast IN SOMERS POINT

**TONY MART'S**

—GREAT BANDS—  
★ **LEVON AND THE HAWKS** ★  
★ THE LIVELY ONES and THE IDENTICALS ★  
★ THE CLASSICS! ★  
★ GALE PATTERSON — PLUS —  
★ **THE FEMALE BEATLES**

STARTING TOMORROW  
THE GREATEST PACKAGE  
EVER PRESENTED AT TONY MART'S

GIANT MAT. TODAY

★ THE FEMALE BEATLES  
★ PHIL HUMPHREY and THE FENDERMEN  
★ LEVON and THE HAWKS  
★ CONWAY TWITTY

*A.C. Press 8/16/65*

The Best Showplace on the Jersey Coast IN SOMERS POINT

**TONY MART'S**

Record Crowds Have Welcomed THE FABULOUS ONE AND ONLY

**Conway TWITTY**  
And His 6-Man Oklahoma Revue

PLUS —  
Acclaimed By Over 120,000 Persons As Canada's Greatest Group

**LEVON AND THE HAWKS**

Plus! THE CLASSICS — EXTRA ADDED —  
TONITE! ANOTHER GREAT TALENT NITE! with GAIL PATTERSON CHRISTINE CHRISTIANA

THE MOST FABULOUS SHOW EVER OFFERED — 3 GREAT GROUPS

*A.C. Press 8/16/65*

**TONY MART'S**  
SOMERS POINT

★ PRESENTING ★  
**CONWAY TWITTY**  
AND HIS 6-MAN OKLAHOMA REVUE

★ ★ ★  
Back By Popular Demand  
★ ★ ★

**THE FEMALE BEATLES**

★ CANADA'S GREATEST  
**LEVON AND THE HAWKS**  
EXTRA ADDED  
★ CHARLOTTE KERSTEN  
Twisting! Miss Germany  
★ THE GO-GO GIRLS  
GAIL PATTERSON  
CHRISTINA CHRISTIANA

TONIGHT IS SWIM NITE!

PHILADELPHIA DAILY NEWS  
THURSDAY, JULY 29, 1965 35

**SOMERS POINT**

**NO CAGES GIMMICKS DISCOTHEQUES**  
THE MOST FABULOUS PACKAGE EVER PRESENTED—ALL LIVE!

**Tony MART'S**  
in person  
**CONWAY TWITTY**  
AND HIS 6-MAN OKLAHOMA REVUE

PLUS—BACK BY POPULAR DEMAND  
THE **FEMALE BEATLES**

Plus! Canada's Most Famous Entertainers  
**LEVON AND THE HAWKS**

Charlotte KERSTEN  
The Lovely Twisting Miss Germany

Extra Added **GO-GO-GO**  
with Gail Paterson Christine Christiana

Continuous Entertainment & Dancing

THE PHILADELPHIA INQUIRER,  
FRIDAY MORNING, JULY 30, 1965

\*\*\*\*\*

Continuous Shows 7 Nites A Week

**TONY MARTS**  
SOMERS POINT, N. J.

Fabulous All Live Entertainment

★ **CONWAY TWITTY** ★  
& his 6-Man Oklahoma Revue

★ **FEMALE BEATLES** ★  
★ **LEVON & the HAWKS** ★  
★ Charlotte Kersten ★ Gail Patterson ★ Christine Christiana

**NO Cages Gimmicks Discotheque** **CONTINUOUS ENTERTAINMENT & DANCING**

PHILADELPHIA DAILY NEWS  
THURSDAY, AUGUST 12, 1965 27

**TONY MART'S**

ALL LIVE! ON STAGE IN SOMERS POINT

★ 3 GREAT BANDS ★  
★ CANADA'S GREATEST ★  
**LEVON AND THE HAWKS**

PLUS —  
Direct From England  
**The FUN-ATICS**  
GO-GO, COMEDY AND SHOW

PLUS —  
★ **THE PAWNS** ★

EXTRA ADDED  
TORRID TELEVISION PERSONALITIES  
CHARLOTTE KERSTEN, "Twisting" Miss Germany, The Go-Go Girls—Gail Paterson, Christine Christiana

Georgetown Herald THURSDAY, SEPTEMBER 23, 1965

**Saturday is Swingin' Night For All Ages at the Riviera**

It's a swinging Saturday night at the Norval Riviera, with dancing for all ages, entertainment, and a small portion of discotheque. All together it's the "four hours fun" advertised so frequently.

While Harvey Smith and his ten piece band play music for all ages every Saturday, everything varies from week to week. During intermission, the entertainment, sometime singers, dancers, comedians, acrobats, and even the occasional animal act takes over. All the variety of the Ed Sullivan show is offered, and in fact some of the acts have appeared with the "great stone face."

It's back to dancing with Harvey Smith after the entertainment-filled intermission, but toward the end of the evening, the beat changes when another band takes over.

For a short time it's discotheque, or perhaps live-o-queue, since the band is live, really live. The beat of rhythm and blues now fills the octagonal shaped Riviera, while the dancers gyrate to the watusi, swam, freddie and frug.

For those whose age or acrobatics forbid this type of acrobatics, it's great fun to sit and watch.

Since Saturday nights are pretty full up, the Riviera management asks would-be customers to make reservations—they don't like turning folks away.

Sunday night it's fun for the young in heart and feet. It's rhythm and blues all the way, with descriptive names like, "The Shades of Blue," "J. B. and the Playboys," "Levon and the Hawks," "Robbi Lane," and "Rompin' Ronnie Hawkins," stompin' out the beat.

Both couples and singles are welcome Sunday night. In addition to the dancing, the cokes, hamburgers etc., are served by bunny-clad waitresses at gingham covered candle lit tables.

UH UH UH / LEAVE ME ALONE

Canadian Squires

Ware 6002 (US)

Apex 76964 (Canada)

May 1965



US promo, retail copies are either extremely rare or nonexistent.



Canada

... The Canadian Squires, the name on the new Apex release, "Uh Uh Uh," picked up from Ware Records in the States, is an alias for **Levon Helm**, former drummer with **Rompin' Ronnie Hawkins** who's now making good with his own group, **Levon and the Hawks**. The disk is finding a ready market of fans here. . . .

**BILLBOARD, June 5, 1965**

Mike Reed at Apex in Toronto is a busy boy these days. He has high hopes for a good new sound by the Canadian Squires, "Uh-Uh-Uh." It's a pick to click at The Lakehead's CKPR, where spinner Dick Wilson is very high on it, and it is reportedly happening big at Sarnia's CHOK. Reed says the leader of the Squires is Levon Helms, ex of Ronnie Hawkins' group, the Hawks.

**Cash Box—June 5, 1965—International Section**

*on the air*

The Lakehead: Johnny Murphy PD at CKPR sends news that should make the Canadian Squires very happy. The station flipped over their "Uh Uh Uh" and, says Murph, "It's a gas." Levon Helm, former drummer with Ronnie Hawkins heads up this Montreal group.

R.P.M. June 14, 1965

SHOW MUST GO ON!

Gary Parr  
The One For Me  
CKLC Kingston  
Charmaines  
"This has possibilities. Unfortunately, of course, the charm and excitement that these gals generate in person can't come across on disc. I like them, and hope they get a winner. COULD."

Mike Jaycock  
Uh Uh Uh  
Canadian Squires  
"The summertime is really on us and the Canadian Squires have got that beat. It's a good movin' sound but it takes a long time to get started. Overall it's kind-a repetitious. If all you want is a beat, the 'Uh Uh Uh' is the sound for you. I think the Squires will get spotty reaction but nothing overwhelming. COULD."

Chuck Benson  
The One For Me  
CKYL Peace River  
Charmaines

Dave Charles  
Where Love Has Gone  
Robbie Lane  
"Robbie Lane should score big with this new single. Voice and background are just right. With the proper plays and promotion this should be a hit. Robbie has a lot of talent, and it shines through on this disc. SHOULD."

"Doc" Steen  
Where Love Has Gone  
CKRC Winnipeg  
Robbie Lane  
"Like the tune . . . but do believe it could stand a bit more feeling in its interpretation . . . and a bit more 'building' by the band. COULD."

Frank Cameron  
Uh Uh Uh  
CHNS Halifax  
Canadian Squires  
"I cannot say I was crazy about this one the first time I heard it, but it can grow on you, so watch out. This group has a good sound and infectious beat. COULD."

R.P.M. July 12, 1965

Good to see considerable action on that great rocker by the Canadian Squires, "Uh Uh Uh". It started at the Canadian Lakehead and CKPR.

**Cash Box—July 24, 1965—International Section**

**CANADA—The Past 12 Months**

**MAY 1965—** "UH UH UH," the solid commercial rocker by The Canadian Squires on Apex shows chart signs in several areas.

**Cash Box—August 14, 1965**

Cross Canada Chart Action		CHNS HALIFAX	CKGL KINGSTON	CKPR ST. JOHN	CFMT SASKATOON	CFMT MONTREAL	CKEY TORONTO	CKPR SARNIA	CKOC HAMILTON	CKLB OHAWA	CKPT ST. THOMAS	CKY WINNIPEG	JMJE REGINA	CKRB ALBERTA	CJCA EDMONTON	CKYL RIVER	CKLG VANCOUVER	C-FUN VANCOUVER	CJMS VANCOUVER	MONTR.	
1	1	TOSSIN & TURNIN - GUESS WHO - QUA	23	7	9	56	10	47			34	21	17		29	10			17		
2	3	WALKIN WITH MY ANGEL - BOBBY CURTOLA - RAL	9	6	12		20		12	30											
3	4	MY GUY - DIANNE JAMES - ARC	12	10	14							35	42	21	18						
4	2	I'M NOT SAYIN - GORDON LIGHTFOOT - COM				19	17				11										
5	5	REMEMBER THE FACE - ALLAN SISTERS - RAL	19	36												12					
6	10	SMALL TOWN GIRL (F/S) - STACCATOS - CAP	14	19	48	54	54								40						34
7	17	SLOOPY - LITTLE CAESAR - RAL	18			32			27	37						X					
8	9	HE BELONGS TO YESTERDAY - PAT HERVEY - RAL	17	18											16						
9	NEW	SUMMER LOVE (F/S) - J.B./PLAYBOYS - RCA	35		13				X												
10	NEW	AS MANY AS THESE - CATHERINE MCKINNON - ARC	10			34															
11	12	I TRIED TO TELL HER - JURY - LON				30															
12	6	GOIN TO THE RIVER - RONNIE HAWKINS - CAP														6					
13	11	ME AND YOU - REGENTS - QUA			25	21															
14	20	I'M A MAN - ROCKATONES - LON				35										30					
15	NEW	MY HIDEOUT - GENE & STRANGERS - FIR			35																
16	NEW	IF I TOLD MY BABY - PAUPERS - RAL	55	31																	
17	NEW	UH UH UH - CDN SQUIRES - COM																			
18	NEW	SANDY (F/S) - ROBBIE LANE - CAP	32																		
19	NEW	THE ONE FOR ME - CHARMAINES - RAL	47																		
20	NEW	THE WAY YOU FELL - CHESSMEN - LON																			36

R.P.M. June 14, 1965

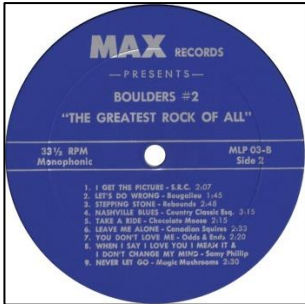
Cross Canada Chart Action		CHNS HALIFAX	CKGL KINGSTON	CKPR ST. JOHN	CFMT SASKATOON	CFMT MONTREAL	CKEY TORONTO	CKPR SARNIA	CKOC HAMILTON	CKLB OHAWA	CKPT ST. THOMAS	CKY WINNIPEG	JMJE REGINA	CKRB ALBERTA	CJCA EDMONTON	CKYL RIVER	CKLG VANCOUVER	C-FUN VANCOUVER	MONTR.			
1	1	TOSSIN AND TURNIN - GUESS WHOS - QUA	2	11			3	7			19	26	8	19	5					34		
2	2	WALKIN WITH MY ANGEL - BOBBY CURTOLA - RAL	8	4	16		11															
3	3	(MY GIRL) SLOOPY - CAESAR/CONSULS - RAL	20	4	31	10	9	37	15	11	20										23	
4	5	SMALL TOWN GIRL - STACCATOS - CAP																				
5	15	IT'S ALRIGHT WITH ME NOW - BARRY ALLEN - CAP				37							41			20				23	22	
6	6	MY GUY - DIANNE JAMES - ARC	9	37	6																	
7	7	HARC TIMES WITH THE LAW - SPARROWS - CAP	24	15									34									
8	NEW	WON'T BE A LONELY SUMMER - DIANE LEIGH - CAP	55	46		20		P					12									
9	11	THE ONE FOR ME - CHARMAINES - RAL	31	14																		
10	10	UH UH UH - CANADIAN ESQUIRES - COM				7															24	
11	9	SANDY (F/S) - ROBBIE LANE - CAP	24	9																		
12	4	I'M NOT SAYIN - GORDON LIGHTFOOT - COM				18																
13	17	BECAUSE YOU'RE GONE - NOCTURNALS - PHO	34										41			41					37	
14	8	LOVE HAPPINESS AND SWEET YOU - J.B./PLAYBOYS - RCA	45	16																		
15	NEW	COME ON DOWN - WES DAKUS - CAP										47										
16	-	I'M A MAN - ROCKATONES - LON				9																
17	12	AS MANY AS THESE - CATHERINE MCKINNON - ARC																				
18	13	I WONDER (F/S) BIG TOWN BOYS - CAP				18																
19	19	SHE'S MINE - BARTHOLOMEW THREE - QUA	37	49																		
20	14	I BELIEVE IN MIRACLES - PIERRE LALONDE - COM	29																			

R.P.M. July 12, 1965





Unofficial 1980 US compilation.



HAIGHT ASHBURY BY TEDDY AND HIS PATCHES  
 THAT GREAT SADDLE BAND AGAIN, WITH THEIR FOLLOW UP TO SUZY CREWMEHEESE DEFINITELY A PARTY RECORD TODAY, WITH SUCH GREAT LINES LIKE "HAVING THE LIFE OF A PARTY, IN FORSAKEN HAIGHT ASHBURY", THE GROUP WAS QUITE SERIOUS IN THOSE DAYS.

SHE'S KINDA WEIRD BY SOMETHING WILD  
 THE FLIP SIDE OF TRIPPIN OUT, THIS CUT ON PSYCHEDELIC RECORDS (IF ITS PSYCHEDELIC, THEN ITS HAPPENING) LEADS ME TO HOPE THAT THEY DID SOME OTHER STUFF. I KNOW THAT THERE IS MORE STUFF ON THAT LABEL.

COME ON BY THE GENTLEMEN  
 YES, ITS THAT GREAT TEXAS BAND AGAIN, ON A NATIONAL LABEL, DIG THAT GREAT ORGAN LINE

LIKE WHAT ME WORRY BY OOO  
 THIS CUT, WITH MY VOICE AS THE MOST VIOLENT RECORD OF ALL TIME AS OUR SINGER SPELLS OUT WHAT HE PLANS TO DO TO ANYONE WHO GIVES HIM A HARD TIME

STREETCAR BY THE OTHER SIDE  
 A UPTempo CUT BY AN EARLY FRISCO BAY AREA GROUP, THE SONG ALSO APPEARED ON A COMPILATION ALBUM ON MAINSTREAM CALLED POT FULL OF FLOWERS

GET ON THIS PLANE BY THE PREMIERS  
 THIS CUT WAS PRODUCED BY LARRY (STANDELLS) TAMBLYN, AND WAS FIRST RELEASED, BUT THEN REMASTERED TO BRING THE VOCALS STRONGER, AND RERELEASED

S.S.F. AND QUITTA MY LIFE BY RAIN  
 PRODUCED BY BRIAN (MUSIC MACHINE) ROSS THIS L.A. GROUP LOVED TORRORITE CURRENT SUBJECTS  
 ESP IS A VERSION OF L.S.D. AN EARLY PRETTY THINGS NUMBER.  
 QUITTA MY LIFE COVERS THE EVER POPULAR I CAN ONLY GIVE YOU EVERYTHING

I NEED YOU BY THE EARLY RATIONALS (CIRCA 1966)  
 A GREAT A SQUARE RECORD COVERS THE KING SONG, AND WAS PROBABLY RECORDED IN 66 AND THEN RELEASED LATER. GREAT VERSION

GET THE PICTURE BY THE OLD EXCITING SCOT RICHARD CASE  
 THIS IS THE FLIP SIDE OF THE RATIONALS RECORD ON A SQUARE (ON THE OTHER SIDE OF THIS RECORD), AND THE SRC AKE COVERING A PRETTY THINGS CUT, AND VERY HELL TOO

LETS DO WRONG BY THE BOUGALIEU  
 ALL I CAN TELL YOU ABOUT THIS ONE, IS I HAVE A MELLOER VERSION OF THIS CUT BY THE SAME GROUP, BUT THIS IS THE BEST. BEHIND HAVING THE ULTIMATE FUNK WEINE, I WISH I KNEW ALL THE WORDS TO THIS SONG, BUT THEN AGAIN MAYBE I WOULDN'T.

IM NOT YOUR STEPPING STONE BY THE REBOUNDS  
 A GOOD COVER OF EVERYBODYS FAVORITE

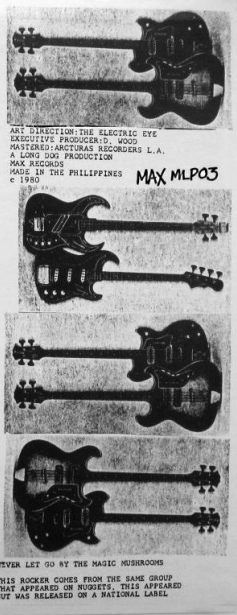
NASHVILLE BLUES BY COUNTRY CLASSIC ESQUIRES  
 PROBABLY A GROUP FROM NASHVILLE, YOU JUST WOULDN'T EXPECT A SONG WITH THIS NAME, AND A GROUP WITH THIS MEMBER, TO SOUND THIS GOOD

TAKE A SIDE BY THE CHOCOLATE MOOSE  
 THE FLIP SIDE OF "CHOCOLATE MOOSE TIME" (AVAILABLE ON BOULDERS #1) MORE GREAT DEMENTED TEXAS PSYCHEDELIA

LEAVE ME ALONE BY THE CANADIAN SQUIRES  
 ONE LISTEN TO THIS EARLY UPTempo ROCKER, AND YOU WILL AGREE THAT ROBBIE (AND) ROBERTSON WAS INVOLVED, EVEN IF IT WANTED ALL OVER THE LABEL.

CAUSE YOU DONT LOVE ME BY THE OOOO AND EVNS  
 S.F. BAY AREA GROUP, AM GOOD, YOU LISTEN

WHEN I SAY I LOVE YOU I MEAN IT, AND I DONT CHANGE MY MIND SAMPY PHILLIP  
 GREAT NUMBER OF THE LONGEST TITLE AGAIN, A HEAVY HITTER POWER WITH "AUGURY" VOCAL AND GREAT HARP SOLO CLOSES OUT OUR ALBUM



NEVER LET GO BY THE MAGIC MUSHROOMS

THIS ROCKER COMES FROM THE SAME GROUP THAT APPEARED ON BOULDERS. THIS APPEARED CUT WAS RELEASED ON A NATIONAL LABEL

### Can. Indies Merge; Bow 'Co-Op' Label

**By KIT MORGAN**

**TORONTO** — Three independent record producers here have retired their own labels and introduced a new one, Red Leaf. On the new label, each producer will release his own product, stand his own losses or bank his own profits, and share in the benefits of co-operative administration, promotion and advertising.

Involved are Art Snider and associate Dave Pears; Stan Klees; and Duff and Danny Roman.

Talent on Red Leaf will include Pat Hervey and the Allan Sisters, formerly on ACT; Shirley Matthews, who is on Amy in the U. S.; Jason King, Dave Mickie, Jay Smith and the Majestics, formerly on Tamarac and Bigland; and the David Clayton Thomas Quintet, the London Towne Criers and Levon and the Hawks, all in the Roman stable.

**BILLBOARD, January 30, 1965**

# INTRODUCING...

## A GREAT NEW IMAGE

for the Canadian Music Industry featuring . . . . .

<p>THE ALLAN SISTERS          THE COUNTDOWNS          LITTLE CAESAR &amp; THE CONSULS          THE FABULOUS COUNTS          PAT HERVEY          JAYSON KING          LONDON TOWNE CRIERS          LEVON AND THE HAWKS</p>	<p>SHIRLEY MATTHEWS          DAVE MICKIE          THE PAUPERS          HUGHIE SCOTT          CANDY SCOTT          JAY SMITH &amp; THE MAJESTICS          DAVID CLAYTON THOMAS          RONNIE WHITE</p>
---	---

### Atlantic Inks Levon & The Hawks

**NEW YORK** — Atlantic Records has signed a new Canadian group, Levon and the Hawks, to an exclusive recording contract, according to a joint announcement made last week by Atlantic v.p. Jerry Wexler and Al Brackman of the Richmond organization.

The crew's first sides, to be released soon, were cut under the supervision of indie producer Eddie Heller, on behalf of TRO. Hollis Music, which is part of the TRO combine publishes the group's material.

The group became virtual regulars at the Friars Club in Toronto, in recent months, although their biggest success was scored during a ten-week, summer-long stand at Tony Mart's in Somers Point, N.J. A highlight of their appearance at Mart's where they played to weekend crowds of over 5,000, was the fact that Bob Dylan showed up unannounced, liked the group and signed them for a number of appearances with him.

**Cash Box—October 2, 1965**

**The Ottawa Journal**  
**Saturday, October 9, 1965**

**... Levon and The Hawks, Ronnie Hawkins' old band, have graduated to the big-time in the U.S.—They were picked up by Bob Dylan and used as a back-up band for some time. Now Atlantic Records have signed the group and their first disc will be cut soon . . .**

Ren Grevatt, Info Chief for The Richmond Organization sends news that Levon and The Hawks have been signed by Atlantic Records with release dates and titles to be announced. Indie producer Eddie Heller added the professional touches to the session. Levon and The Hawks gained top attention in Upper Canada and were almost considered regulars at The Friars in downtown Toronto. Moving south of the border at Tony Mart's in Somers Point, N.J. Weekend crowds ran as high as 5000. Bob Dylan caught their act and signed them as back-up group. This took them to Forest Hills Tennis Stadium and The Hollywood Bowl. Plans are tentatively set for a Carnegie Hall appearance and a trip to the UK.

**R.P.M November 1, 1965**

**R.P.M October 11, 1965**

### Atlantic Inks Group

Levon and the Hawks, new Canadian rock group, have been signed by Atlantic Records, according to a joint announcement by Atlantic's Jerry Wexler and Al Brackman of the Richmond Organization.

The group's first sides, to be released soon, were cut under the supervision of indie producer Eddie Heller on behalf of TRO. Hollis Music, a part of the TRO combine, publishes the group's material.

**RECORD WORLD—October 23, 1965**

### TRO On Pop Drive

**NEW YORK**—The Richmond Organization has made a major move into the rock-pop singles field with new songs cut by such British acts as the Who, the Moody Blues, Marianne Faithfull and Levon and the Hawks, a new Canadian group. All this activity comes on the heels of "Turn Turn Turn" (#5 on this week's chart) by the Byrds, also published by the company. The song was penned by Pete Seeger.

The release of these songs marks the heaviest penetration yet in this area by the pubbery, formerly better known for its folk-based catalogue as well as its more recent entries in the Broadway legit music field.

**Cash Box—November 27, 1965**

### RICHMOND IN ROCK DRIVE

**NEW YORK** — The Richmond Organization, which has built its publishing catalog on a folk and legitimate show basis, is now making a major effort in the pop-rock field. Within the last two weeks, the firm has released four rock tunes, which have been recorded by such groups as the Who, the Moody Blues and Marianne Faithfull and Levon and the Hawks. The songs are all British in origin.

**December 4, 1965, BILLBOARD**



**THE STONES I THROW / HE DON'T LOVE YOU (AND HE'LL BREAK YOUR HEART)**

**Levon and the Hawks**

Atco 6383 (US)  
 Atco 6383 (Canada)  
 Atlantic AT.4054 (UK)  
 Atlantic 6383 (Jamaica)  
 October 1965

THE STONES I THROW; w & m Jaime Robbie Robertson. © Hollis Music, Inc.; 180ct65; EU906253.

HE DON'T LOVE YOU (AND HE'LL BREAK YOUR HEART); w & m Jaime Robbie Robertson. © Hollis Music, Inc.; 180ct65; EU906250.



US



US promo



Canada



UK



UK promo



UK test pressing

Jamaica

**LEVON AND THE HAWKS**  
 (Atco 6383)

● **THE STONES I THROW**  
 (2:05) [Hollis, BMI—Robertson] Throbbing jerk beat on this rock-spiritual. Levon and the Hawks could have a big one on their hands with this potent toe-tapper. Infectious chorus and exciting arrangement. Eye carefully.

(B+) **HE DON'T LOVE YOU**  
 (2:35) [Hollis, BMI—Robertson] Funky r & b'r.

Cash Box—October 23, 1965

Comers			
EXTRA	IT'S MY LIFE	Animals	Qua
EXTRA	A YOUNG GIRL	Noel Harrison	Lon
EXTRA	SOMEDAY SOMEDAY	Shindogs	Com
EXTRA	YESTERDAY MAN	Chris Andrews	Lon
EXTRA	THE STONES I THROW	Levon/Hawks	Lon

R.P.M. November 8, 1965

**RECORD MIRROR, Week ending November 20, 1965**

Other November 26 releases include: Columbia-Adriana's "My Uncle," Alma Cogan's "Eight Days A Week," Pete Stanley and Wizz Jones' "Ballad Of Hollis Brown," Atlantic—Paul Kelly's "Chills And Fever" and **Levon and the Hawks' "The Stones I Throw."** Brunswick —Burl Ives' "Holly Jolly Christmas" and the Kingston Trio's "Parchman Farm." Fontana—Ray Sell's "1911"

The Rolling Stones rolled into Montreal and knocked the big town right on its ear, reports London's Gaye Galin. The new Stones LP, "December's Children," has just made its appearance on turntables across the country, with rave notices filtering back to London's Montreal H.Q. Gaye, is a Christmassy frame of mind with ten plus, inches of snow all over Montreal, reports that the Ventures' new Liberty set of Christmas songs will be about the hottest of the seasonal packages. The group is currently scoring well over the Lakehead's CKPR with "Sleigh Ride" on a Liberty single. If that's any indication of the sounds in the album, they will indeed have a smash. Gaye notes that CHUM-Toronto is giving a big push to the new Atco outing by Levon and the Hawks, "The Stones I Throw." The group is now on tour with Bob Dylan, which won't hurt their chart chances on this debut single one little bit. Action-a-plenty in Montreal, thanks

Cash Box—December 4, 1965—International Section

**RECORD MIRROR, Week ending December 4, 1965**

Martha And The Vandellas make their first appearance on the Ed Sullivan Show on Sunday, December 5 . . . Malver And District Hotels Association giving shares in Beatles "Northern Songs" company in their raffle . . . Lenny Bruce recording for Phil Spector? Only three British records in America's top twenty . . . Levon And The Hawks who have "The Stones I Throw" issued here on Atlantic are Bob Dylan's backing group although "Shame And Scandal In The Family" is completely banned from all air play in the States. "Variety" magazine can print a careful description of the lyric . . . new edition of "The Rolling Stones Song Album"

NEW RELEASES		
ATLANTIC	FOR SALE FROM	26th NOV. 1965
THE DECCA RECORD CO. LTD., 1 ABNEY SQUARE, LONDON, E.C.1 (Telephone: ABBEY 8111)		
PAUL KELLY	Chills And Fever	
	Only Your Love	AT 4053
LEVON AND THE HAWKS	The Stones I Throw	
	He Don't Love You	AT 4054
Immediate Special		
PATTY La BELLE & THE BLUE BELLES	All Or Nothing	
	You Forgot How To Love	AT 4055
Search for a special notice on the inside cover conditions explained in the Company's terms U.K. price for circulation in regions from the Company		
PRINTED IN ENGLAND		

UK release sheet.



LEVON AND THE HAWKS:

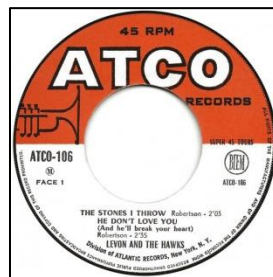
**THE STONES I THROW**  
**HE DON'T LOVE YOU (AND HE'LL BREAK YOUR HEART)**

THE LOSERS:

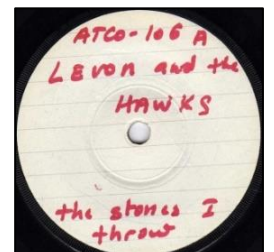
**LOVE ME LIKE THE RAIN**  
**MERSEY-SSIPPI**

Atco 106 (France)  
 1965

MERSEY-SSIPPI

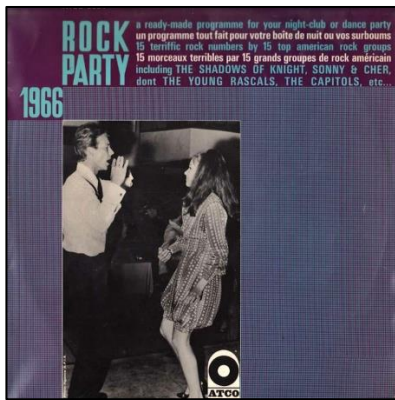


French test pressing



French test pressing





FOR YOU	
"SUPEREXTRAMAXIPARTY" "USASPECIALFORYOU"	
<b>FACE 1</b>	
1. QUE SERA SERA (Whatever will be will be) Livingston - Evans - <b>THE HIGH KEYS</b>	2:50
2. HAPPY FEET TIME Jones - <b>THE MONCLAIRS</b>	2:10
3. NO HAIR SAM Frasier - <b>APRIL STEVENS</b>	2:07
4. SPRING FEVER Barry - Greenwich - <b>TONY PASS</b>	2:35
5. THE STONES I THROW Robertson - <b>LEVON AND THE HAWKS</b>	2:03
6. RHAPSODY Redd - Moseley - Holmes - <b>TAMI KO</b>	2:33
7. YOU BETTER RUN Cavaliere - Brinati - <b>THE YOUNG RASCALS</b>	2:25
8. SO FINE Jim Gribble - <b>SONNY &amp; CHER</b>	2:30

**ROCK PARTY 1966**

LP  
Atco 3004 P (France)  
1966  
Side A, track 5: **LEVON AND THE HAWKS: THE STONES I THROW**

**SUPER EXTRA MAXI PARTY USA SPECIAL FOR YOU**

LP  
Atco 3004 P (France)  
1966  
Side A, track 5: **LEVON AND THE HAWKS: THE STONES I THROW**

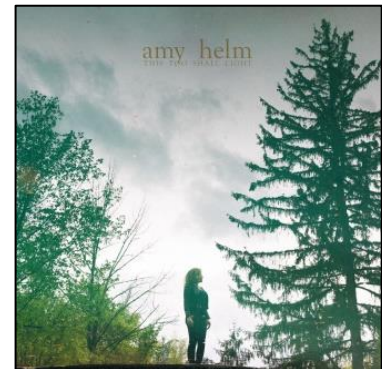
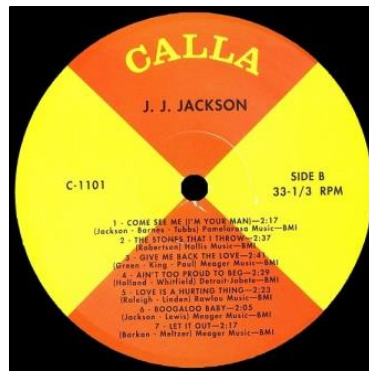
Cover versions:

**THE STONES I THROW**

Normie Rowe and the Playboys (1966)  
J.J. Jackson (1967)  
Trials And Tribulations (1970)  
Ocean (1971)  
Amy Helm (2018)

**HE DON'T LOVE YOU (AND HE'LL BREAK YOUR HEART)**

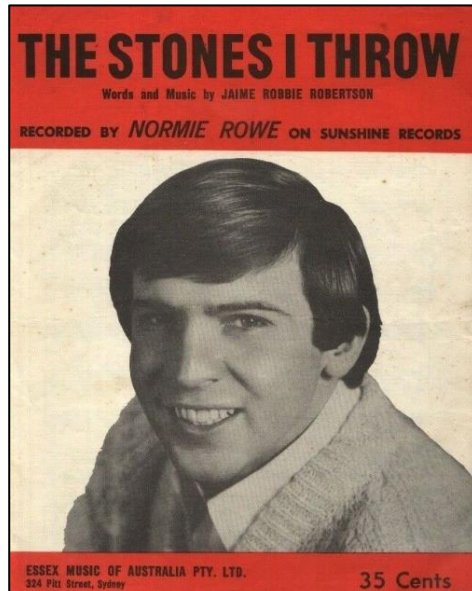
The Romans (1966)



**ARKANSAS GAZETTE, Sun., July 31, 1966.**

**T**HE ROMANS released their first record with a song called "I'll Find a Way;" about six weeks ago. The "A-side" (the featured side that the recorder hope to push and that they ask disc jockeys to plug) was a song called "I'll Find a Way." It jumped on the charts that gauge local popularity and reached Number 18 on the ones at radio station KAAV. One of the boys said his mother was unable to buy extra copies of the record, because the downtown music store that featured the disc sold out.

Now the boys have a disc coming out in about a week featuring "I Just Had to Fall (In Love with You)" and "He Don't Love You." The latter was recorded originally in Canada by Ronnie Hawkins and the Hawks but was never released in this country. The Romans rearranged it for their recording.







# John Hammond

## "SO MANY ROADS"

accompanying himself on the guitar, with

<b>C. D. MUSSELWHITE</b> harmonica	<b>MICHAEL BLOOMFIELD</b> piano
<b>JAIME R. ROBERTSON</b> guitar	<b>JIMMY LEWIS</b> bass
<b>MARK LEVON HELM</b> drums	<b>ERIC HUDSON</b> Hammond organ

# John Hammond

## So Many Roads: The Complete Sessions

**Personnel:**

**John Hammond:** Vocals, guitar - **Charlie D. Musselwhite:** Harmonica - **Jaime Robbie Robertson:** Guitar - **Mark Levon Helm:** Drums - **Michael Bloomfield:** Piano - **Jimmy Lewis:** Bass - **Eric Garth Hudson:** Hammond organ - **John Hammond:** Vocals, guitars, harmonica - **Billy Butler:** Electric guitar - **James Spruill:** Electric guitar - **Jimmy Lewis:** Fender electric bass - **Bobby Donaldson:** Drums - **Barry Goldberg:** Electric organ (track 18) - **John Hammond:** Vocals, guitar, harmonica - **Barry Beckett:** Keyboards - **Eddie Hinton:** Guitar - **David Hood:** Bass - **Roger Hawkins:** Drums - **Duane Allman:** Lead guitar (tracks 23, 24)

**Track List:**

1. Down In The Bottom / 2. Long Distance Call / 3. Who Do You Love / 4. I Want You To Love Me / 5. Judgment Day / 6. So Many Roads, So Many Trains / 7. Rambling Blues / 8. O'Yea! / 9. You Can't Judge a Book by The Cover / 10. Gambling Blues / 11. Baby, Please Don't Go / 12. Big Boss Man / 13. I Wish You Would / 14. Travelling Riverside / 15. They Call It Stormy Monday / 16. Statesboro Blues / 17. Keys To The Highway / 18. I Just Got Here / 19. I'm A Man / 20. Backdoor Man / 21. Baby, Won't You Tell Me / 22. I Can't Be Satisfied / 23. Shake For Me / 24. I'm Leavin' You

**VANGUARD RECORDINGS FOR THE CONNOISSEUR**  
VANGUARD RECORDS INC.  
A World Music Group Company  
2700 Pennsylvania Ave. Santa Monica, CA 90404

**MADE IN ITALY**

# John Hammond

## "SO MANY ROADS"

accompanying himself on the guitar, with

<b>C. D. MUSSELWHITE</b> harmonica	<b>MICHAEL BLOOMFIELD</b> piano
<b>JAIME R. ROBERTSON</b> guitar	<b>JIMMY LEWIS</b> bass
<b>MARK LEVON HELM</b> drums	<b>ERIC HUDSON</b> Hammond organ

**VANGUARD RECORDINGS FOR THE CONNOISSEUR**  
VANGUARD RECORDS INC.  
A World Music Group Company  
2700 Pennsylvania Ave. Santa Monica, CA 90404

The album at hand is superlative in concept and performance. It really swings. And in performing these great, classic, urban blues set down by such great rhythm and blues masters as Bo Diddley, Big Joe Williams, Muddy Waters, and others, Hammond has been provided some real "down-home" musical support from a remarkably gifted group of musicians. With Hammond playing guitar as well as expounding the vocal message, there is G. D. Musselwhite on harmonica, Michael Bloomfield on piano (courtesy of Columbia Records), Jaime R. Robertson on guitar, Jimmy Lewis on bass, Mark Helm on drums and Eric Hudson on the Hammond organ.

The legend that surrounds John Hammond's 1965 celebrated long player "So Many Roads" is that its creation was the occasion where Bob Dylan discovered the musicians with whom he forged his greatest collaborations. Guitarist Robbie Robertson, drummer Levon Helm and organist Garth Hudson were all former members of Canadian rocker Ronnie Hawkins' band and veterans of several singles of their own, as Levon & the Hawks and the Canadian Squires. Joining Hammond and the Hawks at the one day-long session that produced the record, held at Vanguard's New York studios in spring 1965, were two other notables, fresh off a Greyhound bus from Chicago - a young harp player named Charlie Musselwhite, yet to make his name outside the Windy City, and his pal Mike Bloomfield, already in the ascendant as the acclaimed axe-slinger with the embryonic Paul Butterfield Blues Band; here he was happy to merely contribute piano.

to join him for this recording. Arriving in town, Musselwhite and Bloomfield called up Hammond and soon found themselves a part of the activity. Bob Dylan showed up to check out the action, having just formally embraced the rock format a few weeks earlier, working on his next album, "Bringing It All Back Home", sessions in which Hammond himself is reported to have participated. Long time associates on the folk circuit, the two singers shared an affinity for country blues of the kind that Hammond had made his name with since becoming a fixture in the nation's coffeehouses. One can't help but imagine that Dylan was impressed by the rude vibe generated by this ensemble on a raw, gutsy programme of what was decidedly urban electric blues. In short order, Bloomfield, and then the Hawks - soon to be known as The Band - became his sidemen for the most influential and acclaimed period of his career, utilizing in many ways the basic sonic approach heard on "So Many Roads".

Bloomfield had auditioned as a solo act for Hammond's father, the legendary Columbia Records' A&R man John Hammond Sr, but he and Musselwhite knew the younger Hammond as one of their own: a fraternity of young, socially disenfranchised white musicians fascinated with the emotional and instrumental intensity of the blues. John Hammond had run into the Hawks in 1964 on their own turf, the bohemian Yorkville district of Toronto, Canada and, noting their powerful brand of R&B, invited them



**THE SUNDAY OREGONIAN,**  
August 22, 1965

**John Hammond-So Many Roads** (Vanguard)—Young Hammond has proved to be a real comer. The liner notes label Hammond an urban blues singer. It's apparent Hammond is a man of conviction. So from the heart is his delivery that one would suspect he has lived with the oppressed, or was one of them. Hammond accompanies himself on guitar and is supported by C.D. Musselwhite, h a r m o n i c a; Jaime R. Robertson, guitar; Mark Levon Helm, drums; Michael Bloomfield, piano; Jimmy Lewis, bass, and Eric Hudson, Hammond organ. This is really a swinger in the best tradition of the blues. Perhaps in the blues there is a lesson for many of us to learn today. "Down on the Bottom," "Long Distance Call," "I Want You to Love Me," "So Many Roads, So Many Trains," "Rambling Blues," "You Can't Judge a Book by the Cover," "Gambling Blues," "Baby, Please Don't Go," and "Big Boss Man" are among the 12 selections VRS-9178

---

**NEW ALBUM RELEASES**

**VANGUARD**

**MILHAUD: PACEM IN TERRIS**—Utah Symphony Orch. (Abravanel); VRS 1134, VSD 71134

**JOHN HAMMOND—So Many Roads;** VRS 9178, VSD 79178

**BILLBOARD, June 26, 1965**

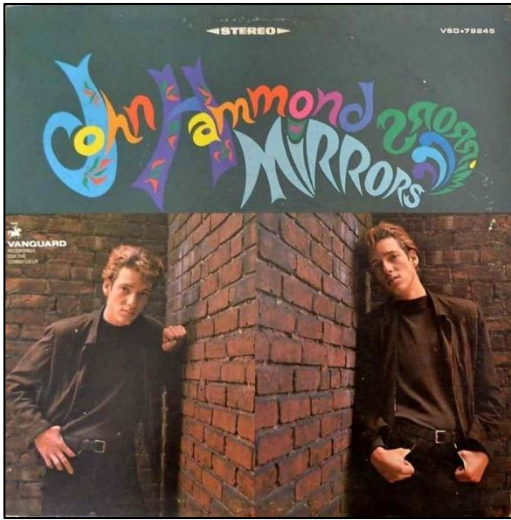
**St. Joseph, Mo., News-Press,**  
Sunday, November 7, 1965


**VANGUARD — If you like blues, John Hammond has an explosive package for you in his album, "So Many Roads." Hammond gets clear inside a song and slugs his way out. His own hard driving guitar is supported by harmonica, another guitar, drums, piano, bass and electric organ. Some of his titles: "You Can't Judge a Book by the Cover," "Gambling Blues," "Big Boss Man," "So Many Roads, So Many Trains."**





1965 single





**JOHN HAMMOND**

**MIRRORS**

**SIDE 1**

John Hammond with Instrumental Groups

1. I Wish You Would (A)
2. They Call It Stormy Monday (But Tuesday Is Just as Bad) (B)
3. Statesboro Blues (B)
4. Keys to the Highway (B)
5. I Just Got Here (B)
6. Travelling Riverside (A)

**SIDE 2**

John Hammond, Accompanying Himself on Guitar

1. Stones in My Passway
2. Walking Blues
3. Death Don't Have No Mercy
4. Motherless Willie Johnson
5. When You Are Gone
6. Rock Me Mama
7. Get Right Church

**New Album Releases**

**VANGUARD**

**MANITAS DE PLATA at Carnegie Hall; VRS 9247, VSD 79247**

**The Art of MISCHA ELMAN (Favorite Pieces); VRS 1173, VSD 71173**

**JOHN HAMMOND—Mirrors; VRS 9245, VSD 79245**

**SEPTEMBER 2, 1967, BILLBOARD**

**SIDE 1**

John Hammond with Instrumental Groups

1. I Wish You Would (A)
2. They Call It Stormy Monday (But Tuesday Is Just as Bad) (B)
3. Statesboro Blues (B)
4. Keys to the Highway (B)
5. I Just Got Here (B)
6. Travelling Riverside (A)

**SIDE 2**

John Hammond, Accompanying Himself on Guitar

1. Stones in My Passway
2. Walking Blues
3. Death Don't Have No Mercy
4. Motherless Willie Johnson
5. When You Are Gone
6. Rock Me Mama
7. Get Right Church

<ol style="list-style-type: none"> <li>1. I Wish You Would (Billy Boy Arnold)</li> <li>2. They Call It Stormy Monday (but Tuesday Is Just as Bad) (T-Bone Walker)</li> <li>3. Statesboro Blues (Blind Willie McTell)</li> <li>4. Keys to the Highway (Big Bill Broonzy-Charles Segar)</li> <li>5. I Just Got Here (Allison)</li> <li>6. Travelling Riverside (Robert Johnson)</li> <li>7. Stones in My Passway (Robert Johnson)</li> <li>8. Walking Blues (Robert Johnson)</li> <li>9. Death Don't Have No Mercy (Traditional)</li> <li>10. Motherless Willie Johnson (Blind Willie Johnson)</li> <li>11. When You Are Gone (Blind Boy Fuller)</li> <li>12. Rock Me Mama (Traditional)</li> <li>13. Get Right Church (Traditional)</li> </ol>	<p><b>Personnel on tracks 1 &amp; 6</b></p> <p>Charlie Musselwhite: Harmonica Robby Robertson, John Hammond: Guitars Levon Helm: Drums Mike Bloomfield: Piano Jimmy Lewis: Electric Bass Eric Hudson: Organ</p> <p><b>Personnel on tracks 2-5</b></p> <p>Billy Butler, James Sprull, John Hammond: Electric Guitars Jimmy Lewis: Fender Electric Bass Bobby Donaldson: Drums John Hammond: Harmonica</p> <p>Tracks 7-12 Are John Hammond, Accompanying Himself on Guitar</p> <p>All tracks originally released on Vanguard VSD-79245</p> <p>Liner Notes: Richie Unterberger Design: Tom D. Kline Photos Courtesy of Michael Ochs Archives/Getty Images Remastered by Joe Tarantino Reissue Produced by Gordon Anderson</p> <p>Originally released 1967 Vanguard Records © 2016 Concord Music Group, Inc. © 2016 Real Gone Music, L.L.C. Under license to Real Gone Music, L.L.C. 960 N. Tustin St. #393, Orange, CA 92667 <a href="http://www.RealGoneMusic.com">www.RealGoneMusic.com</a></p>
---	--

When John Hammond started his recording career for Vanguard Records in the early 1960s, his stint with the label was brief but prolific, establishing him as one of the most popular blues guitarists and singers of the era. He cut so much material at the sessions for his first few albums that the company couldn't fit all of it on his initial batch of LPs. After he left Vanguard in the mid-'60s, it wasn't long before some of the surplus surfaced on the 1967 release *Mirrors*, featuring outtakes from his 1963 self-titled debut, 1964's *Big City Blues*, and the most renowned of his Vanguard full-lengths, 1965's *So Many Roads*.

Although these tracks weren't used on the first LPs drawn from these sessions, they were a quality mixture of full-band electric cuts (which comprised all of side one) and acoustic solo performances (which took up all of side two). A couple of the electric items featured an all-star band before the musicians had become stars, including Robbie Robertson, Levon Helm, Michael Bloomfield, and Charlie Musselwhite. Unlike the four Hammond LPs that Vanguard issued prior to this one, *Mirrors* has not previously been available on CD, and makes its debut in that format with this release.

The two tracks for which *Mirrors* received the most attention from rock historians were the ones that opened and closed side one of the original LP. "I did a recording in '64 for Vanguard called *So Many Roads*," says John. "*So Many Roads* was myself with these guys I knew from Toronto. They were called Levon & the Hawks. I'd hung out with them many times in Toronto, I worked a lot of shows up there in Toronto, Montreal, and Ottawa.

"I got to know these guys. They were in New York. I had jammed with them many times, and I asked them if they'd like to back me on a record project for Vanguard, who I was signed to. My friends Michael Bloomfield and Charlie Musselwhite were in town, and I asked them if they'd like to get involved also. So everybody came to the session, including my friend Bob Dylan. And we had one afternoon to make this record, *So Many Roads*. Charlie Musselwhite, this was his first recording session, and it was a big deal." The Hawks would, of course, tour (though not always with Helm) with Dylan in the mid-1960s, and evolve into the Band by the late 1960s.

Although Bloomfield is primarily known as a guitarist, on *So Many Roads* he played piano. On the two *So Many Roads* outtakes ("I Wish You Would" and "Travelling Riverside") featured on *Mirrors*, the other credited musicians were Musselwhite on harmonica, Robertson on guitar, Helm on drums, and Jimmy Lewis on electric bass. Robert Johnson's "Travelling Riverside" is another song that shows up as a solo acoustic piece on *Country Blues* (where it's titled "Traveling Riverside Blues"), but as with "Statesboro Blues," the *Mirrors* version is entirely different.

"I Wish You Would" was written by Billy Boy Arnold, who'd put out the original version on a 1955 single. Adds John, "Interesting side note: in 1967, Atlantic released an album that I had recorded actually for Red Bird Records, that was produced by [Jerry] Leiber and [Mike] Stoller. The album was called *I Can Tell*, and on that one, I did another version of 'I Wish You Would' with Robbie Robertson and myself playing guitars, and Charles Otis on drums. Bill Wyman played the bass, Artie Butler played piano. We made, I think, a much better version of 'I Wish You Would' on that recording.









THE GAZETTE, TUESDAY,  
FEBRUARY 2, 1965

### 11 Charged In Toronto Drug Raids

TORONTO — (CP) — Eleven persons have been charged with illegal possession of narcotics after two separate raids by RCMP officers.

RCMP and Metropolitan Toronto morality officers said Sunday they arrested five persons in a midtown apartment here Friday and seized a small quantity of marijuana.

The five are Philip Guay, 22, Lawrence Benns, 21, David Pirie, 21, Marquita Salas, 20, all of Toronto, and Edward McLeer, 19, of Chicago.

RCMP officers also arrested six persons in a parking lot at Toronto International Airport. Police said quantities of cannabis, a hemp used to make marijuana were found in two cars.

Scheduled to appear in suburban Cooksville court Wednesday are Jaime Robertson, 21, Eric Garth Hudson, 27, Levon Helm, 25, William Avis, 25, all of Toronto, Richard Danko, 25, of Simcoe, Ont., and Richard Manuel, 21, of Stratford, Ont.

Police said they are all musicians who had travelled to Toronto from Buffalo by car.

### Drug Case 6 to Face The Music But Later

COOKSVILLE (Staff) — "Well that's showbiz", Magistrate H. T. G. Andrews said yesterday as he granted a five-month remand to six musicians charged with illegal possession of narcotics.

Magistrate Andrews said he does not favor the long remand but that the show must go on. The trial against the six member of a group known as Levon and the Hawks had heard only part of the evidence when the day was almost over. The defense and crown counsel were trying to set a date for next week when Levon Helm, the leader of the group, said they were due to begin a three-month tour of the United States on Friday. He said the group had turned down one previous engagement to be in court.

"Have you been on Ed Sullivan's show yet?" Magistrate Andrews asked.

"No," replied Helm "but we're hoping we might some day."

The case was set over until September when the group will be playing in a Toronto nightclub. Charged are Eric Garth Hudson, 27, Jaime Robertson, 23, and Helm, 24, all of First Avenue, Toronto, William Avis, 25, of Bradford Park Road, Toronto, Richard Danko, 24, of RR 1 Simcoe and Richard Manuel, 22, of Stratford.

Danko pleaded guilty to illegal possession of narcotics and the others not guilty.

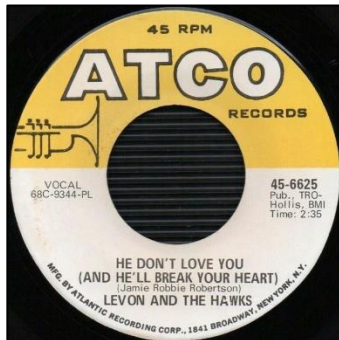
Yesterday RCMP and Metropolitan Toronto police testified they had followed the group from Buffalo to Toronto International Airport in February and arrested them.

### GO GO LIZA JANE / HE DON'T LOVE YOU (AND HE'LL BREAK YOUR HEART)

Levon and the Hawks

Atco 6625 (US)

October 1968



Promo

GO, GO, LIZA JANE; new words & new m adaptation by Jaime Robbie Robertson. 2 1. NM: new words & new music adaptation of traditional song. © Hollis Music, Inc.; 180ct65; EU906254.



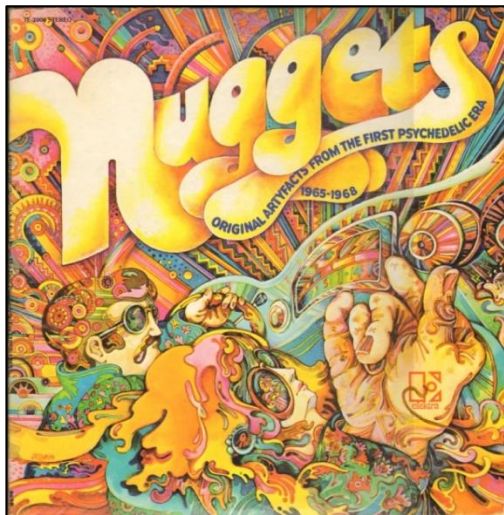


**BARBARIANS (Laurie 3326)**

● **MOULTY (2:29)** [Just, Elmwin, BMI — Greenberg, Morris] Heartrending but uplifting recitations spaced by raucous hard driving-musical breaks. Lots of teen appeal in both the message and sound.

Cash Box—January 22, 1966

Billboard		For Week Ending March 19, 1966		
<b>HOT 100</b>				
THIS WEEK	1 Wk. Ago	Wk. Ago	TITLE Artist, Label & Number	WEEKS ON CHART
90	91	96	<b>MOULTY</b> Barbarians (Not Available), Laurie 3326	4
91	---	---	<b>I CAN'T LET GO</b> Hollies (Ran Richards), Imperial 66158	1
92	---	---	<b>DARLING BABY</b> Elgins (Holland & Doster), V.I.P. 25029	1
93	---	---	<b>THE BOOGALOO PARTY</b> Flamingos (Alice in Wonderland Productions), Philips 40247	1
94	---	---	<b>(I'm Just a) FOOL FOR YOU</b> Gene Chandler (Carl Davis), Constellation 147	1
95	---	---	<b>BIG TIME</b> Lou Christie (West Productions, Inc.), Calyx 799	1
96	---	---	<b>HE WORE THE GREEN BERET</b> Nancy Ames (Manny Kellom & Billy Sherrell), Epic 10003	1
97	---	---	<b>LOVE IS ME, LOVE IS YOU</b> Connie Francis (Danny Davis), MGM 13470	1
98	---	---	<b>SHARING YOU</b> Mitty Collie (Billy Davis), Chess 1953	1
99	---	---	<b>BABY I NEED YOU</b> Manhattan (Joe Evans), Carnival 314	1
100	---	---	<b>I SPY</b> Jane Thomas & His Party Brothers (M. Band), Thomas 303	1



**MOULTY - THE BARBARIANS**

(Eliot Greenberg/Douglas Morris/Barbara Baer/Robert Schwartz) • Laurie single #LR-3326 (1/66) Regulars on *Shindig*, stars of the *T.A.M.I. Show*, the Barbarians came out of New England with "Are You a Boy Or Are You a Girl" in the fall of 1965. Moulty was their drummer, and the story of how he lost his hand is the story of this record, which only goes to prove the old adage about truth being stranger than fiction. Though I don't want to start things, there does exist a rumor that Levon and the Hawks (also known as the Band) are backing Mr. M. on this cut. At this late date, however, I don't suppose anybody's talking.

Deeply personal songwriting was still relatively rare in the pop music of the mid-sixties. The odd exception that, if anything, proves the rule is "Moulty" by the Boston band the Barbarians, an archetypal garage band of the mid-sixties, whose name derived from their scruffy, antifashion, sandal-wearing style. It was the basic garage style of bands like the Barbarians that would later be co-opted into the bubblegum sound, but with the edges smoothed down and the lyrics replaced by bland, child-friendly ones. However the original garage music was rougher, with more of a punk energy to the performances.

Moulty, the drummer and singer, had lost his hand at the age of fourteen, apparently when a pipe-bomb he was manufacturing went off too soon. The band recorded some decent garage records, clumsy covers of songs such as "Mr. Tambourine Man" and "Suzie Q." They achieved a minor U.S. hit with "Are You a Boy or Are You a Girl," a song that made fun of both the fashionable British Invasion and the Barbarians' own long-haired look.

Doug Morris, the band's producer, asked Moulty to record a song Morris had worked on—about Moulty's disability. The rest of the band was in Boston while Moulty worked in New York with Morris on what was intended only as a rough version. The Hawks, who were later to become the Band, were drafted to play the backing track. Meanwhile, Moulty simply "did my thing, rearranged the words, did my talking, making it real." The result was a strange soliloquy in which he speaks about how bad things had been for him in the days after los-

ing his hand and how he had nearly given up, but had found salvation in music and in starting his band. Then the song spoke directly to anyone who felt "different or strange," urging them not to give up or turn away.

Moulty believed he had an understanding with the record company that they wouldn't release the song without his consent. When they subsequently broke this agreement he was so infuriated that he flew straight back to the Laurie Records office in New York and allegedly chased the president around his office, breaking copies of the single over his head.

The single, however, touched a chord with a mass audience and became a hit. The Barbarians were forced to learn it by listening to the Hawks' version so they could respond to live requests. In retrospect Moulty realized that something in the song had spoken directly to teenagers going through a bad time, feeling different or strange and misunderstood. Fans came up to Moulty in tears after gigs to tell him how the song had helped them through difficult periods. In spite of the song's bogus credentials with the band—which had neither written nor performed it—it became the Barbarians' finest moment. If nothing else, "Moulty" showed how the rock audience could be affected by a song they perceived as being truly personal.



**Faking It: The Quest for Authenticity in Popular Music**  
by Hugh Barker & Yuval Taylor (2007)



**Like a Rolling Stone** recording session, Studio A, Columbia Recording Studio  
New York City, June 15-16, 1965

One afternoon, John came by the Forest Hotel to collect me for a trip downtown to a hip record store. I threw him the keys to one of the Monarchs and he floored it, ripping down Seventh Avenue like we were in a movie car chase. Then he hit the brakes and said, "Oh, man, I forgot something. A friend of mine is recording around the corner and I promised I would stop by. Can we go in for a minute and say hello?"

Before long we were on the elevator in the Columbia Records building heading for Studio A. In the control room people were listening to the playback of a song they had just cut. John said hello to a man in round wire-rimmed glasses with shoulder-length grayish hair.

"Robbie, this is the great music manager Albert Grossman." Sitting in the corner silently was Dion of Dion and the Belmonts. Then John went over and gave a big greeting to his friend who was recording. He turned to introduce me.

"Hey, Bob, this is my guitar-player friend Robbie, from Canada. This is Bob Dylan." You could barely see his eyes through the dark glasses he wore, but there was high voltage in the room coming from his persona.

Bob said hello, and then to John, "You wanna hear something?"

"Yeah, I'd love to."

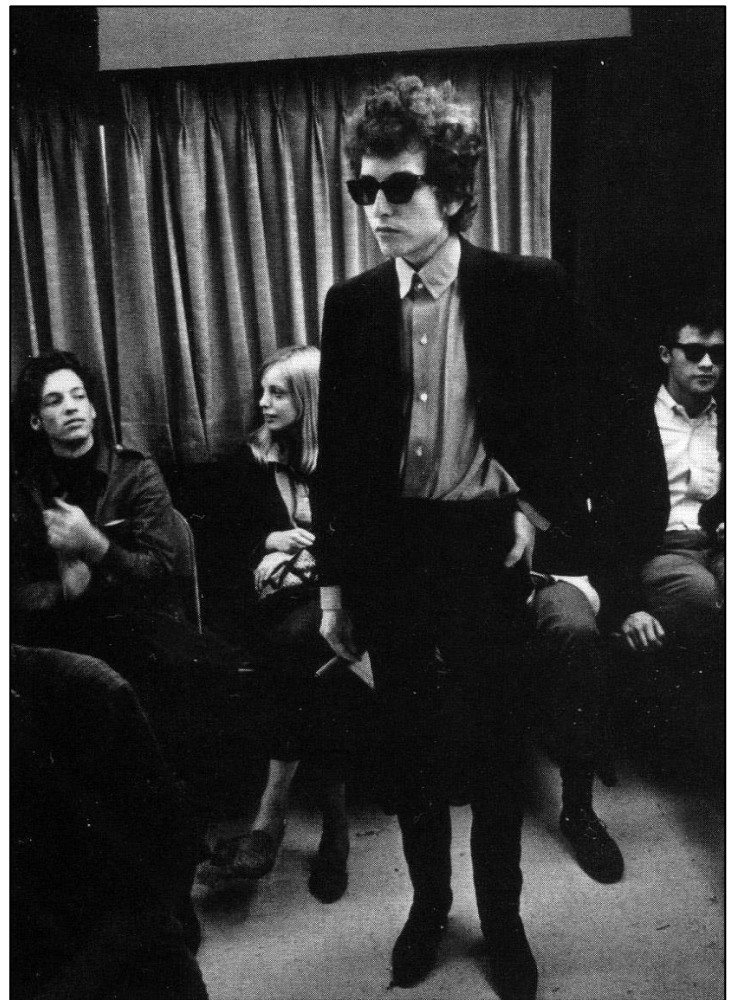
Bob teased, "You sure you want to hear this? You never heard anything like this before."

Albert Grossman and the record producer nodded in serious agreement.

"It's called 'Like a Rolling Stone,'" Bob said with a little smirk. "All right, go ahead, play it back."

Bob was right—I'd never heard anything like this before. The studio lit up with the sound of toughness, humor, and originality. It was hard to take it all in on one listen.

Testimony by Robbie Robertson



John Hammond, Bob Dylan, Robbie Robertson

THE HERALD-NEWS, THURSDAY, SEPTEMBER 16, 1965

### Top Records of Teeners

**"Like a Rolling Stone" in No. 1 Spot**

Compiled by Nancy Brown, Gilbert Youth Research, Inc.

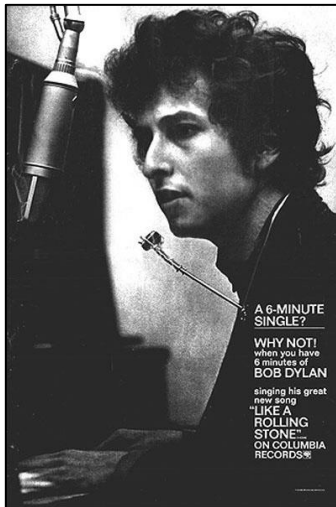
Bob Dylan tops the charts this week with Like a Rolling Stone. Moving up a notch to second place is Barry McGuire on his Eve of Destruction. The Beatles hold third position with Help.

New Additions: The Dave Clark Five are back with a rollicking fast moving rocker tabbed Catch Us If You Can. The tune is from their current flick, Having a Wild Weekend. Freddy Cannon should get back in his previous hit-making ways with this fast moving teen-angied hand-clapper tagged Action.

The Temptations are an obvious cinch to score heavily with this tender love ballad, Since I Lost My Baby. In the Midnight Hour has a fiery bit of soul chanting coupled with some powerful orchestration and should catch a good deal of attention for Wilson Pickett.

Pick Hit of the Week: It could be another smasheroo for Jay & Americans with this old-time favorite, Some Enchanted Evening.

Rank	Weeks on Chart	Title	Artist
1	2	Like a Rolling Stone	Bob Dylan
2	3	Eve of Destruction	Barry McGuire
3	1	Help	Beatles
4	7	You Were on My Mind	We Five
5	4	It's the Same Old Song	Four Tops
6	5	I Got You Babe	Sonny & Cher
7	11	Hang On Sloppy	McCoys
8	12	The In Crowd	Ramsey Lewis
9	9	Unchained Melody	Righteous Bros.
10	8	Nothing But Heartaches	Supremes
11	13	It Ain't Me, Babe	Turtles
12	—	Catch Us If You Can	Dave Clark Five
13	18	Laugh At Me	Sonny
14	14	Heart Full of Soul	Yardbirds
15	—	Action	Freddie Cannon
16	—	Since I Lost My Baby	Temptations
17	16	Papa's Got a Brand New Bag	James Brown
18	6	California Girls	Beach Boys
19	—	In the Midnight Hour	Wilson Pickett
20	—	We Gotta Get Out of This Place	Animals



A 6-MINUTE SINGLE?  
WHY NOT? when you have 6 minutes of BOB DYLAN singing his great new song "LIKE A ROLLING STONE" ON COLUMBIA RECORDS®



Tom Wilson, Bob Neuwirth, John Hammond, Albert Grossman, Robbie Robertson and others.



Columbia Records, 1966 - Robbie Robertson plays guitar on "Third Floor Richard"

Produced by George Avakian and John Zaresky

**CHARLES LLOYD Quartet**  
of course of course

CL 9413

... explosive, commanding, sensitive, voluptuous...

... My Lady Sings and Sings in the Night with the Memphis Five and the Memphis Five and the Memphis Five...

... This is a beautiful double live album... a rare gem...

... The music is a blend of jazz, blues, and rock...

SUNDAY STAR-BULLETIN & ADVERTISER Honolulu, December 12, 1966

# Liner Notes...

- Drummer Chris Columbus, who used to play with Louis Jordan and with organist Wild Bill Davis, died recently in New York.
- Alto saxophonist Pony Poindexter has joined the permanent American expatriates in Europe. He now lives in Barcelona and plays concerts and night clubs from there.
- Riverside records have now come back on the market after being unavailable for more than a year.
- The Modern Jazz Quartet will do a coast-to-coast concert tour after the first of the year.
- Robby Robertson, lead guitarist in the Bob Dylan band, recorded with Charles Lloyd for Columbia.
- Ray Charles will return to the concert halls in the spring and is one of the singers appearing in the new Teenage Music International Show in film houses in January and February.
- Drummer Will Bobo is taking his new group out on a night club tour as a result of the success of his first Verve LP.—R.J.G.



Columbia Records, 1968 - Robbie Robertson plays guitar on "Sun Dance" (recorded during the Of Course, Of Course sessions)

Produced by George Avakian and John Zaresky

**CHARLES LLOYD & HIS QUINTET**  
NIRVANA

CL 9414

... This is a beautiful double live album... a rare gem...

... The music is a blend of jazz, blues, and rock...

## The Purlblind Attitudes of Jazz

By Ralph J. Gleason

Thus it is really with sorrow that I note many important jazz musicians evincing, in their turn, the same purlblind attitudes against the new music of rock even in its more adventuresome electronic aspects.

Bassist Ray Brown, himself a pioneer and a musical revolutionist in his time, can and does tell the story of a rock guitarist stopping in to a music studio and asking to have the guitar tuned "because I have to make a record date."

The truth of the matter, as some jazz musicians are beginning to see, thank heaven, is that it is all music and as such the categories and values are not exclusive.

Dirzy Gillespie — like most Negro jazz musicians — has always listened to the rhythm & blues performers and especially to the rhythm & blues records on the air. He now has a bass player who plays an electric bass. Charles Lloyd has used an electric guitarist, Robbie Robertson who played with Bob Dylan, on recordings.

Cannonball Adderley has been fascinated with the sounds of the Jefferson Airplane (especially those of the bassist Jack Casady) and of the Grateful Dead and the Paul Butterfield band, and Miles Davis reportedly dug Bob Dylan and was once close to going on a concert tour with him.

But many jazzmen view the rock boom as a threat. "They've stolen our beatnik audience," Leo Wright said when he came back to California after two years in Paris and this concern has been echoed by others.

Datebook, Sunday, December 18, 1966

TORONTO'S ORIGINAL GO-GO ROOM

**FRIARS a Go Go**

Where the Action is

NIGHTLY from 8:30 p.m. Sat. Matinee 3-5 p.m.

**OPENING TONIGHT**

**LEVON and the HAWKS**

No Cover No Minimum

**FRIARS Tavern—283 Yonge—362-6693**

TORONTO'S ORIGINAL GO-GO ROOM

**FRIARS a Go Go**

Where the Action is

NIGHTLY from 8:30 p.m. Sat. Matinee 3-5 p.m.

STARTING MONDAY

**JON and LEE**

and the

**CHECKMATES**

FINAL DAY - EARNE TERRELL • WBA CHAMPION

**NEW YEAR'S EVE OPEN HOUSE**

Party Favours and entertainment by **LEVON and the HAWKS**

Phone now for Dining Room Reservations

**BOOK YOUR CHRISTMAS LUNCHEONS & PARTIES NOW**

No Cover No Minimum

**FRIARS TAVERN - 283 YONGE ST. - 362-6693**

starting tonight

**Levon and the Hawks**

with the of RHYTHM and BLUES

**BIG BAND SOUND** every Night from 8 p.m.

no cover — no minimum

at the **Friar's**

283 yonge street tavern.  
(black south of dundas)

Starting Monday ONE WEEK ONLY!

**BILL DOGGETT**

and his 9 PIECE REVUE

featuring **BETTY ST. CLAIR • EDWIN STARR • THE GAMELOTS •**

**LAST DAY . . . LEVON and the HAWKS**

NO COVER — NO MINIMUM

at the **Friar's**

283 yonge street tavern.  
362-6693



# DYLAN: Youth's hair-raising sensation

By ROBERT FULFORD  
Star staff writer

Bob Dylan, a mousy little man who may be the most influential American entertainer of this generation, was sitting behind the manager's desk in a Yonge St. bar at two o'clock Friday morning. He looked worried. He always looks worried, as if he were afraid someone were about to bug him. Someone usually does.

Dylan's astonishing career has just moved to a new plateau. This time last year he was a success but now he is a sensation and any moment he may turn out to be the biggest thing since Elvis Presley. As both songwriter and performer he is the core of folk-rock, the new sound that crowding everything else off the teenagers' transistors.

**"Bobby baby is definitely what's happening, baby."**

At a concert in Forest Hills, N.Y., three weeks ago, the far-out disc jockey, Murray the K, introduced Dylan by saying: "There's a new swinging mood in the country, and Bobby baby is definitely what's happening, baby."

Precisely. Folk-rock began last March with the Byrds' big-beat version of Dylan's "Mr. Tambourine Man" and since then the American hit-parade performers have been stumbling over each other in their frantic rush to Dylan tunes and the Dylan style. In the last month alone, 48 of his songs were recorded. Not only the Byrds but also the Turtles and Sonny and Cher and almost everyone else in sight is caught up in Dylanism. The top song on the charts in the United States this week, "Eve of Destruction," is a thin Dylan imitation and Dylan's own folk-rock record of "Like a Rolling Stone" is running 1-2 with the Beatles' "Help" in Toronto.

## The hero of the new rebellious generation of college students

Dylan is also the undisputed hero of the new rebellious generation of college students, the young people who riot at Berkeley and sit-in almost everywhere else. *Esquire* magazine recently suggested that only Malcolm X, John Kennedy and Fidel Castro are so revered by the feverish young revolutionaries on campus. Since the first two are dead and the third is a foreigner, Dylan emerges as the great American hero of the moment.

But folk-rock has now come between Dylan and some of his most fervent admirers. At this year's Newport Folk Festival, when he first appeared in public with his new rock-style electric guitar backing, Dylan was all but booed off the stage by folk purists who regarded his new music as a sellout to the top-40. At Forest Hills the controversy almost turned into a Mods-Rockers riot between old-Dylan and new-Dylan true believers. In the second half of the show, when he sang with electrified backing, old admirers expressed their disgust by shouting "We want Dylan." One fan described the evening as a total disaster.

## Dylan flew to Toronto to work on his book of poems

The nervous 24-year-old at the centre of all this appears determined not to be affected by it all, not to become anybody's hero, not to be stuffed into any category.

Dylan was in Toronto this week to spend a few hours rehearsing with Levon and the Hawks, the group at the Friars. Levon Helm, the leader, is a drummer from Arkansas; the other four musicians are Canadians, and their passionately rocking group was formed two years ago in Toronto. Levon and Robbie Robertson, the electric guitar player, accompanied Dylan in his recent concerts. Now the whole band will go with him on his new tour beginning Sept. 24 in Austin. They play Massey Hall Nov. 14 and 15.

Dylan came here from New York early Wednesday evening in his private plane. He checked into the Four Seasons and announced that he wanted to do some work on his book, "Tarantula," a collection of poetic pieces which Macmillan of New York will publish this season.

At midnight Dylan went to the Friars to hear Levon's group, and when they finished he rehearsed with them till six. The next night he repeated the process then went back to New York noon Friday.

Obtaining an interview with Bob Dylan is just a little more difficult than arranging a private chat with the Pope. Dylan answered questions in a held-back, suspicious style, the conversational opposite of the aggressive whine he uses on his records.

What about the controversy over the old-new Dylan?

**"You can't keep on doing one thing, it bores me."**

"I haven't changed. If you listen to early records and the recent ones, you can see the band really makes no difference."

Then why change?

"To get rid of some of the boredom — I mean, I might write a symphony next year. I don't know what I'm going to do."

Is boredom a problem, then?

"Yeah, when that steps in, well . . . It's very easy to write songs about anything. When you get a certain power, so that you can do something, then you can just go on and do it. But it's not very satisfying. You get mad at yourself. You have to do something else. You can't keep on doing one thing — it bores me, it brings me down."

What about his followers' indignation?

"I don't feel anything about it whatsoever. I don't care what people do. They're there. And if they come to do their thing, whatever it is—if they come to boo, or clap, or cheer — well . . . I don't really come in contact with the audience. There's the lights there and all. They couldn't have a reaction in the world that would scare me."

And when they booed him at Forest Hills?

"That was just another concert."

**"Politicians are all the same. Is anything changed?"**

How does he feel about the attitude of the rebellious students?

"I guess it sells records but I have no idea what they're rebelling against. I can't imagine myself rebelling against anything — if there's anything I don't like, I'm just not there. When you don't like something, you just gotta learn to just not need that something."

"If they don't like anything to do with being a student, they should stop being students. No, I."

Continued on page 20



FOLK-ROCK SINGER BOBBY DYLAN WHO FLEW TO TORONTO IN HIS OWN PLANE. "I can't imagine myself rebelling against anything. If there's anything I don't like, I'm just not there . . ."

## Bobby Dylan

Continued from page 17

don't have my sympathy for them. But I don't have any contempt, either."

But surely the author of "Blowin' in the Wind" and "A Hard Rain Will Fall" is concerned with public affairs?

"Well, I don't know. Look, when the Negroes get the vote, for instance. They're just going to vote for another politician. Politicians are all the same. Is anything changed?"

What does he think about the Dylan imitations — "Eve of Destruction," for instance?

"I don't really care. There's not much happening there. All the words on one level — it's not very honest. But if anyone thinks there's anything happening there, I'm not about to tell them to stop listening . . ."

Later, discussing the influences on his work, Dylan mentioned that at one period the founding father of modern American folk songs, Woody Guthrie, dominated his songs. But now, he said, there is no one like that.

"It's all sort of formed in its own way now. It's not influenced by anyone. I know my thing now, I know what it is. It's hard to describe. I don't know what to call it because I've never heard it before."

Neither has anyone else. From a very good folk song writer and performer, Dylan has turned into an original. He fits no pattern, and perhaps it is this that makes him the most astonishing entertainer on the scene now. Consider this passage from a recent Dylan song, "Desolation Row" —

"All except Cain and Abel and the Hunchback of Notre Dame/everybody is either making love or waiting for the rain/Ophelia, she's beneath the window, for I feel so afraid/on her 22nd birthday she's still an old maid . . ."

"The Titanic sails at dawn/everyone is shouting 'which side are you on?'/Ezra Pound and T. S. Eliot are fighting in the captain's tower/while calypso singers laugh at them below . . ."

## October 2, 1965, BILLBOARD TORONTO

Bob Dylan made an unpublicized incognito visit to Toronto in mid-September to work in a few rehearsals with Levon and the Hawks. The Canadian group, headed by ex-Arkansas boy Levon Helm, is accompanying Dylan on his U. S. and Canadian tour this fall, and on to Europe the first of the year. CHUM deejay Bob McAdorey copped a near-exclusive on Dylan's top-secret visit. Dylan appears in concert at Massey Hall in Toronto Nov. 14 and 15. . . . Levon and the Hawks have a single upcoming on the Atlantic label, "Little Liza Jane" and a number by Hawk guitarist Robbie Robertson, "Stones That I Throw."



Bob Dylan & road manager Bill Avis.



This Sat., Aug. 28, 8:30 pm at the Forest Hills Festival

# BOB DYLAN

Pre-show entertainment by CARL HOLMES and The Commanders

**TICKETS:** Queens: Festival Ticket Office, 118-30 Queens Blvd. (at Union Tpke.), Forest Hills; Manhattan: PENN TICKET AGENCY, Penn Station; RECORD CENTER STORES: 655 Lexington Ave., 135 West 50 St., 12 East 42 St., 41 West 8th St., 821 Broadway; Massau: SAM GOODY, Green Acres, Valley Stream; WALT WHITMAN CENTER, Huntington; FLOYD BENNETT STORE, 1980 Northern Blvd., Manhasset; Brooklyn: HALPERIN'S MUSIC SHOP, 875 Flatbush Ave.; COLLEGIATE MUSIC, 1582 Flatbush Ave.; Bronx: SCHORR'S MUSIC, 130 E. 167th St.; New Rochelle: HOUSE OF MUSIC, 591 Main St. Ticket prices: \$4.95, \$3.95, \$2.95, \$1.95. Information 80Ulevard 3-8080.

Enter Gate A

9 D 26  
Portal Row Seat

\$4.95

FOREST HILLS TENNIS STADIUM  
SAT. EVE., AUG. 28, 1965

RAIN CHECK: IF POSTPONED PRIOR TO INTERMISSION, TICKET GOOD AUGUST 29.  
IF CANCELLED AFTER INTERMISSION, NO SECOND PERFORMANCE, REFUND OR EXCHANGES.

NO REFUND

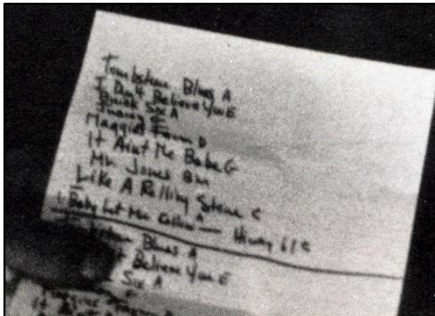
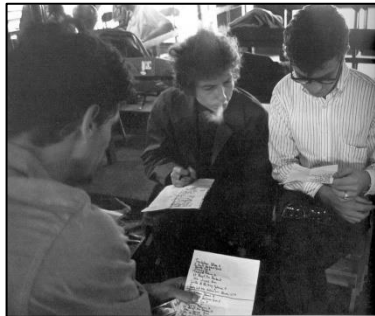
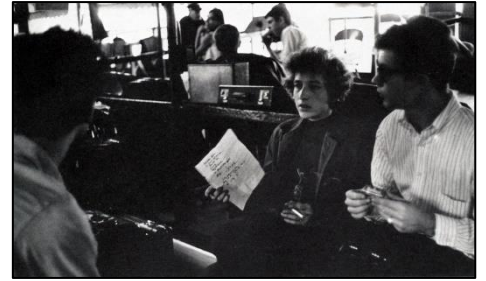
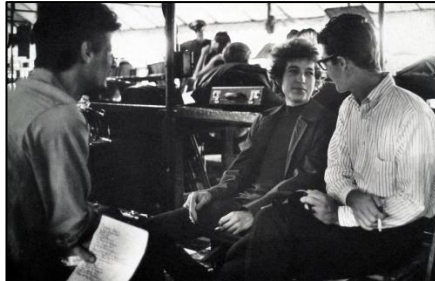
ARCUS SHIPPERSON  
BROOKLYN, N.Y.

Forest Hills Tennis Stadium,  
Queens, New York, NY  
August 28, 1965

Bob Dylan  
with  
Robbie Robertson - guitar  
Harvey Brooks - bass  
Al Kooper - organ  
Levon Helm - drums



Al Kooper on the left.

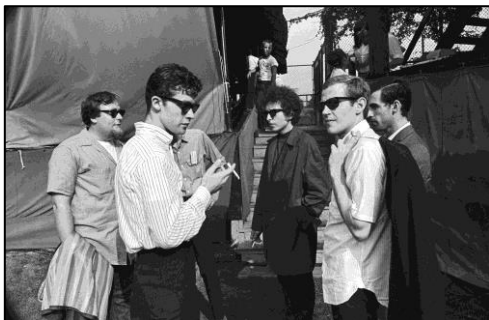


She Belongs To Me (acoustic)  
To Ramona (acoustic)  
Gates Of Eden (acoustic)  
Love Minus Zero/No Limit (acoustic)  
Desolation Row (acoustic)  
It's All Over Now, Baby Blue (acoustic)  
Mr. Tambourine Man (acoustic)

Tombstone Blues  
I Don't Believe You (She Acts Like We Never Have Met)  
From A Buick 6  
Just Like Tom Thumb's Blues  
Maggie's Farm  
It Ain't Me, Babe  
Ballad Of A Thin Man  
Like A Rolling Stone



Albert Grossman



Look, there's Richard Manuel.

THE NEW YORK TIMES, MONDAY, AUGUST 30, 1965.

## DYLAN CONQUERS UNRULY AUDIENCE

Folk Singer Offers Works in 'New Mood' at Forest Hills

Facing a rude and immature audience, Bob Dylan gave a program Saturday night at the Forest Hills Music Festival in Queens in which he was a model of patient composure.

Some 15,000 persons packed the tennis stadium for a program by the widely imitated and highly controversial young singer-guitarist-songwriter. Most of the audience's attitudes were concerned with Mr. Dylan's excursions into "folk rock," a fusion of rock 'n' roll with folk-based songwriting.

The first eruption came when Jerry White, a radio announcer associated with folk music, introduced Murray (the K) Kaufman, a disk jockey associated with rock 'n' roll. Mr. Kaufman

## Cabaret Tonight

PHONE BOOTH, 152 East 55th Street. Chris Connor, singer.

MARK TWAIN RIVERBOAT, Empire State Building, Fifth Avenue and 34th Street. Jimmy Dorsey's Orchestra, Lee Castle conducting.

HOUSE OF VIENNA, 320 East 79th Street. Asta Olsson, singer; Tony Bujka, violinist.

was barely able to shout his blessings on Mr. Dylan and his new mood before the audience howled and booed its disapproval.

After a delay of several minutes, Mr. Dylan appeared alone with his guitar, harmonica, plaintive voice and seven of his folkish songs.

Among them was a major new work, "Desolation Road," a long work filled with the incongruities of black humor and macabre imagery.

The song, another of Mr. Dylan's musical Rohrshachs capable of widely varied interpre-

tation, ranged freely from Cinderella, to T. S. Eliot to "Einstein disguised as Robin Hood." It can best be characterized as a "folk song of the absurd."

After intermission, Mr. Dylan appeared with an excellent rock 'n' roll quartet, with Robbie Robertson playing the electric guitar, Al Kooper the electric piano, Harvey Brooks the electric bass, and Levon Helm the drums.

The electric band and the high-voltage vocalizing raised the level of Mr. Dylan's performance from the intimate introspective vein of the first half to a shouting, crackling intensity. The young audience's displeasure was manifested at the end of most of the numbers, by booing and shouts of "we want the old Dylan." The young star plowed valiantly on, with the sort of coolness he has rarely displayed on stage.

He even kept his coolness during repeated sorties of very young members of the audience who ran onto a roped-off grass section in front of the stage, after, or during, songs. Several

eluded the guards and got to the stage, but were evicted. Mr. Dylan just kept singing.

Nothing so dramatized the childishness of the audience's reaction to folk rock than when it ceased to boo and started to sing along with the popular song, "Like a Rolling Stone." Evidently the hostility extends only toward things with which they aren't familiar.

By the time they get to know his excellent new folk rock songs, such as "Tombstone Blues," maybe the noisy young boors who ruined an artistically strong concert may have grown up a bit. ROBERT SHELTON.





the village VOICE, September 2, 1965



Photo: Fred W. McDarrah

**DYLAN STIRRED UP FOREST HILLS**

**At Forest Hills**

**Mods, Rockers Fight Over New Thing Called 'Dylan'**

by Jack Newfield

Twenty-four year old Bob Dylan may have been the oldest person in the crowd of 15,000 that jammed Forest Hills Stadium Saturday night.

The teenage throng was bitterly divided between New York equivalents of Mods and Rockers. The Mods—folk purists, new leftists, and sensitive collegians—came to hear Dylan's macabre surrealist poems "The Gates of Eden" and "A Hard Rain is Gonna Fall." But the Rockers—and East Village potheads—came to stomp their feet to Dylan's more recent explorations of electronic "rock folk."

The confrontation was riotous. The Mods booed their former culture hero savagely after each of his amplified rock melodies. They chanted We want Dylan and shouted insults at him. Meanwhile, the Rockers, in frenzied kamikaze squadrons of six and eight, leaped out of the stands after each rock song and raced

for the stage. Some just wanted to touch their new found, sun-banned idol, while others seemed to prefer playing Keystone cops with pudgy stadium police, running zig-zag on the grass until captured in scenes reminiscent of the first Beatle movie.

The factionalism within the teenage sub-culture seemed as fierce as that between Social Democrats and Stalinists, and it began even before Dylan set foot on the wind-swept stage. Folk disc jockey Jerry White introduced from the wings, "The Fifth Beatle, Murray the K."

The leading symbol of commercialization and frenetic "Top 40" disc jockeying was greeted with a cascade of boos. "There's a new swinging mood in the country," Murray the K began, "and Bobby baby is definitely what's happenin', baby."

The teenage argot drove the Mods to even greater fury. But when the K added, "It's not rock, it's not folk, it's a new thing

Continued on page 10

**Mods, Rockers Fight Over New Thing Called 'Dylan'**

Continued from page 1

called Dylan," a united front of cheers filled the night.

After three introductions, Dylan finally emerged from the wings like a timid bird with a lion's mane. The first half of his concert was devoted exclusively to the image-filled, heavily symbolic absurdist songs he was identified with before he unveiled his "electricity" at Newport last month. The Mods listened enraptured as he sang the familiar images: "she is a hypnotist collector/you are a walking antique" and "she can take the dark out of the night and paint the daytime black."

A few moments later, hunched over, his long hair rippling in the breeze, Dylan mesmerized the Mods, half singing, half

chanting, "The Gates of Eden": "I try to harmonize with songs the lonesome sparrow sings... at dawn my lover comes to me and tells me of her dream/with no attempt to shovel the glimpse into the ditch of what each one means."

Then Dylan sang a long, new dream called "Desolation Row" that contained these two verses:

"All except Cain and Abel and the Hunchback of Notre Dame/ everybody is either making love or waiting for rain/Ophelia, she's beneath the window, for her I feel so afraid/on her 22nd birthday, she's still an old maid."

"The Titanic sails at dawn/ everyone is shouting 'which side are you on'/ Ezra Pound and T. S. Eliot are fighting in the captain's tower/ while calypso singers laugh at them below them..."

But Dylan is like Norman Mailer: he never repeats himself or exploits his past. Just as Mailer has moved inevitably from Trotskyism to hipsterism to mysticism, so has Dylan grown from political protest to rock folk.

A four-piece amplified band (electronic organ, electronic bass, electronic guitar, and drums) backed Dylan up the second half of the concert. After the first rock song, the Mods booed Dylan. After the second someone called him a "scum bag," and he replied coolly, "aw, come on now." After the third the Mods chanted sardonically, "We Want Dylan."

It was during the third rock number that the first wave of Rockers erupted from the stands and sprinted for the stage. This ritual was repeated by co-ed guerilla bands after each succeeding song. The Mods, meanwhile, responded to the ultimate desecration of their idol by throwing fruit. But they should have been listening to the lyrics—they were as poetic as ever.

Perhaps in an attempt to show the Mods he wasn't "going commercial" or "selling out," Dylan performed a few of his earlier hits like "It Ain't Me, Babe," with a muted rocking beat. The message seemed to get through and much of the Mod's wrath subsided. And the Mods joined the Rockers in wildly applauding Dylan's second new song of the evening (no title announced) which he sang while playing the piano standing up.

America's most influential new poet since Allen Ginsberg then sang his top-selling "Like a Rolling Stone," and the factions divided again. The Mods booed, and during the last chorus a dozen teenagers charged the stage, exhausted police in slow-footed pursuit. Keeping his cool, Dylan finished the song, mumbled, "Thank you, very much," and walked off without doing an encore, while kids and cops reverted on the grass.

**BEST IS BY ORGAN**

**KING KING RAGE OF BEHOLD ITURE**

es call WA 9-1300

**MANHATTAN**

**RAGE WAREHOUSES**

**NEW YORK, N.Y. 10011**

**SALE**

**THE BRANDS**

	OUR PRICE
.....	57.95 — 59.95
.....	22.95 — 9.95
.....	22.95 — 9.95
.....	17.95 — 9.95
.....	39.95 — 14.95
.....	29.95 — 14.95

Suits 17.95 — 7.95 & 4.95  
denim blue & denim red

**Tops & Bottoms**

**5 VISIT AND BROWSE**  
one Brand Only

Country—Suits is Believe

**RAB BAG**  
West 90th & 99th Sts.)

Hours 10 am to 9 pm  
Sat. to 9



# Bob Dylan

in concert  
at the  
**HOLLYWOOD BOWL**  
FRIDAY, SEPT. 3rd, 1965  
Tickets \$2.75 to \$5.75  
at all ticket agencies



Hollywood Bowl,  
Los Angeles, CA  
September 3, 1965

Bob Dylan  
with  
Robbie Robertson - guitar  
Harvey Brooks - bass  
Al Kooper - organ  
Levon Helm - drums

## KRLA BEAT

Los Angeles, California August 14, 1965

### Bowl Show For Dylan

The Beatles' exciting performance at the Hollywood Bowl will be followed within a few days by another blockbuster—a Bob Dylan Concert. "Bob Dylan will be at the Bowl on September 3," Bob Eubanks, producer of both concerts, announced.

While the Beatles are scheduled to leave following their Hollywood Bowl performance on August 29 and 30, Eubanks says he will invite them to stay and see the Dylan concert.

Tickets for the Dylan performance can be obtained at Mutual Ticket Agencies, The Automobile Club of America, Wallich's Music City and the Hollywood Bowl Box Office.

Tickets to the Beatle concert were completely sold-out when the first day's mail arrived, so you'd better hurry if you don't want to miss this opportunity.

She Belongs To Me (acoustic)  
To Ramona (acoustic)  
Gates Of Eden (acoustic)  
It's All Over Now, Baby Blue (acoustic)  
Desolation Row (acoustic)  
Love Minus Zero/No Limit (acoustic)  
Mr. Tambourine Man (acoustic)

Tombstone Blues  
I Don't Believe You (She Acts Like We Never Have Met)  
Just Like Tom Thumb's Blues  
From A Buick 6  
Maggie's Farm  
It Ain't Me, Babe  
Ballad Of A Thin Man  
Like A Rolling Stone

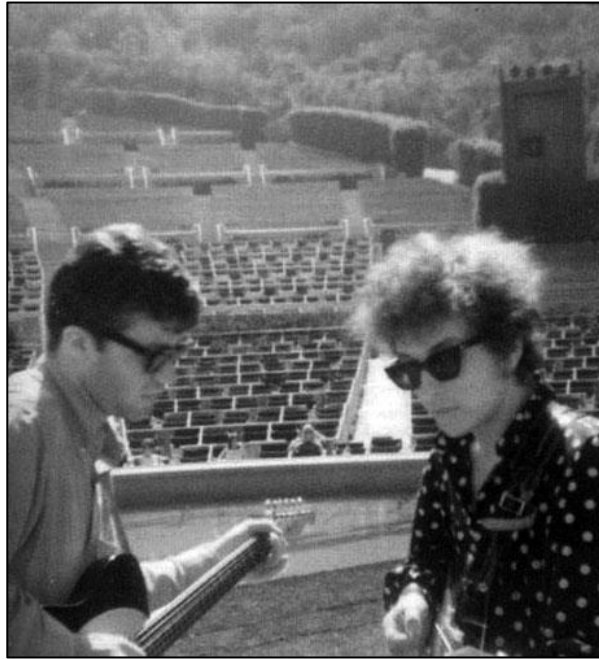


Photo by Al Kooper.

## KRLA BEAT

Los Angeles, California September 11, 1965

### DYLAN HERE ON BEATLES' HEELS - WHAT A WEEK!

What a week! The Beatles setting new records in frenzy and excitement at Hollywood Bowl, only to be followed four days later by the incomparable Bob Dylan.

Preparations for the Beatles' second appearances at Hollywood Bowl had been carefully planned months in advance. Both their shows were sell-outs, of course. They had been since that very first day's mail came pouring in when tickets were placed on sale months ago.

The usually tranquil and serene Bowl was braced for this invasion by the Beatles and their frenzied throng of followers. The excitement of last year — the screams of ecstasy which had filled the Bowl with a deafening roar and could be heard throughout Hollywood — was well remembered.

Somehow, however, this year seemed even wilder. No one who attended either performance will ever forget it.

But even as the last Beatle scream was dying down preparations were underway for another momentous evening — the Dylan concert, also sponsored by Bob Eubanks and KRLA, at Hollywood Bowl on Friday, Sept. 3.

The huge, enthusiastic crowds mark the only thing the two sister concerts could share in common. The Beatles' shows are always wild — filled with screaming, waving, frantic girls. And noise — nothing but total noise.

But with Dylan it's different. When he saunters onto the stage, alone with only his guitar and harmonica, there is a hush of respect from the audience after the initial thunder of applause. While the Beatles' songs are usually drowned out by their frenzied fans, the audience listens to Dylan and to what he's trying to say.

Although he professes not to have a message, the listeners still search for one. And if anyone sheds a tear, it is a real one. For Dylan tells it like it is.

When his show is over, Dylan ambles off the stage in the manner that he came on. When the final encore is done his audience sits spell-bound, discussing his songs and the performance.

Yes the Bowl is accustomed to the world's great entertainers. But even so, this will go down as The Week That Was.

## Folks Pay Homage to Dylan

BY CHARLES CHAMPLIN  
Times Entertainment Editor

The incidentals were the same as for the Beatles' concerts last Sunday and Monday — the Hollywood Bowl virtually sold out, the parking lots overflowing and Highland Ave. a tangle, the hip young crowd dressed in bell-bottoms, shifts and, for the boys, sports shirts of unparalleled finery.

The monumental difference was that his vast audience paid folk singer Bob Dylan the compliment of pin-drop silence while he was performing. His rewards thereafter were thunderous applause, a scattering of whistles but no screams, which is interesting because there was obviously at least a partial overlap between his audience and the Beatles'.

Impressively, there were no supporting acts to pad out the bill. It was all Dylan. Through the long first-half when he worked alone, the sight of one slight, black-suited figure at center stage holding the vast Bowl enthralled was close to awesome.

Dylan is by a long stretch the hottest new property in music. Billboard magazine reports that 48 recordings of Dylan songs by other artists have been cut or commissioned in the last month.

It is not hard to see why. His melodies as such blend one into another almost indistinguishably. But like the poet he is, he makes his words blazingly memorable by meter and word.

He is an Imagist folk singer. In "Devastation Row," one of his many current successes, Dylan has "Ezra Pound and T. S. Eliot argue in the captain's tower while calypso singers sing and fishermen hold flowers." A poem should not mean but be, and his poems are.

He is most wondrously funny and concise. "The cops don't need you and they expect the same," he

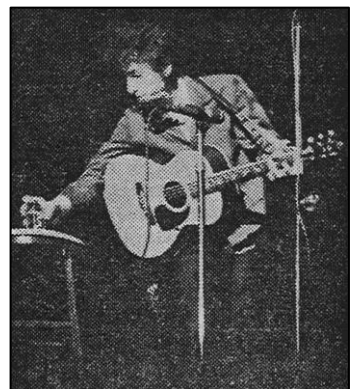
notes sardonically in one song. "Bankers' nemeses seek perfection," he chants elsewhere.

A new song, which he banged out on an altered upright piano, is an ode to imperception which he calls, "something is happening here and you don't know what it is, do you, Mr. Jones?"

As performer, Dylan sings with an insistent, penetrating twang and plays fundamentalist guitar and harmonica. Given those words, the effect is compelling, almost hypnotic.

For the last half of Friday's show he took up the electric guitar (for which he was booed at the Newport Folk Festival) and added a rock quartet behind him. Newport, I think, had the right idea. The added sound drowned the lyrics in several instances. But mostly the effect was to undercut Dylan's individuality, putting him into a bag, as the trade says, which is already overcrowded.

Dylan's solo pre-eminence was acknowledged by the presence in the audience of what looked like half the record industry brass in Los Angeles plus many of his performing contemporaries, including the Beach Boys, the Birds and Sonny and Cher.





# DYLAN AT THE BOWL

## "We Had Known A Lion"

BY SHIRLEY POSTON

Bob Dylan's concert at the Hollywood Bowl was much like its star.

Different, to say the least.

Where, oh, where was the fanfare that night? The drum rolls and flashing lights and secondary acts and endless introductions that invariably precede the featured performer.

Wherever the fanfare had gone to, it wasn't at Hollywood Bowl that Friday.

The concert was scheduled to begin at eight o'clock, but then, aren't they all? And the audience was still milling about when the show came in like a lamb.

### Opening Number

The show being a smallish young man who sauntered unannounced onto the stage and plunged, without a word, into his opening number.

A welcome of applause came from those who had already laid their hot dogs aside, knowing to expect the unexpected. Others started visibly at the first guitar chord and raced for their seats.

Others milled a bit longer, whispering "is it him?"

It was him all right.

For those close enough to view him clearly, the explosion of near-colorless hair and the thin sensitive face gave him away. So did the charcoal grey suit, the well-worn black boots, the shirt open at the collar, the defiant absence of necktie.

For those who could hear more than see, the sound gave a name to the far away figure.

It was, unmistakably, Dylan.

### One Man Show

For the first half of the performance, the show was one man. The equipment (drums, piano, organ, etc.) at the rear of the stage held the promise of noisier things to come, but for the present it was guitar, harmonica and Dylan.

His repertoire included hits from then and now. "Gates Of Eden", "Baby Blue", "Desolation Row", "Tambourine Man", more.



... PROTESTOR

He sang a lot. But he sure didn't talk much.

He did venture forth with a "you know how it is" when the damp air made it next to impossible to keep his guitar in tune. And once, when an eager fan penetrated the applause with the rasp of a dime store trumpet, Dylan grinned.

"What is that thing," he wondered into the microphone. "I mean, what are you trying to say?"

That was about the extent of his spoken communication with the audience until his burst of conversation at intermission time.

"I'll be about fifteen minutes," he chatted.

He was about twenty. When Dylan returned to the stage, he was accompanied by a group of musicians. All trekked silently to the bandstand and plugged themselves in.

### No Rock, No Roll

During this half of the show, Dylan did not rock. Nor did he roll. But the band did add a touch of the modern to his some familiar, some relatively unknown selections.

"Mr. Jones", a rambling, rangy number which often makes little sense and often makes far too much, proved to be the high point of this portion of the concert. To execute it properly, Dylan put down his electric guitar (which he'd been using to play rhythm, not lead) and ambled to the magic piano that sounds like anything but the average 38.

When the time came to honor the most-shouted request of the evening, Dylan searched momentarily for his C harmonica, couldn't find it, asked the audience for help and tuned up with a mouth harp that was helpfully hurled onto the stage by an unknown friend indeed.

He should have flung it back. Gently, of course. And returned to the piano.

### The Main Moment

This was the moment the majority of his audience had been waiting for. Dylan, in the flesh and blood, singing the number one song that has made him the idol of millions instead of just thousands.

It was probably the moment he'd been waiting for, too.

He knew the song by heart. So did his audience. Unfortunately, the band did not. And the famous "Like A Rolling Stone" was minus the powerful, Dylan - composed background that helped catapult the song and the singer to international fame.

But Dylan made the best of it. There hadn't been time for the group to learn the intricate arrangement, so the band just more or less played on.

No one really minded that much. The words were still



... COMMUNICATOR

there. And Bob Dylan, the real Bob Dylan was standing there singing them.

How did it feel?

### No More

It felt like more. For those of us who attended, it still does because that was all she wrote, there was no more.

At the close of the song, Dy-

lan leaned toward the microphone. He said "thank you very much." Then, he left.

Oh, he did wave once on the way out.

Most of the audience stayed awhile. Some applauding. Some calling for an encore. Some just sitting. Teens and adults alike, just sitting. No rushing for autographs. No screaming. Just

sort of contemplating what had just finished happening.

Someone rather quiet, almost shy, had stood on a stage and communicated with music, not conversation.

The show that had crept in like a lamb had crept back out just as unceremoniously.

But, for an hour or two, we had known a lion.

## How Do I Get To England, Please?

If you are interested in traveling to Merry Olde England you might be wondering about your chances of finding a job and how to attend a British College while you're there.

Your chances of finding a job in England depend upon many things, such as your age, the kind of work you do and how long you intend to stay. And in order to work in England as a non-citizen, your employer must be able to prove that no British citizen can fill the posi-

tion he has made available to you.

Being accepted by a British college is next to impossible, but has been known to happen. You must have two years of higher education to your credit before you would have the slightest hope of being accepted, and must make all the necessary arrangements before leaving America.

In order to qualify for a "student visa" you will need a

letter of acceptance from the British college in question when you go to apply for your travel credentials.

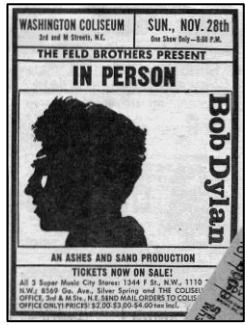
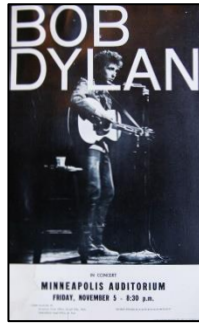
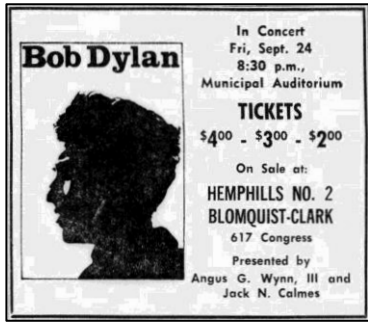
Anyone interested in staying in Britain to work or study should get in touch with the British Consulate in their area.

Thanks so much for your response to our English series. You aren't the only ones who want to take the next boat twice as bad now. So do we!

Hope we see you over there, old bean!



**BOB DYLAN ON TOUR**



**Bob Dylan** with **Robbie Robertson** guitar **Rick Danko** bass **Richard Manuel** piano **Garth Hudson** organ **Levon Helm** drums

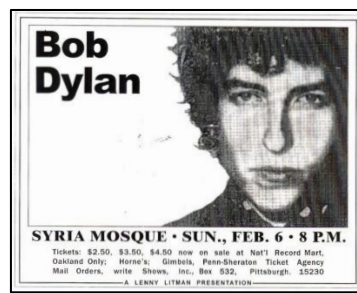
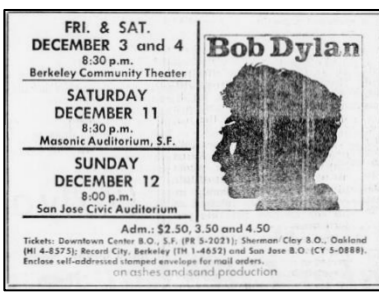
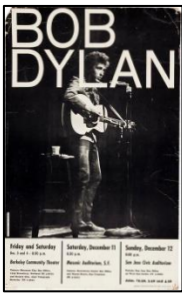
- 1965-09-24 Municipal Auditorium, Austin, Texas
- 1965-09-25 Southern Methodist University Coliseum, Dallas, Texas
- 1965-10-01 Carnegie Hall, New York City, New York
- 1965-10-00 Orpheum Theatre, Madison, Wisconsin
- 1965-10-02 Symphony Hall, Newark, New Jersey
- 1965-10-08 Civic Auditorium, Knoxville, Tennessee
- 1965-10-09 City Auditorium, Atlanta, Georgia
- 1965-10-16 Memorial Auditorium, Worcester, Massachusetts
- 1965-10-17 Civic Center, Baltimore, Maryland
- 1965-10-22 Rhode Island Auditorium, Providence, Rhode Island
- 1965-10-23 Patrick Gymnasium, University of Vermont, Burlington, Vermont
- 1965-10-24 Masonic Temple, Detroit, Michigan
- 1965-10-29 Back Bay Theater, Boston, Massachusetts
- 1965-10-30 Bushnell Memorial Auditorium, Hartford, Connecticut
- 1965-10-31 Back Bay Theater, Boston, Massachusetts
- 1965-11-05 Auditorium, Minneapolis, Minnesota
- 1965-11-06 Barton Hall, Ithaca, New York
- 1965-11-07 Music Hall, Cincinnati, Ohio
- 1965-11-12 Music Hall, Cleveland, Ohio
- 1965-11-14 Massey Hall, Toronto, Ontario
- 1965-11-15 Massey Hall, Toronto, Ontario
- 1965-11-19 Veterans Memorial Auditorium, Columbus, Ohio
- 1965-11-20 Kleinhans Music Hall, Buffalo, New York
- 1965-11-21 Onondaga County War Memorial, Syracuse, New York
- 1965-11-26 Arie Crown Theater, Chicago, Illinois
- 1965-11-27 Arie Crown Theater, Chicago, Illinois
- 1965-11-28 Coliseum, Washington, District of Columbia



October 17 – Baltimore



November 21 - Syracuse



**Bob Dylan** with **Robbie Robertson** guitar **Rick Danko** bass **Richard Manuel** piano **Garth Hudson** organ **Bobby Gregg** drums

- 1965-12-03 Community Theater, Berkeley, California
- 1965-12-04 Community Theater, Berkeley, California



December 3 - Berkeley

Photographic evidence and comments Bob Dylan made to Allen Ginsberg in an interview suggests that rather than Bobby Gregg playing on the remainder of the 1965 shows and Sandy Konikoff replacing him in 1966, Konikoff joined them in California in December.



<b>Bob Dylan</b> <i>with</i>	<b>Robbie Robertson</b> <i>guitar</i>	<b>Rick Danko</b> <i>bass</i>	<b>Richard Manuel</b> <i>piano</i>	<b>Garth Hudson</b> <i>organ</i>	<b>Sandy Konikoff</b> <i>drums</i>
---------------------------------	--	----------------------------------	---------------------------------------	-------------------------------------	---------------------------------------

- 1965-12-10 Community Concourse Theatre, San Diego, California
- 1965-12-11 Masonic Auditorium, San Francisco, California
- 1965-12-12 Civic Auditorium, San Jose, California
- 1965-12-17 Municipal Auditorium, Long Beach, California
- 1965-12-18 Civic Auditorium, Pasadena, California
- 1965-12-19 Civic Auditorium, Santa Monica, California
- 1966-02-04 Convention Center, Louisville, Kentucky
- 1966-02-05 Westchester County Center, White Plains, New York
- 1966-02-06 Syria Mosque, Pittsburgh, Pennsylvania
- 1966-02-10 Ellis Auditorium Amphitheater, Memphis, Tennessee
- 1966-02-11 The Mosque, Richmond, Virginia
- 1966-02-12 Arena, Norfolk, Virginia
- 1966-02-18 New Haven Arena, New Haven, Connecticut
- 1966-02-19 Auditorium, Ottawa, Ontario
- 1966-02-20 Place Des Arts, Montreal, Quebec
- 1966-02-24 Academy Of Music, Philadelphia, Pennsylvania
- 1966-02-25 Academy Of Music, Philadelphia, Pennsylvania
- 1966-02-26 Island Garden, Hempstead, New York
- 1966-03-03 Convention Hall, Miami Beach, Florida
- 1966-03-05 Jacksonville Coliseum, Jacksonville, Florida
- 1966-03-11 Kiel Opera House, St. Louis, Missouri
- 1966-03-12 Pershing Memorial Auditorium, Lincoln, Nebraska
- 1966-03-13 Municipal Auditorium, Denver, Colorado
- 1966-03-23 Paramount Theater, Portland, Oregon
- 1966-03-25 Center Arena, Seattle, Washington
- 1966-03-26 Pacific National Exhibition Agrodome, Vancouver, British Columbia



December 12 – San Jose

IN LINCOLN . . . SAT., MAR. 12th—8:30 p.m.

**IN PERSON CONCERT**

**Bob Dylan**

ALL SEATS RESERVED . . . MAIL ORDERS ACCEPTED

ENCLOSURE STAMPED, SELF-ADDRESSED ENVELOPE FOR TICKET RETURN  
TICKETS ON SALE AT: HOLLER & FAIRGATEWAY & CONVENTION STORES  
BOLDS OF NEBRASKA, INTERNATIONAL SUPER STORES, DURING STORE  
HOURS.

**AUDITORIUM**

\$2.00, \$3.00, \$4.00

WORKSPACE OFFICE 10 1000N TULSA

ON STAGE★New Center ARENA  
FRI., MAR. 25 • 8:30

**Bob Dylan**

Prices: \$2.50, 3.00, 3.75, 4.50  
Tickets: BON MARCHÉ Stores

**FESTIVAL Wall 2 Concerts Only!**

NEXT TUES. & WED. at 8.15  
Be with the IN CROWD—don't miss

**BOB DYLAN**  
—in person—  
**HEAR**

"Blowin' in the Wind"  
"Mr. Tambourine Man"  
"Don't Think Twice"  
"Times They are a-Changin'"  
"Like a Rolling Stone"  
sung by the Composer

BOOK NOW AT MYER'S, ALLANS, M.S.D.  
Prices: \$3.60, \$2.60, \$1.55 inc.  
For party concessions ☎phone 63 8115 or 44 5526

K. B. HALLER  
Söndag 4. 1. maj kl. 20  
SBA presenterer

**BOB DYLAN**

LEVON & THE HAWKS  
**ENESTE KONCERT**

Billetter å kr. 15 - 30 - 35 - 30  
- 25 - 40 - 50 i K. B. Haller  
Lillesholmen, HF 21 14 16, og i  
City Billrosten, Falck 42 21,  
Fra 1. årg kl. 11

**ANNOUNCING A LIMITED SEASON OF CONCERTS**

ONE PERFORMANCE ONLY AT EACH CONCERT

**BOB DYLAN**

By arrangement with  
**TITO BURNS**

Personal and Postal Bookings only  
© Please contact nearest authorized retailer

<b>Bob Dylan</b> <i>with</i>	<b>Robbie Robertson</b> <i>guitar</i>	<b>Rick Danko</b> <i>bass</i>	<b>Richard Manuel</b> <i>piano</i>	<b>Garth Hudson</b> <i>organ</i>	<b>Mickey Jones</b> <i>drums</i>
---------------------------------	--	----------------------------------	---------------------------------------	-------------------------------------	-------------------------------------

- 1966-04-09 International Center Arena, Honolulu, Hawaii
- 1966-04-13 Sydney Stadium, Sydney, Australia
- 1966-04-15 Festival Hall, Brisbane, Australia
- 1966-04-16 Sydney Stadium, Sydney, Australia
- 1966-04-20 Festival Hall, Melbourne, Australia
- 1966-04-22 Palais Theatre, Adelaide, Australia
- 1966-04-23 Capitol Theatre, Perth, Australia
- 1966-04-29 Konserthuset, Stockholm, Sweden
- 1966-05-01 KB Hallen, Copenhagen, Denmark
- 1966-05-05 Adelphi Thatre, Dublin, Ireland
- 1966-05-06 ABC Theatre, Belfast, Northern Ireland
- 1966-05-10 Colston Hall, Bristol, England
- 1966-05-11 Capitol Theatre, Cardiff, Wales
- 1966-05-12 Odeon, Birmingham, England
- 1966-05-14 Odeon, Liverpool, England
- 1966-05-15 De Montfort Hall, Leicester, England
- 1966-05-16 Gaumont Theatre, Sheffield, England
- 1966-05-17 Free Trade Hall, Manchester, England
- 1966-05-19 Odeon, Glasgow, Scotland
- 1966-05-20 ABC Theatre, Edinburgh, Scotland
- 1966-05-21 Odeon, Newcastle, England
- 1966-05-24 L'Olympia, Paris, France
- 1966-05-26 Royal Albert Hall, London, England
- 1966-05-27 Royal Albert Hall, London, England



April 29 – Stockholm



May 26 - London

This is a list of confirmed dates only.

More information:  
 Olof Björner's files: *The Yearly Chronicles 1965* and *1966 - Still On The Road 1965* and *1966*  
 Robert Sweeney's blog *Bob Dylan: Known & Rumoured Appearances*. (Not in general circulation): [1965](#) and [1966](#)  
 Ian Woodward's 2012 article [Dylan's "lost" concerts of the 1960s](#)



# Bob Dylan



## MASSEY HALL

SUN. NOV. 14 — SOLD OUT  
MON. NOV. 15 — 8.30 P.M.

Tickets — \$4, \$3, \$2

ON SALE AT

SAM THE RECORD MAN  
347 YONGE STREET  
and  
MASSEY HALL BOX OFFICE



TORONTO DAILY STAR  
FRIDAY, NOVEMBER 19, 1965



## ROBERT FULFORD

WHEN BOB DYLAN appeared here for a couple of concerts this week he affronted a few of his fans and at least two newspaper critics by singing half his program against a rock 'n' roll background.

But to me the new Dylan seems the better Dylan—more expressive and more exciting. Dylan moved on from his old harmonica-and-guitar style because he found it boring. I can see why. The first half of his concert at Massey Hall, in this style, certainly bored me, no matter how much it pleased some of his old fans.

When he began experimenting with rock, Dylan obviously thought he saw tremendous musical possibilities in it. Now he's proving he was right. The second half of the Massey Hall concert, with that wild rock beat coming from Levon and the Hawks, was a remarkable experience—great waves of sound roaring off the stage in marvelously subtle rhythms, a tremendous roaring hurricane of a style. It's not social protest, nor is it New Left, nor is it the bogus Old American of most folk singers. It's Dylan's own new thing. I love it.

## FOLK NOTES FOR ROCKS

By STAN LEW

If I described the audience at Bob Dylan's two recent Toronto concerts as a galgle of Grade 10 twerps, I wouldn't be far of the mark. The average age of the audience must have been twelve.

I had the misfortune of sitting behind the most obnoxious five. These little girls (whose greatest hero next to Dylan is probably Ann Landers) kept running up to the stage and taking photos with a plastic Polaroid. Ten seconds later the print would be developed, and it was passed, along with a flashlight, from one twerp to another. Completely unbelievable. I strongly doubt that they listened to a word of the concert. As Dylan changes, so changes his audience.

Cowboy Bob performed alone for the first half of the concert. He seemed entirely bored with his audience (as usual) and with himself (which is something

new). He came alive while singing "Love Minus Zero" and "Desolation Row" but seemed completely disinterested in his other material.

After intermission, things changed. Dylan's props included three electric guitars, and organ, drums, piano, fourteen amplifiers (by actual count) two glasses of water and Levon and the Hawks.

I don't subscribe to the opinion that Dylan has sold out and prostituted his talent. He was making money before he became electrified. Nobody cuts records for free. I was quite happy to see him stop protesting. It doesn't take much talent to write a protest song—even Phil Ochs can do it. And look at the crap that P. F. Sloane and Barry McGuire are turning out.

What I'm trying to say is that I think that what Dylan is now doing is pretty exciting. Much of What came hurtling through the amplifiers was highly creative and completely original. And it will sound far better if he gets a presentable group to back him up. As an animal band, Levon and the Hawks make a lot of noise. The second Hawk from the left, on bass guitar, is particularly incompetent.

Dylan seemed to take an interest in what he was doing in this half of his concert. In addition to his more recent (like "Ballad of a Thin Man" and "Tom Thumb's Blues") he presented new arrangements of some of his older ones "I Don't Believe You" came out sounding like Little Stevie Wonder. And "It Ain't Me Babe" was almost unrecognizable due to some weird, wonderful timing innovation that Dylan created for it.

The concerts (both of which were identical in content, by the way) ended with "Positively 4th Street" and "Like a Rolling Stone", after which hordes of twerps, who had been crouching in front of the stage like so many frogs, stormed it, burning and pillaging all that stood in their path.

One man escaped, Dylan.

TOIKE OIKE, Thursday,  
November 25, 1965



### Coming:

I wonder how Toronto fans are going to react to Dylan's concert in Massey Hall this Sunday and Monday. Tickets sold so fast that we can pretty well guess that the Dylan worshippers will be there again, plus the new teenage audience, which worships not so much the Dylan material as the man himself.

How the old Dylan fans will accept his new style complete with Levon and the Hawks is the problem. At Newport he was booed by the real fans and loved by the drunks. At Dylan's big Forest Hills concert in New York in August, the audience first sat quietly. They added their polite applause.

Then they started booing. Then Dylan sang Like a Rolling Stone. Here was something they had heard before and they therefore cheered. They later booed again. What is it? Immaturity? Indecision?

By VOLKMAR RICHTER

The Telegram, November 15, 1965

# Jeers, Cheers For Dylan

By BARRIE HALE

BOB DYLAN packed Massey Hall last night, and he will again tonight, with an audience divided against itself.

He is a slim young man with an enormous reputation. One should say, properly, that he has several reputations—as an itinerant folk poet, a maker of diffuse images for these diffuse times; as a composer who has taken from the blues and ballad traditions and given back to them much that is his own; as a spokesman for the young; and, lately, a man who has laid his career on the line by playing rock and roll because he thinks (as many do) that there is more to rock and roll than teen-age corruption of a minor musical form: that there is, in fact, a new framework of musical expression available within it.

It was a curious audience at Massey Hall last night. Some few went because they didn't really believe the early reputation. A great many went because they had heard he'd switched to rock and roll but just couldn't believe their ears.

And some went, as to a Rolling Stones concert, to scream and collect a little piece of The Idol for their altars.

They talked (or shouted) at each other, these various elements of the audience, calling each other names, and showing their regard for Dylan by walking out (a few), throwing sarcastic dimes (very few), or storming the stage (scores of them).

Dylan opened the stage by walking on, unannounced, and singing, accompanied by himself on guitar and harmonica, the strange and beautiful ballads and (to synthesize several blues-ballad-hip traditions) what can only be called Dylan-songs . . .

"She's got everything she needs," he sang, "she's an artist, she don't look back . . . She can take the dark out of the nighttime and paint the daytime black . . ."

### THE BREAK

And he sang The Gates Of Eden, and Desolation Row, and Hey, Mr. Tambourine Man, play a song for me . . . the place was like a church. Not a word from Dylan between the songs, not a sound in Massey Hall except his, and anthems of applause after every number. Then came the break.

Onto the stage to begin the second half, came Levon and The Hawks, a powerful rock and roll group consisting of drums, amplified piano, electric

organ, electric bass, and an amplified lead guitar. Then Dylan, with amplified guitar, his voice, songs and harmonica.

Together, they played Hard Rock, and often blew hard (playing all Dylan tunes—a Dylan concert is always all Dylan tunes) with the great noise they made, making a raw, intense, theatrically fullblown kind of music. Baroque, not Rococo.

The audience split itself during this last half. Where before, during the solo Dylan portion of the concert, they sat rapt, with only a few girls, their hair flashing brilliantly through the spotlight, rushed the stage to get an I-was-there photograph, and then retreated, during this last session, they packed themselves down in front of the stage, ready to storm it—girls and boys alike.

### CHIT-CHAT

The audience began to shout at itself—the cries were directed toward Dylan, but he, engrossed with electronic sounds, paid no notice.

"Elvissss!" someone screamed sarcastically.

"Why don't you sing folk!" cried someone else.

"Why don't you mind your own business?" came

a female reply, nice and loud (the acoustics at Massey Hall were splendid.)

Most of the songs in the second set were met with a combination of applause (heartfelt), boos (ill-organized, but real), and screams of transport. The essence of the thing was Dylan singing (at the piano, self-accompanied) . . . You know something is happening here, but you don't know what it is, do you, Mr. Jones?

To end the concert, Dylan spoke his first impromptu words: "Thank you very much," and just made it off the stage before he was swept under by the tide of rapturous chicks.

A half-hour after the concert, they were still there, trying to touch the piano Dylan had played, trying to steal a drumstick, just hanging around for him to come out.

At the height of his career as The New Voice in folk music, Bob Dylan switched to rock and roll. He could stand to lose himself some of the audience that put him where he is. But on the basis of last night's performance at Massey Hall, he is picking up many more where the others left off . . . they know something is happening there, they don't know just what it is, but they dig it.

**D 79**

R.CENTRE  
2nd GALLERY  
\$3.00  
NOV. 15





**folk music**

**volkmar richter**

**Dylan: swinger or sell-out?**

Now that Toronto's Hate Bob Dylan Week is somewhat blown over, let's really review his Massey Hall concerts at the beginning of the week instead of merely throwing invectives at his new style.

I think most of Dylan's fans are still so bewildered by the new folk-rock style that they immediately become reactionary and shun it as a sell-out. After all, Dylan is now playing an electric guitar and being backed by a rock 'n' roll group and that smacks much too much of hit parades, and tin pan alley and CHUM et al.

As a result, the old fans turn away from Dylan simply because the people they don't like, the teenie-boppers, the screamies, like him now.

But the old fans idolized Dylan just as much. They grabbed on to him because

the influence of groups such as the Beatles and the Rolling Stones that caused this realization.

Dylan always was a potentially great blues singer; someone once mentioned that he could be the greatest white bluesman in the world. He sings with a passion, a conviction, and an emotional drive that few performers can match. His rough and at times whining voice can be very effective with blues. That's what Dylan has realized.

It is in that area of music that he can be the most creative today. Sure he reminded the old fans of the Woody Guthrie-like singer deploring aspects of the world around him and singing about them. He revived the styles and atmosphere of the roots of American folk music and adapted them to a contemporary context.

But it was evident in his

plagued with band troubles. The organ was at times too loud, at times too quiet, the drummer sometimes upstaged him. In general his performance has not yet been fully integrated with the band which is supposed to be merely there to accompany him.

But Levon and the Hawks are not a third-rate Yonge Street band, as one of the downtown papers said. They're probably the best rhythm and blues band ever to come out of Toronto. Dylan chose them because they're the best he has heard. Some hard practising with them should clear up many of the problems.

Tomestone Blues, the first song in the second half, was — as the critics have charged about his whole new act — just a lot of noise. The band covered up Dylan and sounded as if they were playing in a huge warehouse at that. But all these faults gradually corrected themselves as the concert progressed.

When he sang Like Tom Thumb's Blues, Dylan was in his best form. Here he displayed the way he can get into a song. He was livelier, moving around, jumping with the rhythm a little. His singing and the intense involvement he displayed caused a few chills at this point.

And ironically enough this point is also where the jeers came "Elvis" shouted one ridiculous fellow. "Why don't you shut up and mind your own business?" answered back a female fan. A few boos were drowned out by cheers. But all this reaction was infinitesimal despite the way the daily papers played it up. The audience, unlike last year's which had come to worship without questioning, was skeptical and ready to disapprove.

An entirely reworked version of It Ain't Me Babe, so reworked that the tune was different in places, was one of the high points of the second half. It showed perfectly the new Dylan whose creative faculties are still very much in evidence, just setting out in different directions.

The arrangement of Ballad of a Thin Man, with Dylan himself at the piano, was great. He finished off with his two hit records, Positively Fourth Street and Like a Rolling Stone.

So, the concerts (he did the same songs in the same order in both) were inconsistent rather than bad as the dailies have written. Dylan just entered a new idiom and hasn't really found his place yet.

If we compare his Subterranean Homesick Blues and Like a Rolling Stone we can see a tremendous development already.

He's always been inconsis-



The ubiquitous Mr. Dylan strikes again.

sistent. To reach fame with a few great songs, he wrote hundreds of bad ones. And he's no different now.

If we listen to two songs on his latest album, From a Buick 6 and It Takes a Lot to Laugh, It Takes a Train To Cry, we can hear the new Dylan in his best form. If only he'll work toward and achieve that quality throughout his whole act.

**AROUND TOWN:**

Dylan's appearances were important but now as for

what's coming up and now happening elsewhere: John Lee Hooker is finishing the week at the New Gate of Cleve; Eric Andersen will play there after a two week closing period; Three's A Crowd, a new discovery, are at the Riverboat, with Sonny and Brownie coming there soon; Miriam Makeba appears at Massey Hall Nov. 21, Peter, Paul and Mary at the same place Nov. 28 and 29; Val Pringle is appearing at George's Spaghetti House; and Mike Seeger is at the Bohemian Embassy.



Bobby, baby, it's about that hair!

he was saying things they felt, and then they wouldn't let loose. As a result Dylan now is freeing himself. If he wants to change styles that's his business.

At the same time, Dylan is furthering a tendency he started some time ago, that of withdrawing from the world, becoming more introspective, and less concerned with the injustices he used to write about. He is communicating with the audience much less. The young radicals cannot identify with him anymore.

But at the same time, Dylan has come to realize that the most exciting and inventive things being done in popular music right now are in rhythm and blues. It was

concerts that his early work is now a drag for him to perform. The first half, entirely performed with only his acoustic guitar and his mouth-harp a companion, was mechanical, almost as if it were a record that was turned on, did its little bit, and then walked off.

He started off badly with She Belongs to Me, a sloppy performance probably because he wasn't warmed up. But the same must be said about Ballad of Ramona and Gates of Eden. It wasn't until his fourth song, Baby Blue, that he started to come alive, and Desolation Row, sung later, was a brilliant performance.

In the second half he was

**DYLAN AT MASSEY HALL**

Last Sunday and Monday nights, Massey Hall echoed the haunting, irrepressible, unquenchable, irrefutable, nouveau hip — folk rock ballads of the incomparable Bob Dylan, and Dylan is what's HAPPENING, baby.

For the first half of his performance last weekend, Dylan was Dylan-Nouveau Hip. He was Dylan the performer, standing firmly aloof, coldly caressing only his guitar; hostile, oblivious to his audience, isolating himself from them. His songs were pure folk music; his music was pure and clear, and of excellent composition. These were his early songs — songs composed when folk music was a medium for social protest or action on university campuses, composed when he was the spokesman for the "Hippies".

His first songs included With God On Our Side (now a ban-the-bomb classic), Chimes of Freedom, Blowin' in the Wind (a fantastically right-feeling civil rights ballad), as well as "Honney, don't bug me", and wild, (almost surrealistic), talkin' walkin', shakin' blues ballads.

For the second half, the New Dylan, the REAL Dylan presented — with Levon and the Hawks' rock 'n' roll backing suitably complimenting his always wild lyrics — FOLK ROCK.

In turning to FOLK ROCK, Dylan has turned from his songs made by his earliest supporters, the hippies who first endorsed the great Dylan sounds, to songs with a greater mass-appeal. This he declares emphatically, is the REAL DYLAN.

His two newest LP's, Bringing It All Back Home, and Highway 61 Revisited tell the story of this real Dylan. His new idiom is neither protest orientated nor topical, but he has become more surreal, personal, and expressive.

After the intermission in Toronto, Dylan had completely changed. He swung; he beckoned to the audience and the audience felt and responded madly — this was Dylan, this was definitely "BOBBY BABY", this was FOLK ROCK.

DYLAN THE POET speaks in a completely original, unassailable hauntingly charming language that is purely and uniquely DYLAN. He explains, "The point is not understanding what I write, but FEELING it," and millions are feeling it.

TORONTO DAILY STAR MONDAY, NOVEMBER 15, 1965

**Let's face an awful truth: Dylan's gone commercial**

By ANTONY FERRY  
Star staff writer

A fan of Bob Dylan's came out of Dylan's sold-out concert at Massey Hall last night and asked another Dylan fan what he thought of the two-hour program.

"It stank," came the reply, as the fan melted into the cold night.

During the concert itself there were many harsh verdicts. Someone said in the middle of a song, "Stop turning your back to us." As he plugged in an electric guitar, they cried "Let's hear the words, forget the electronics."

A folksong fan walked out crying "Dylan, you're doing it for money!" and at the back of the hall came the ultimate insult.

"Elvis," the voice said. "You're another Elvis." It is hard to explain what

this bitterness is all about. I can only say I have been a Dylan fan myself for three years and I went to the concert full of honest anticipation, despite all the rumors that Dylan had sold out to commercialism.

I joined the fan quoted at the top of this story and find it hard to be temperate.

**BEATLE ORGY**

Here was a Bob Dylan who once was a purist, a folk-poet of America in direct line to Woody Guthrie, now electronically hooked up to a third-rate Yonge St. rock 'n' roll band (?) which he has now contracted. That great voice, a wonderfully clean poet's voice, is buried under the same Big Sound that draws all the screamies to a Beatle orgy of pubescent kids at Maple Leaf Gardens.

The aforementioned third-rate Yonge St. rock 'n' roll

band, called "Levon and the Hawks" does most of the electronic fronting for Dylan, who seems now to be faking his own guitar playing. The Big Sound drowns out all his message, but elicits hysterical squeals from a small segment of young girls who dart to the front of the stage like they dig his sound but are totally deaf to his lyrics and only wish he was the Beatles.

This is apparently what the New Dylan and the makers of his Image want.

But in tiers of seats throughout Massey Hall there were serious young kids, university students, and people in their mid-20s and early 40s to whom this is not what they paid out money for.

**HAPPENED BEFORE**

Their anger at the big sell-out of a talent might be amusing, except that it has happened before to Scott Fitzgerald, and Hemingway, to John dos Passos, Louis Armstrong, Clifford Odets and every other American artist of honest gifts who gave in to the system.

Every disappointed patron at Massey Hall last night should have understood the pressures behind the big Madison Avenue sell-out. But they didn't expect it would ever touch Bob Dylan.

He had even written, a few long years ago, a song which he said "wasn't written in Tin Pan Alley—where most of the folksongs come from now days. This was written in the United States—"

Bob Dylan now belongs to Tin Pan Alley.

**JUMBLE** — that scrambled word game

Unscramble these four Jumbles, one letter to each square, to form four ordinary words.

YOANN  
BYNAD  
YENIC  
MOHCEA

WHAT THE LUMBER MERCHANT SAID WHEN SOMEONE STOLE HIS FAVORITE PIG.

Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

IF I'VE NOT \_\_\_\_\_ MORE!!

(Answers tomorrow)







The Coliseum, Washinton, D.C, November 28, 1965 — Levon Helm's last public appearance the group until January 20, 1968.

The Ottawa Journal  
Saturday, December 11, 1965

**Levon and The Hawks, the Toronto group made up of Americans and Canadians now touring as the backing band for Bob Dy'an have a problem. While in Toronto last week Ronnie Hawkins told me Levon was quitting the music business. What seems strange about the whole thing is that the group was just beginning to happen. Their first record, "The Stones I Throw," was a world - wide release and now the group is looking for a new drummer and a new leader**

Rumours have it that Levon and the Hawks are breaking up. Can't believe it since they are scoring heavy with "The Stones That I Throw" and are making lots of bread PAing with Dylan. Sounds like wishful thinking of someone from hogtown.

R.P.M. December 27, 1965



Hartford, Connecticut, October 30, 1965



Ithaca, New York, November 6, 1965





Eagle Farm Airport, Brisbane, Australia. Soundman Richard Alderson on the left.



Hotel Flamingo, Solna, Sweden.



Australia. Bill Avis on the left.



Press conference, Solna, Sweden. Victor Maymudes on the left.



Solna, Sweden.



From Stockholm to Copenhagen.



Somewhere in the UK.



Kronborg Castle, Helsingør, Denmark.





With Jones & Howard Alk in Birmingham.



Paris.





**A.B.C. WILL PRESENT  
CAPOTE AND DYLAN**

A drama by Truman Capote and a folk music show starring Bob Dylan have been added to the list of hour-long programs to be televised next season by the American Broadcasting Company's "ABC '66" series.

The Capote drama, adapted from his short story titled "A Christmas Memory," is about the close relationship of an 8-year-old boy and an eccentric woman in her mid-sixties who is his cousin, Geraldine Page and Donnie Melvin, a 9-year-old actor, will portray the principal roles. Mr. Capote's voice will be heard on the show as narrator.

"A Christmas Memory" was said to be drawn from Mr. Capote's experiences as a child who spent much of his time in Alabama. The drama will be filmed in its entirety on location in that state, beginning Feb. 24. The filming will be done in Snowdown (population 250) and Burnt Corn (population 300).

Frank Perry, stage and motion picture producer, will be the producer-director of "A Christmas Memory." Mr. Perry said that Mr. Capote would have television credit as author of the script, which he and Mr. Capote prepared.

**'ABC Stage '66' lists Dylan, Capote**

NEW YORK — The American Broadcasting Co. has announced its first sponsor for "ABC Stage '66," the new series of one-hour dramas, musicals and other types of shows to be televised next season at 10 p.m. Wednesdays.

A textile manufacturer will be a co-sponsor of 12 shows, including "The Many Worlds of

Mike Nichols," Truman Capote's "A Christmas Memory," "The Bob Dylan Show" and "The Kennedy Wit."

**A.B.C.-TV PUTS OFF  
DYLAN APPEARANCE**

A folk music show starring Bob Dylan, singer and song writer, has been postponed by the American Broadcasting Company network. It was to have been televised on Wednesday, Nov. 16, from 10 to 11 P.M. on "ABC Stage 67."

The network said it postponed the show after it became clear that filming would not be completed in time to meet the scheduled air date. Portions of the show were filmed several months ago while Mr. Dylan was on a concert tour in Europe, but other segments are still to be filmed. Mr. Dylan was injured in a motorcycle accident in July and canceled several concerts.

On Nov. 16 "ABC Stage 67" will present "Evening Primrose," a play about people who have secretly lived for years in a department store. In the cast are Anthony Perkins, Dorothy Stickney, Charmian Carr and Larry Gates.

**Behind the TV Camera  
Bob Dylan, Songwriter,  
Being Sued by ABC-TV**

NEW YORK (AP) — Bob Dylan of Woodstock, near Kingston, has un-kinked his difficulties with his recording company, but not with his television network. It is suing him.

The 25-year-old singer-songwriter of "Blowin' in the Wind," "The Times They Are A Changin'" and "Mr. Tambourine Man" is being sued by ABC-TV for nondelivery of a one-hour special about himself contracted for ABC Stage 67.

An ABC source said, "The network gave him waivers on two delivery dates and he didn't meet either one."

Another source said the network had given Dylan a \$100,000 advance to produce the special.

**EAT THE DOCUMENT**

copyright © 1971 RANGOON CORPORATION



**scenes**

AS I WAS routinely rummaging through A. J. Weberman's garbage pail out in front of his house, I came across the information that "Eat the Document," a film made about Dylan's 1965 tour of Europe with the Band, will be shown twice at the Academy of Music on 14th Street, Monday, February 8, at 7 and 9 p. m.

I have not seen it yet, and all I know is that the 16mm color documentary has plenty of on-stage footage and was originally made as a one-hour special for ABC-TV. Many complicated reasons have been given as to why it was never aired, but a spokesman involved with the current showings said it was "too outrageous for

television." Don Pennebaker, who made "Don't Look Back," the film of Dylan's 1964 trip to England, worked on part of this movie, and the rest was put together by director Howard Alk.

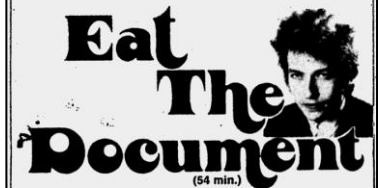
Dylan just got the rights to "Eat the Document" back from ABC, and wants to see how people react to it. Tickets will go on sale at the Academy on Monday around 5 p. m. for \$1.50 each. This was Dylan's first tour after going electric at Newport.

All proceeds from these screenings of "Eat the Document" will be given to some kind of charity that Dylan will pick. I guess no matter what organization(s) he chooses there will be complaints as to why he didn't lay it on some more needy and/or revolutionary group. And if he doesn't announce it, nobody will believe he gave the money away.

**The New American Art Film Series**

THURS. NOV. 30 through WED., DEC. 13

The First Extended Showing in New York



**Eat The Document**  
(54 min.)

During Bob Dylan's world concert tour with The Band in 1966, Don Pennebaker (DON'T LOOK BACK) was again filming the events of the trip for a new documentary on Dylan. But unlike the spirit of DON'T LOOK BACK with its "pure" cinematic approach, Dylan began directing scenes himself, and eventually decided to edit the entire film on his own with the help of filmmaker Howard Alk. The result was EAT THE DOCUMENT, a film which in many ways is the visual equivalent of Dylan's lyrics and music of that period—with their haunting humor, mystery, complexity, beauty and sheer energetic force. Although the film contains some truly exquisite musical numbers and performances by Dylan, it is not a concert documentary in the traditional sense, but more accurately an anti-document, an adventuresome cinematic challenge to all the preconceived notions we have of a star and his "public image." And it is a job that only a certain kind of filmmaker has observed. "A very special film conveying the sense of a private diary (and) what is equally powerful, Dylan's particular time perceptions."

LIMITED SEATING — COME EARLY  
SHOWINGS ONLY AND WEEKENDS AT: 12:30, 1:10, 2:30, 3:30 AND 4:40  
TUESDAY EVENINGS AT: 6:00, 7:15, 8:30 AND 9:45 (THURSDAY SHOWS BEGIN AT 2:30)

The regular one dollar museum admission entitles you to see the films as well as the regular museum exhibits. Film tickets are available at no charge at the front desk, but must be specifically requested. Film tickets become available five minutes after the previous show has begun (check individual schedule for each program element). "Cash only. No 10.00 show will be available at the front desk when the museum opens at 11:00 (12:00 on Sunday)."

WHITNEY MUSEUM OF AMERICAN ART  
845 MADISON AVENUE AT SEVENTY-FIFTH STREET, NEW YORK, NEW YORK 10017  
FILM INFORMATION: (212) 861-5322

**Film: 'Eat the Document'**

**Dylan's '66 European Tour at the Whitney**

**The Program**

EAT THE DOCUMENT, a film by D. A. Pennebaker and Howard Alk, cameramen; Mr. Pennebaker and Mr. Alk, editors; Alk and Bob Dylan, narrators. Running time: 54 minutes. At the Whitney Museum of American Art, Madison Avenue at 75th Street, with Bob Dylan and others.

By VINCENT CANBY

Bob Dylan's career has taken so many twists and turns that "Eat the Document," a 54-minute film composed from footage made during Dylan's 1966 European tour, looks like a rock document left behind from some Pleistocene age of Pop. Not that the Dylan of today is all that different from the Dylan of 1966, when the poet of paranoia first shocked audiences with his new electric sound.

However 1966 is much closer to the era of J.F.K., R.F.K., Camelot and the Cuban-missile crisis than it is to the era of Richard Nixon, Charles G. (Bebe) Rebozo and vacations at San Clemente. Times, attitudes and interests have changed. This Dylan hysteria, recollected in tranquility, seems distant indeed.

The history of "Eat the Document" is more interesting than the film itself, which, in looking back, evokes the second-hand memories of feelings instead of the feelings themselves.

The film was shot by D. A. Pennebaker and Howard Alk the year after they'd made a more or less chronological record of an earlier Dylan European tour, released in 1967 as "Don't Look Back." It was also made just months before Dylan broke his neck in a motorcycle accident that sent the star into seclusion for more than a year.

The first version edited by Mr. Pennebaker, was according to Mr. Alk, a sort of "Don't Look Back, Revised." When Dylan recovered, he and Mr. Alk made a new cut of the film, "in large part from cuts of the prior cut." The American Broadcasting Company, which had commissioned the film for TV, rejected this cut, saying (according to Mr. Alk):

"What city are we in? What's happening?"

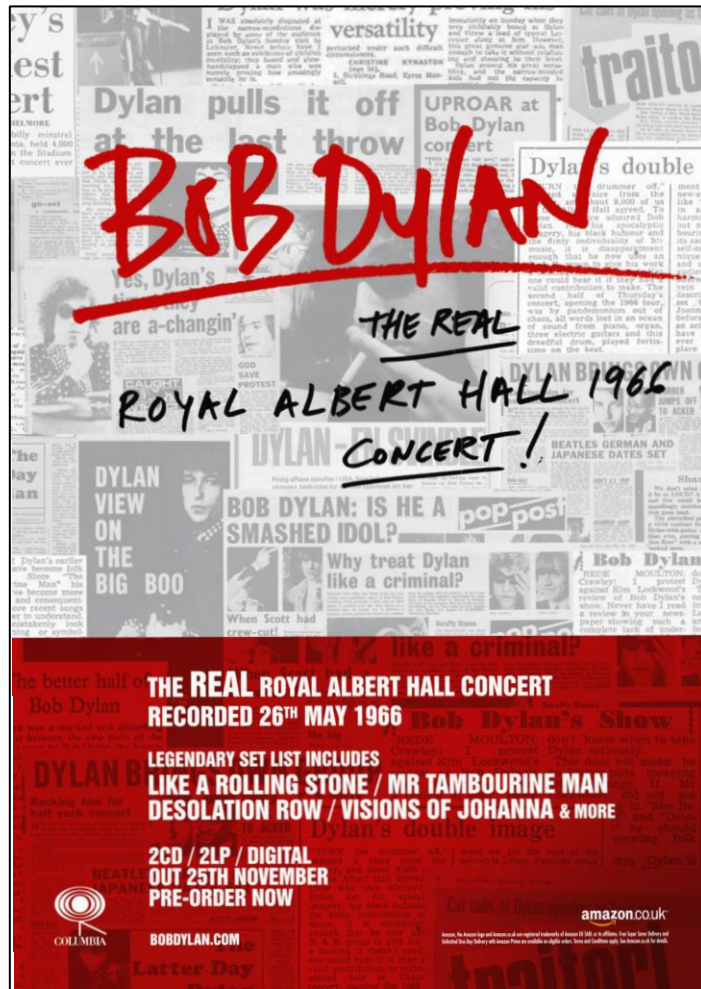
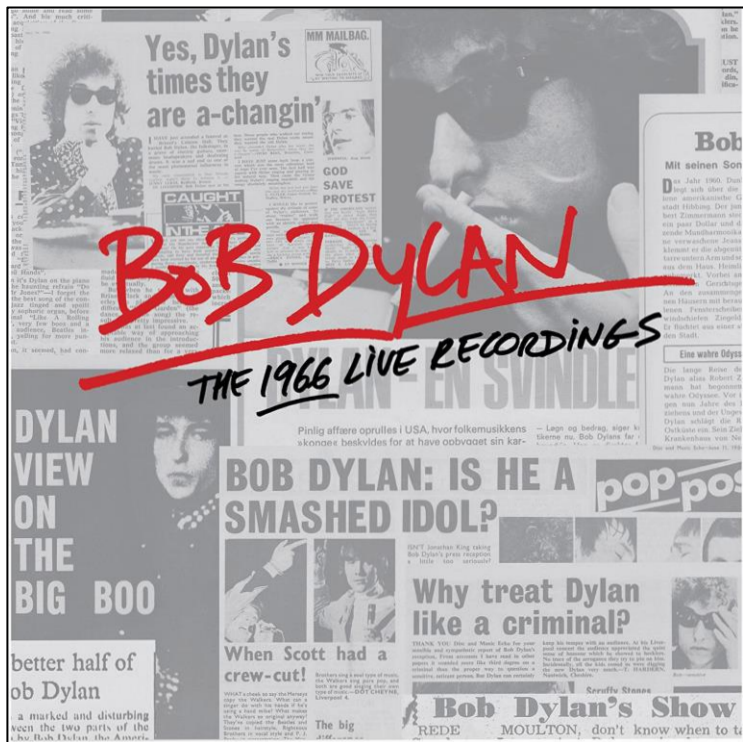
At this point, let me quote from Mr. Alk's program notes: "Instead of trying to re-create the 'real' event, with a vérité documentary approach, the editors looked for what each shot itself wanted to be. Conservations unheld, events untranspired. Some real music, some not. Murder, villainy, travel, slavery and lust. We hope a rare movie. Perhaps even a comedy."

As with so many films shown at the Whitney Museum of American Art, where "Eat the Document" opened a two-week run yesterday, the program notes are more spectacular than the work they describe.

"Eat the Document" firmly resists any temptation to document specific time, place and events. It elects instead to create a montage, at the center of which is Dylan pursued by his fans, some loving, some skeptical (says one young Englishman: "Read a few decent poets, Shakespeare, perhaps"). There are wisps of diffident press conferences, of mild hijinks, of late-night parties, of traveling on trains and buses, and snatches of actual performances.

These are cut into one another, and sometimes repeated, to create a very subjective kind of collage. The principal effect, however, is still that of "Don't Look Back, Revised," though it doesn't provide the additional emotional information and the higher truth that were, I assume, the editors' goals. To make an antidocumentary, which is how Mr. Alk describes the film, is to make no particular film at all.





Inside you will find every known recording of Bob Dylan's legendary and controversial 1966 tour of the U.S., Europe, and Australia. It's all here, from the magnificent music to the combative audience response.

- Disc 1 - Sydney, Australia, 13 April 1966
- Disc 2 - Sydney, Australia, 13 April 1966
- Disc 3 - Melbourne, Australia, 20 April 1966
- Disc 4 - Copenhagen, Denmark, 1 May 1966
- Disc 5 - Dublin, Ireland, 5 May 1966
- Disc 6 - Dublin, Ireland, 5 May 1966
- Disc 7 - Belfast, Ireland, 6 May 1966
- Disc 8 - Belfast, Ireland, 6 May 1966
- Disc 9 - Bristol, England, 10 May 1966
- Disc 10 - Bristol, England, 10 May 1966
- Disc 11 - Cardiff, Wales, 11 May 1966
- Disc 12 - Birmingham, England, 12 May 1966
- Disc 13 - Birmingham, England, 12 May 1966
- Disc 14 - Liverpool, England, 14 May 1966
- Disc 15 - Leicester, England, 15 May 1966
- Disc 16 - Leicester, England, 15 May 1966
- Disc 17 - Sheffield, England, 16 May 1966
- Disc 18 - Sheffield, England, 16 May 1966

- Disc 19 - Manchester, England, 17 May 1966
- Disc 20 - Manchester, England, 17 May 1966
- Disc 21 - Glasgow, Scotland, 19 May 1966
- Disc 22 - Edinburgh, Scotland, 20 May 1966
- Disc 23 - Edinburgh, Scotland, 20 May 1966
- Disc 24 - Newcastle, England, 21 May 1966
- Disc 25 - Newcastle, England, 21 May 1966
- Disc 26 - Paris, France, 24 May 1966
- Disc 27 - Paris, France, 24 May 1966
- Disc 28 - London, England, 26 May 1966
- Disc 29 - London, England, 26 May 1966
- Disc 30 - London, England, 27 May 1966
- Disc 31 - London, England, 27 May 1966
- Disc 32 - White Plains, NY, USA, 5 February 1966
- Disc 33 - Pittsburgh, PA, USA, 6 February 1966
- Disc 34 - Hempstead, NY, USA, 26 February 1966
- Disc 35 - Melbourne, Australia, 19 April 1966
- Disc 36 - Stockholm, Sweden, 29 April 1966

BOBDYLAN.COM



© & © 2016 Sony Music Entertainment / Distributed by Sony Music Entertainment  
 All trademarks and logos are protected / Made in the EU / Sony Music Entertainment  
 International Services GmbH, PO Box 510, 33311 Gütersloh, Germany / LC00162  
 COLUMBIA is the exclusive trademark of Sony Music Entertainment / 88985358192





**ONE OF US MUST KNOW (SOONER OR LATER) (4:49)**  
[Dwarf ASCAP—Dylan]  
**QUEEN JANE APPROXIMATELY (4:55)** [Witmark ASCAP—Dylan]  
**BOB DYLAN** (Columbia 43541)

Deejays should come in force for this latest installment of Bob Dylan's highly-personal folk-bluesizing dubbed "One Of Us Must Know (Sooner Or Later)." This one's raunchy, low-down romantic lament essayed with plenty of feeling by the songwriter. "Queen Jane Approximately" is a medium-paced, twangy heart-breaker.

**Cash Box—February 19, 1966**

**RAINY DAY WOMEN # 12 & 35 (2:26)** [Dwarf, ASCAP—Dylan]  
**PLEDGING MY TIME (2:06)** [Dwarf, ASCAP—Dylan]  
**BOB DYLAN** (Columbia 43592)

Bob Dylan is a cinch to stir up plenty of excitement with this latest self-penned entry called "Rainy Day Women #12 & 35." This one's a rollicking, honky-tonk-ish blueser essayed in a contagious good-natured style by the songwriter. "Pledging My Time" is a low-down, funky soulful blues-soaked romancer.

**Cash Box—April 2, 1966**

**I WANT YOU (2:57)** [Dwarf, ASCAP—Dylan]  
**JUST LIKE TOM THUMB'S BLUES (5:36)**  
**BOB DYLAN** (Columbia 43683)

Hot-on-the-heels of his "Rainy Day Woman #12 & 35" triumph, Bob Dylan comes up with another sure-fire blockbuster candidate. This one's tabbed "I Want You" and it's a medium-paced, blues-soaked plea for romance with an infectious, repeating rhythmic riff. On the flip the songwriter dishes-up a moody rendition of his popular "Just Like Tom Thumb's Blues."

**Cash Box—June 25, 1966**

**JUST LIKE A WOMAN (2:56)** [Dwarf, ASCAP—Dylan]  
**OBVIOUSLY 5 BELIEVERS (3:31)** [Dwarf, ASCAP—Dylan]  
**BOB DYLAN** (Columbia 43792)

Hot-on-the-heels of his recent "I Want You" smasheroo, Bob Dylan comes up with another sure-fire money-maker. This one's called "Just Like A Woman" and it's a slow-shufflin' laconic ode which underscores just how much men need woman. The bottom lid, "Obviously 5 Believers," is a blues-soaked, rhythmic romancer.

**Cash Box—September 3, 1966**

**LEOPARD SKIN PILL-BOX HAT**  
(Dwarf, ASCAP)  
**MOST LIKELY YOU GO YOUR WAY AND I'LL GO MINE** (Dwarf, ASCAP)  
**BOB DYLAN—Columbia 4-44069.**

There hasn't been a single from Dylan for a while: so teens should grab the put-down ditty.

**RECORD WORLD—May 6, 1967**



**KRLA**  
**BEAT**  
Volume 2, Number 11 May 28, 1966

**14 New Songs From Bob Dylan**

**HOLLYWOOD**—Bob Dylan has just completed a brand new album, entirely recorded in February in Nashville. The A&R work was done once again by Bob Johnston.

In an exclusive to *The BEAT*, we have learned that Bob's new LP will be a *double-set*—two records contained in the album which will be titled "Blonde on Blonde."

On the first side of the album, the new songs will be: "Rainy Day Women, #12 & 35;" "Pledging My Time;" "Visions of Johanna" (this one is the longest on the side, seven minutes and thirty seconds); "One of Us Must Know (Sooner or Later)."

Second side of the album contains "I Want You;" "Memphis Blues Again;" "Leopard-skin Pill-Box Hat;" and "Just Like A Woman."

The first side of the second record in the set will offer "Most Likely You Go Your Way and I'll Go Mine;" "Temporary Like Achilles;" "Absolutely Sweet Marie;" "4th Time Around;" and "Obviously 5 Believers."

The fourth and final side will contain only one song—11 minutes, 23 seconds—entitled "Sad Eyed Lady of the Lowlands."

It's a brand new album by a singer-composer who managed to revolutionize the pop music industry during 1965. It's a new year now, and a slightly different pop scene. But we might just be in for another revolution from the very revolutionary Mr. Dylan.

**JULY 16, 1966, BILLBOARD**

**POP SPOTLIGHT**

**BLONDE ON BLONDE**  
Bob Dylan, Columbia C2L 41 (M); C2S 841 (S)

Uniquely packaged, two-record set contains 14 Dylan-penned tunes, including his hit, "Rainy Day Women #12 and 35" and his current chart-climbing single, "I Want You." With a full-color, 12 by 26-inch photo of the folk singer on the cover, and nine black-and-white photos inside, the LP will be an immediate smash hit with his multitude of fans.

**Dylan Disks Showcased**

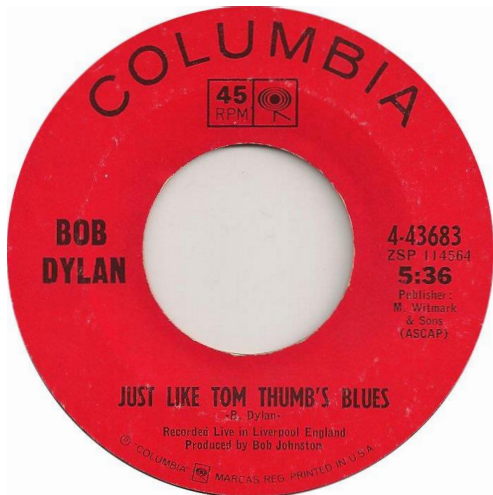
**NEW YORK**—"Blonde on Blonde," a new two-LP Columbia package, features Bob Dylan in several ways. The disks, performed by Dylan, contain all original Dylan songs, most of which have not been recorded before. The front and back covers of the album unfold and form a full-color 12-by-26-inch photo of the artist. The inside double covers contain nine black-and-white photos of Dylan and others.

Only three of the 14 selections have been waxed before, hit singles "I Want You" and "Rainy Day Women Nos. 12 & 35," and "Pledging My Time," which backed up the latter. One of the four sides is devoted to "Sad-Eyed Lady of the Lowlands." Only the logo and the catalog number appear on the album cover, while the title appears only on the spine and record labels. A merchandising aid is a sticker on the removable skin wrap publicizing the two hit singles.

"Blonde on Blonde" was recorded in Columbia's Nashville studios under the supervision of Bob Johnston, Columbia pop & r producer.

**JULY 16, 1966, BILLBOARD**

- Blonde on Blonde credits:**
- Rainy Day Women #12 & 35**  
Bob Dylan: vocals, harmonica  
Charlie McCoy: trumpet  
Wayne Moss: electric bass  
Henry Strzelecki: organ  
Hargus Pig Robbins: piano  
Al Kooper: tambourine  
Kenneth Buttrey: drums  
Wayne Butler: trombone
- Pledging My Time**  
Bob Dylan: vocals, harmonica  
Charlie McCoy: acoustic guitar  
**Robbie Robertson:** electric guitar  
Joe South: electric guitar  
Al Kooper: organ  
Hargus Pig Robbins: piano  
Henry Strzelecki: electric bass  
Kenneth Buttrey: drums
- Visions of Johanna**  
Bob Dylan: vocals, acoustic guitar, harmonica  
Charlie McCoy: acoustic guitar  
Jerry Kennedy: electric guitar  
Wayne Moss: electric guitar  
Al Kooper: organ  
Joe South: electric bass  
Kenneth Buttrey: drums
- One of Us Must Know (Sooner or Later)**  
Bob Dylan: vocals, electric guitar, harmonica  
**Robbie Robertson:** electric guitar  
Al Kooper: organ  
Paul Griffin: piano  
**Rick Danko:** electric bass  
Bobby Gregg: drums
- I Want You**  
Bob Dylan: vocals, acoustic guitar, harmonica  
Charlie McCoy: acoustic guitar  
Wayne Moss: electric guitar  
Al Kooper: organ  
Hargus Pig Robbins: piano  
Henry Strzelecki or Joe South: electric bass  
Kenneth Buttrey: drums
- Stuck Inside of Mobile with the Memphis Blues Again**  
Bob Dylan: vocals, acoustic guitar  
Charlie McCoy: acoustic guitar  
Wayne Moss: electric guitar  
Joe South: electric guitar  
Al Kooper: organ  
Hargus Pig Robbins: piano  
Henry Strzelecki: electric bass  
Kenneth Buttrey: drums
- Leopard-Skin Pill-Box Hat**  
Bob Dylan: vocals, electric guitar, harmonica  
Charlie McCoy: acoustic guitar  
**Robbie Robertson:** electric guitar  
Wayne Moss: electric guitar  
Joe South: electric guitar  
Al Kooper: organ  
Hargus Pig Robbins: piano  
Henry Strzelecki: electric bass  
Kenneth Buttrey: drums
- Just Like a Woman**  
Bob Dylan: vocals, acoustic guitar, harmonica  
Charlie McCoy: acoustic guitar  
Joe South: acoustic guitar  
Al Kooper: organ  
Hargus Pig Robbins: piano  
Henry Strzelecki: electric bass  
Kenneth Buttrey: drums
- Most Likely You Go Your Way and I'll Go Mine**  
Bob Dylan: vocals, harmonica  
**Robbie Robertson:** electric guitar  
Wayne Moss: electric guitar  
Al Kooper: organ  
Hargus Pig Robbins: piano  
Charlie McCoy: trumpet  
Joe South or Charlie McCoy: electric bass  
Kenneth Buttrey: drums
- Temporary Like Achilles**  
Bob Dylan: vocals, harmonica  
**Robbie Robertson:** electric guitar  
Joe South: electric guitar  
Hargus Pig Robbins: piano  
Charlie McCoy: electric bass  
Kenneth Buttrey: drums
- Absolutely Sweet Marie**  
Bob Dylan: vocals, harmonica  
Charlie McCoy: acoustic guitar  
**Robbie Robertson:** electric guitar  
Wayne Moss: electric guitar  
Joe South: electric guitar  
Mac Gayden: electric guitar  
Al Kooper: organ  
Hargus Pig Robbins: piano  
Henry Strzelecki: electric bass  
Kenneth Buttrey: drums
- Fourth Time Around**  
Bob Dylan: vocals, acoustic guitar, harmonica  
Charlie McCoy: acoustic guitar  
Wayne Moss: acoustic guitar  
Joe South: electric bass  
Kenneth Buttrey: drums
- Obviously Five Believers**  
Bob Dylan: vocals, guitar  
Charlie McCoy: harmonica  
**Robbie Robertson:** electric guitar  
Wayne Moss: electric guitar  
Al Kooper: organ  
Hargus Pig Robbins: piano  
Henry Strzelecki: electric bass  
Kenneth Buttrey: drums
- Sad Eyed Lady of the Lowlands**  
Bob Dylan: vocals, acoustic guitar, harmonica (takes 3-4)  
Charlie McCoy: acoustic guitar  
Wayne Moss: electric guitar  
Al Kooper: organ  
Hargus Pig Robbins: piano  
Joe South: electric bass  
Kenneth Buttrey: drums
- Source:**  
**That thin, wild Mercury sound:**  
Dylan, Nashville, and the making of *Blonde on Blonde* by Daryl Sanders.



of the Lowlands.

No. Dylan is his own man as is every true artist. This package contains 13 songs. They range from the comic, satirical "Leopard Skin Pill-Box Hat" with its Ma Rainey traditional blues feeling, its wild lyrics and its great guitar bits by Jaime (Robbie) Robertson, through the exquisitely moving "Visions of Johanna" (he sang it locally as "Seems Like a Freeze Out") and the wildly swinging track on which the band plays so well, "Most Likely You'll Go Your Way and I'll Go Mine."

This World, Sunday, July 31, 1966



# NEW DYLAN

## Reviews of ten new songs plus the results of the recent 'Dylan Poem' competition

**W**HAT do you think when you first hear a NEW Bob Dylan song, sung by Bob Dylan? For me, and most other Dylan admirers, it has been 18 months since a batch of new songs came out, so the experience is becoming rarer and rarer.

Upon hearing that Feldmans Music had received a batch of new Dylan material from the States, and reading an article on them by Nick Jones, I decided to try to listen to them, and transmit my thoughts and impressions to you. Especially as Feldmans stressed adamantly that the new Dylan sides were strictly demos, and definitely NOT intended for release in LP form or any form, for that matter. They had, Feldman's declared, been sent over by Al Grossman to sell to other artistes.

### SIMPLIFIED STYLE

Here are the tracks — and I must thank Feldmans, and Ronnie Beck especially, for the kind co-operation showed me.

The first impression of almost every track is that Dylan has simplified his style and veered over (strongly in some cases) to a gutsy country and western influence. Although the lyrics are not as Steinbeck-inclined as some of his earlier material, traces of the books Bob has read seep through. The biggest influence—if "influence" is the word to use, although "medium" is probably more appropriate — is Johnny Cash. Certainly the Cash image of a big, tough, hard-drinking, deep-voiced philosophical cowboy comes across strongly, and it is easy to imagine how the much more ethereal Dylan would find this an appealing medium with which to put over his lyrics. (As of course he started using the basic rock 'n' roll beat some years ago).

### 'MEMPHIS BLUES AGAIN'

"Million Dollar Bash" seems to be

basically a semi-talking country blues, with a repetitive chorus that immediately strikes one as being very Buddy Holly-ish. The basic construction of the song is similar to "Memphis Blues Again".

"Yea! Heavy And A Bottle Of Bread" has an insistent guitar riff and builds along strongly. Amusing lyric and a deeper vocal than we're used to from Bob.

"Please Mrs. Henry" is one of the best. What sounds and reads initially like a drinking song, but with more sinister undertones. A woodwind instrument — I think it's a penny whistle — has a nice phrase and this quizzical song is very very interesting.

### STRICT DELTA BLUES

"Down In The Flood" sounds basically like a strict Delta Blues, with a mellow sound and a plaintive quality running through it. A piping organ adds to the effect. In fact the backings on most of the tracks contain guitar (the most prominent instrument always), organ, piano and a variety of odd sounds added for the effect.

"Lo And Behold" is Johnny Cashish, features a church styled organ and has a prominent deep-voiced vocal backing (sounds VERY Johnny Cash), and a gospel feel to the whole song. It moves along ponderously and the semi-talk vocal is effective.

"Tiny Montgomery" — you can't help thinking of "Big Bad John" when you hear this one. A kind of country-based truck-driver sort of song, with strong guitar chords and an organ build-up. Another strong lyric here.

### MOVING ORGAN WORK

"The Wheel's On Fire" is a slow emotional blues. Reminiscent of "St. James Infirmary", there are some great Salvationist drums and vocal crescendos. A poignant item and ever-so-slightly like "It Takes A Lot To Laugh", with moving organ work. If you care to look even a little under the surface of this song, it could emerge as a send-up of all the Procol Harum type of songs — but then who knows when Dylan is sending-up and when he is serious — viz, his last concert tour. One line from this song goes "... Best notify my next of kin, that this wheel shall explode."

On "You Ain't Goin' Nowhere" there's a solid beat and much more C & W slants than the last track.

Clickety sounds from the drums, and a kind of prairie "by the camp fire" sort of sound — again simplicity is the keynote.

"I Shall Be Released" has a slow falsetto-type feel about it, and of all the tracks this sounds the least like "The-Dylan-We-Know-And-Love". The basis of the song is very Impression-y and now and then Curtis Mayfield style guitar intrudes. His vocal is almost unrecognisable but the lyric is good.

"Too Much Of Nothing" is already a big American hit for Peter, Paul and Mary — but if you've heard that, don't think that the way Dylan sings it is similar. It's not — Dylan's version is an emotional vocal workout, with ethereal lyrics and a very good tune. Slow-ish, and the "Say hello" phrase repeats itself a lot — the same phrase that he has used before in other songs. One line reads: "... When there's too much of nothing, nobody should look." Certainly one of the best on the tape.

Ten new songs altogether — and stars interested in them include Manfred Mann, Paul Jones, Julie Felix, P. J. Proby and Gordon Waller.

### STEREO DIFFERENCE

Incidentally, I discovered the other week that a friend of mine had a copy of "Highway 61 Revisited" in stereo on the American Columbia label. As my copy is mono I borrowed it, to find that there are some considerable differences in the mixing. Especially on "Ballad Of A Thin Man" where much more backing can be heard — plus a soulful wail at the end! But the most surprising difference is that "From A Buick 6" is a completely different version, different backing and even some of the lyrics are not on the British mono or stereo versions, or the U.S. mono version. Strange...

### POEM RESULTS

Any other new songs of Bob's which turn up here, plus any news of actual record releases on CBS will be published as soon as we acquire the information.

Now — the results of the Dylan Poem Competition. Altogether there were close on seven hundred entries: far more than I, or any other members of the Record Mirror staff anticipated. Every poem was read and re-read by several judges over a

period of eight weeks. Every poem was carefully given an appraisal on merit. Incidentally, most—all in fact — of you saw through the "A la Dylan" tag and just wrote modern poetry which was mostly extremely good. The general standard was extremely high (I'm sorry if I sound like a schoolmaster) and only a few readers copied Dylan lines... many of you sent more than one poem and all of these were read and the best one sorted out. It would be impossible to go into the kind of detailed analysis which I should like to, for reasons of space. Suffice it to say that the thoughts and images which most of you have, are fantastic and enough of you found the words and phrases to produce some enjoyable — and in some cases inspired-modern poetry.

### RUNNERS-UP

The outright winner was Mick Johnson, of Nottingham, who sent several poems — the one which we thought was best was "The Romance Of A Faded Bookworm" and this is printed in its entirety below. He gets the poster. Runners-up, get no prizes (sorry kids!) except this mention in the RM, and the knowledge that several experts believe their poetry has great potential. They are: Mr. J. Anderson, of Pontefract, Yorkshire; Don Kelly, of Kilmarnock, Scotland; Clive P. Thomas, of Teignmouth, Devon; Don Faulkner, of Bromsgrove, Worcestershire; Charles Marlowe, of London, S.W.7; R. Whitaker, of Whinmoor, Leeds; Mr. T. Sanders, of King's Norton, Birmingham; Richard Chamberlain, London, S.W.6.

### MOST AMUSING

The poem which gave us all the most laughs was sent by Paul Barrett of Penarth, Glamorgan. I've printed it in the hopes that you may find it amusing.

NORMAN JOPLING

The meat eating Teddy Bears

Have broken all my toys;  
Eaten all my sandwiches,  
Taken my music, left me noise.

The message on the telephone  
Needed a rock 'n' roll beat;  
So now I have pumpkin pie and  
toothpaste;

And music I can eat.

Paul Barrett



PETER, PAUL & MARY (Warner Brothers 2092)  
Too Much Of Nothing (3:30) [Dwarf, ASCAP-Dylan]  
Blues in a folk manner with plenty of funk make up the Peter, Paul and Mary follow session for "I Dig Rock and Roll Music." The side's lively handling and unique stylings that have characterized the trio make for a terrific impact on the pop scene. Look for heavy sales action on this smash outing. Flip: "The House Song" (4:16) [Pepamar, ASCAP-Stookey, Barnard]



# EXCLUSIVE! Secret Bob Dylan recordings

IN the last few months a number of Bob Dylan's songs have been recorded and released. These include Manfred Mann's chart topping "Mighty Quinn," the Brian Auger-Julie Driscoll hit, "This Wheel's On Fire," the Byrds' last single "You Ain't Going Nowhere," also covered by Unit Four Plus Two and Paul MacNeil and Linda Peters, "I Shall Be Released," recorded by folksinger Marc Ellington and Boz, Peter, Paul and Mary's "Too Much Of Nothing," and "Down In The Flood" sung by bluegrass stars Earl Scruggs and Lester Flatt on their "Changin' Times" album issued recently.

## SECRET

Last week a tape recording of the original versions sung by Bob Dylan at secret recording sessions held over six months ago, probably in Nashville, arrived at the Melody Maker offices. It was known that such a tape existed in Britain. The question was where?

Early last week a chance conversation put the Melody Maker on the trail of these recordings and consequently they were obtained in return for being allowed to hear the tape, Melody Maker was sworn to secrecy over their source — a bargain which will be kept until we are told otherwise.

## UNRELEASED

As well as the songs already mentioned, the tape contained another five as yet unreleased by anybody in Britain.

The backings for the songs are combination of Dylan's acoustic guitar, electric guitars, drums and bass and among the

## TONY WILSON EAVESDROPS ON TEN FANTASTIC PERFORMANCES NEVER LIKELY TO BE HEARD

session musicians understood to be heard on these remarkable recordings are Al Kooper, Dylan's regular session organist, guitarists Bruce Langhorne, Mike Bloomfield and Pete Drake, Charlie McCoy and, on one track at least, country singer Johnny Cash is heard singing with Bob Dylan.

The first song "Million Dollar Bash" is a medium paced performed in Dylan's distinctive half talking, half singing style with a chorus that goes "Ooh Baby/Ooh-Yeah Million Dollar Bash" (it doesn't sound as bad as it reads).

## WORD COLLAGE

A clever word collage with the typical Dylan imaginative situation sequence. "Yeah! Heavy and a Bottle Of Bread" is really oblique and will need a lot more listening to really get what it's all about.

"Please Mrs Henry" is a country and western tinged number with Dylan pleading "Please Mrs Henry I'm down on my

knees without a dime" to a twangy guitar phrase.

There's a strong bluesy feel about "Down In The Flood," a contrast to Flatt and Scruggs' more bluegrass-styled version and this gives way to Dylan and Johnny Cash dueting on the rocking "Lo And Behold". The two voices blend well on this and could make a great single, if only from interest's sake.

"Tiny Montgomery," in which Tiny asks to be remembered to all his friends, grooves along nicely and leads into "This Wheel's On Fire."

The arrangement is similar to the Auger-Driscoll version although the pace is slightly slower. "You Ain't Going Nowhere," another country flavoured song is another almost-spoken track followed by "I Shall Be Released" with a fairly high pitched harmony sung by Dylan and possibly Al Kooper or Bruce Langhorne.

It's a soulful sounding composition and closer to the pop idiom than most of the other songs. "This'll make it" says Dylan at the beginning of the last recording, "To Much Of Nothing"—and it does.

This slow paced song is one of the best of the ten and again would make a good single as Peter Paul and Mary have proved.

On these recordings Bob Dylan's voice is more like the pre-"John Wesley Harding" album recordings, rougher, less strained, more relaxed. The old Dylan, in fact.

## RELEASE ?

Having heard the tape, another question arises. If these tapes are available to CBS, are they going to release them?

The quality of the tape lent to Melody Maker was not the best and sounds like a tape of a tape of a tape, and probably the studio recordings are better. If this is the case and CBS can get the originals, we say release them.



Melody Maker 1069 Dan Bell

Searching For A Gem: The Basement Tapes acetates & test pressings



ROLLING STONE/JUNE 22, 1968

## DYLAN'S BASEMENT TAPE SHOULD BE RELEASED

BY JANN WENNER

Two months before he went to Nashville to record *John Wesley Harding*, Bob Dylan spent some time in the basement of his upstate New York home. There he made a rough but very listenable tape with thirteen songs.

There is enough material — most all of it very good — to make an entirely new Bob Dylan record, a record with a distinct style of its own. Although it is highly unlikely that Dylan would want to go into the studio to record material that is now seven or eight months old, nonetheless these tapes could easily be remastered and made into a record. The concept of a cohesive record is already present.

Whatever the original intention of the session, what happened was that Dylan and his band made a demo, a collection of songs vaguely arranged and fitted to instrumentals, for other artists to audition to see if they would like to record any of the material. One of the songs on the tape

—"Quinn the Eskimo" or "The Mighty Quinn"—reached the top position on radio surveys in a version by the English group Manfred Mann. Another of them, and one of the best—"This Wheel's On Fire"—has just been released in England in a version by British vocalist Julie Driscoll and organist Brian Auger. Their version is supposed to be quite good and will probably be released shortly in the United States.

The group backing Dylan on this tape is called the Crackers. Formerly they were the Hawks. The band, which lives with Dylan at his home, consists of Levon Helm on drums, Rick Danko on bass and Robbie Robertson on guitar. They accompanied him at Carnegie Hall for the recent Woody Guthrie Memorial program. Robbie Robertson has been working with Dylan for the past three years.

The instrumentation is closest to *Blonde on Blonde*, including an organ, an electric bass, drums and two guitars, acoustic and electric. The singing is more closely related to *John Wesley Harding*, however. The

style is typically Dylan: humorous, rock-and-rolly with repetitious patterns. One of the things peculiar to this tape is that Dylan is working with a group; there is more interaction between him and the instrumentalists than can be seen in any of his other efforts, plus there is vocal backup in the choruses from his band.

The quality of the recording is fairly poor, it was a one-track, one-take job with all the instruments recorded together. The highs and lows are missing, but Dylan's voice is clear and beautiful. Additionally the tape has probably gone through several dozen dubs, each one losing a little more quality.

Here is a summary of some of the songs:

**Million Dollar Bash:** In the background of all Dylan's material is the style of rock and roll, and in this song is the sing-songy tune and the "ooo-baby, oooh-weee, ooo-baby oooh-weee" chorus. The song is just a funny one, about people who run around like chickens with their heads

cut off ("I get up in the morning, but it's too early to wake") trying to get someplace or other, including a good party, like the Million Dollar Bash where everybody ends up anyway.

**Yea Heavy and a Bottle of Bread:** This will probably not be recorded by anyone, because it isn't terribly good. The imagery is *Highway 61*, the melody non-existent. ("The comic book and me caught the bus, then the chauffer she was back in bed.")

**Please Mrs. Henry** starts out like a Johnny Cash song, a tale about a poor cat without a dime and with too much to drink. ("I'm a sweet bourbon daddy and tonight I am blue.") It is indicative of where Dylan was headed because it's about a man who's hit some hard times and needs a little help. The song is a sort of swaying "Rainy Day Women" number, but without all the laughing and hoopla.

**Down In The Flood:** Flatt & Scruggs did this song. In Dylan's ver-

—Continued on Page 19



## Dylan Record?

Continued from Page 1

sion the organist makes a lot of dancing figures around Dylan's vocal. It has the potential of being a great swinging rock and roll song, capable of sustaining a lot of tension between the rhythm and the vocal. The potential for a rock and roll treatment is not at all coincidental, as the theme is very much reminiscent of "Like a Rolling Stone" and "Positively Fourth Street," in that the subject is about a chick ("Mama") who let the singer down and will have to "find another best friend now." The statement and drama is not as harsh as those previous songs, in fact much milder in style, words and situation, but it is the familiar set-up.

**Tiny Montgomery:** The lyric strategy here is rather diffuse, about telling everybody in "old Frisco" that "Tiny Montgomery says 'Hello'" "Everybody" is a collection of rather moderate freaks and non-descripts, and one can't help thinking that Dylan is taking cognizance of some of the more publicized aspects of San Francisco. The organ in this song does several hard-to-hear electronic bits and the vocal is backed a continual high-pitched chorus.

**This Wheel's On Fire:** A little Del Shannon piano in the beginning tips off the most dramatic and moving vocal by Dylan in this collection. The drums become clear for the first time on this song. It is a great number, possibly the very best by this group.

"This wheel's on fire/Rolling down the road;/ Just notify my next of kin/This wheel shall explode."

The song is a very passionate love story ("You know we shall meet again/If your memory serves you well") about a woman who must inevitably return bound by a fate, to the man she has neglected but who has done everything he possibly can for her.

The style here is close to J. W. Harding, the aching and yearning is soul wrenchingly intense.

**Ain't Goin' Nowhere:** "Get your mind off wintertime." This song like many of the others and much of John Wesley Harding could be characterized as part of Dylan's continuing advice to calm down, smile on your brother, let's get together . . .

**I Shall Be Released:** Curiously enough the music in this song and the high pleading sound of Dylan's voice reminds one of the Bee Gees. It is one of the few songs on the tape with an instrumental break. "They say every man needs protection/They say every man must fall/ Yet I swear I see my reflection/ Someplace so high above this wall."

**Tears of Rage:** This is a very sad and a very confusing song. I'm sure you will understand it when it is recorded and released by some artist. "Why must I always be the one."

**Quinn the Eskimo** is familiar to most in the version by Manfred Mann. Dylan does the song slower, does use flutes, but doesn't make the great differentiation between the verse and the chorus. "Mighty Quinn" is the most obvious of these songs to give a full-blown rock and roll treatment.

**Open the Door Richard:** "Take care of all of your memories/For you can not relive them;/And remember when you're out there/ You must always first forgive them." This is a light, swinging song.

**Nothing Is There:** If this doesn't prove Dylan's sense of humor, little will. This sounds like 1956 vintage rock and roll; the piano triplets (Dylan himself playing, I'm sure) are a direct cop from Fats Domino's "Blueberry Hill." Dylan is one of the few rock and roll artists who uses both a piano and an organ.

The last song gives interesting insight into the nature of this unreleased Dylan material. Even though he used one of the finest rock and roll bands ever assembled on the *Highway 61* album, here he works with his own band, for the first time. Dylan brings that instinctual feel for rock and roll to his voice for the first time. If this were ever to be released, it would be a classic.

## Bootleg Bobby Dylan Album Selling at a Brisk Rate

By JOSH MILLS

NEW YORK (AP) — Someone has issued a mysterious album of Bob Dylan performing his own songs, most previously unreleased.

Columbia Records, which has Dylan under exclusive contract, says it will seek a court injunction to halt distribution in the United States and Canada.

The origin of the two-record album is shrouded in secrecy. It is sold in an unmarked white cover, with both records bearing blank labels. There is no indication anywhere of who is performing what.

But Dylan fans have found out and are buying the album at a brisk rate. At first it was sold under the counter, but it surfaced last week in several record shops here, advertised in the window as the "White Wonder."

\*\*\*

Columbia Records estimated that about 5,000 copies of the album had been pressed. But they were surprised when told Friday that stores were selling the "White Wonder" openly.

Dawnald Henderson, assistant general attorney at Columbia, said the firm will go into U.S. District Court in Los Angeles and Canadian courts to seek an injunction against distribution and sale of the album.

Sales have been reported in California, New York, Boston and Canada, he said.

"I don't think they are being distributed through normal business channels," Henderson said. "Our information is that people are driving around in a car dropping them off."

The manager of a chain of discount record shops in Manhattan where the album was advertised in shop windows first denied knowledge that the record had been sold.

\*\*\*

When told that sales were observed, he admitted grudgingly, "No," the albums were not obtained through normal business channels. He refused to elaborate or to give his name.

At a small record shop near Columbia University, the proprietor, asked where he got the albums, just winked.

Henderson said Columbia had the names of some distributors, but preferred to reveal them in court.

The bootleg Dylan began in California, where radio stations in Los Angeles, Santa Barbara, Long Beach and Pasadena obtained copies and aired them.

Rolling Stone, a rock'n'roll newspaper based in San Francisco, said in a copyright article

that two long-haired men—who identified themselves only as Patrick and Merlin—were responsible.

\*\*\*

More than 2,300 copies have been sold in Los Angeles, Rolling Stone said, at prices ranging from \$6.50 to \$12.50. Stores in New York, which appeared to have a sizable supply, were charging \$9.98. Street vendors near college campuses asked as much as \$20.

There are 26 cuts on the album, 22 of them songs. Only three songs were released in official Dylan albums.

The songs include "This Wheel on Fire," "I Shall Be Released" and "The Mighty Quinn," all made into hits by other rock groups. These and six others were taped in the basement of Dylan's home in Woodstock, N.Y., Rolling Stone said.

Another song, "Livin' the Blues," was recorded from a television performance on The Johnny Cash Show, Rolling Stone said, and 12 songs were taped in a Minneapolis hotel room eight years ago.

\*\*\*

Columbia Records said in a statement: "We consider the release of this record an abuse of the integrity of a great artist . . . They are at one time defaming the artist and defrauding his admirers. For these reasons, Columbia Records in cooperation with Bob Dylan's attorneys intend to take all legal steps to stop the distribution and sale of this album."

A spokesman for Dylan's manager, Albert Grossman Management, Inc., said Dylan would have no comment on the "White Wonder."

## With Robb Baker

# Bootlegging Hits Pop Scene

New York

● IT WAS BOUND to happen. Fast on the heels of the year of the pop music festival and the year of the cassette tape-recorder, we now have the year of the bootleg record album.

Never before in pop music history has live music been so available to so many people. And never before have those people been able to capture that sound for their own private posterity so easily, what with their often very tiny, often very inexpensive recorders.

So, the only thing left was for some quick operator to transfer the taped sounds to LP discs, and whammo, a bootleg album.

Chief among these is "The Great White Hope," a two album set of previously unreleased Bob Dylan performances, available on the west coast at prices ranging from 5 to 12 dollars.



Bob Dylan

On the way, according to the underground grapevine, are pirated albums of the festivals at Woodstock, Toronto, and the Isle of Wight.

A similar phenomenon is the influx of bootleg tapes to radio stations before an album's release date. A San Francisco station aired a secretly acquired tape of the Beatles' "Something" on Sept. 10.

"Abbey Road," the album on which the song appears, was not scheduled for American release until Oct. 1, so Capitol Records brought suit against the station.

The action didn't stop all four stations in the Drake-Chennault radio station from playing the complete album Sept. 13.

A black market tape of "Get Back," another Beatle album [this one not slated for release until Jan. 1], has also been received by at least four American stations, according to Variety, the show business weekly.

The Dylan album, which has an all white cover and all white labels on the record, is selling well on the coast, particularly in San Francisco, where it is openly available in most record stores [Los Angeles dealers are more cautious, citing the danger of lawsuits against distributors].

The album is poorly recorded in mono—its chief value being its "collector's item" status. It is a change, for example, to hear Dylan himself sing "Tears of Rage" and "I Shall Be Released"; to hear him vocalizing [for the first time on record] with his old back-up group, The Band; and to hear that group do such unreleased songs as "Too Much of Nothin'" and "Take Care of Yourself" [the one that begins, "Nothing was delivered . . ."], known previously only from their concert tour.

About one-third of the album is material, probably about a year-and-a-half old, with The Band. Also included are the two songs Dylan sang on the Johnny Cash television show appearance.

The rest of the material is much earlier Dylan, from the "Desolation Row" and before period—raspy vocals, tinny guitar, and wailing harmonica.

Dylan's record company, Columbia, is taking steps with Dylan's own attorneys to bring suit against those concerned with the unofficial release.

Their public statement reads: "We consider the release of this record an abuse of the integrity of a great artist by releasing material without the knowledge or approval of Bob Dylan or Columbia Records, the sellers of this record are crassly depriving a great artist of the opportunity to perfect his performances to the point where he believes in their integrity and validity."



## 'New' Dylan Album Bootlegged in LA

BY JERRY HOPKINS

LOS ANGELES—More than 2,300 copies of "bootleg" Bob Dylan album are now being sold in Los Angeles in what may be the entertainment industry's first truly hip situation comedy.

The simply-produced package—26 cuts on two plain unmarked discs, called *Great White Wonder*—was made from tapes never before released by Dylan or by his now rather niffed record label, Columbia.

Rather, it was collected, pressed and currently is being marketed by two young Los Angeles residents both of whom have long hair, a moderate case of the shakes (prompted by paranoia) and an amusing story to tell.

Before getting into the trials and tribulations of the city's only visible "bootleggers," some statistics:

Nine of the songs are apparently from the "basement tape" made in the cellar of Dylan's upstate New York home more than 18 months ago, shortly before he went to Nashville to record *John Wesley Harding*. On these, Dylan performs with what later became known as the Band from Big Pink.

Another 16 cuts—12 of them songs, four of them brief rap sessions—are allegedly from a tape made December 22nd, 1961, in a Minneapolis hotel room. All these feature Dylan alone, with an acoustic guitar and harmonica, and if the date is correct, the tape was made before Dylan signed with Columbia.

The final cut, "Living the Blues," was taken direct from the television set when Dylan appeared on the Johnny Cash Show earlier this summer.

Effect of the album's "release" on the local record scene has been phenomenal. Five radio stations—KCBS in Santa Barbara, KNAC in Long Beach, KRLA in Pasadena and KMET-FM and KPCC-FM in Los Angeles—immediately began playing the LP, thereby creating a demand that often far exceeded a shop's limited supply.

The supply line was ragged at best, largely because the two men behind the scheme (a third put up the initial money, they say) are the "exclusive distributors."

Not only that, "We don't have a car of our own," they say. "We have to borrow cars to take the records around."

Distribution has been further hampered by the fact that they will not give their names, addresses or a telephone where they might be reached. This, for what they term "all the obvious reasons."

As a result, shops are charging whatever they think the traffic will bear. The two producers say they are wholesaling the package at \$4.50 each (\$4.25 apiece after the first 50), and shops are asking from \$6.50 up. One store, The Psychedelic Supermarket in Hollywood—its name tells where it's owner is at—was even asking, and getting, \$12.50 for the two-record set.

This last shop also had a sign posted over the record rack which hinted strongly that Dylan himself knew of the release and approved it.

According to amused and displeased spokesmen at Columbia (it depended who you talked to), this was hardly true; although they were aware copies of the basement tape were in circulation, had even been played on the air, they did not have any warning that an LP like this would be marketed.

Columbia Records, contacted by phone, made this statement: "We consider the release of this record an abuse of the integrity of a great artist. By releasing material without the knowledge or approval of Bob Dylan or Columbia Records, the sellers of this record are crassly depriving a great artist of the opportunity to perfect his performances to the point where he believes in their integrity and validity. They are at one time defaming the artist and defrauding his admirers. For these reasons, Columbia Records in cooperation with Bob Dylan's attorneys intends to take all legal steps to stop the distribution and sale of this album."

The two youthful bootlegger/entrepreneurs, meanwhile, continue to troop from shop to shop, wondering what will happen next. Several stores, described by one of the bootleggers as "stone chicken," have refused to carry the LP.

Some objected to the simple packag-



BRUCE ANDERSON

ing—a white double sleeve with *Great White Wonder* rubber stamped in the upper righthand corner—they said, while others indicated they were afraid of how Columbia might react.

Those shops carrying the LP seem happy, though, with many reporting the album's arrival has had the same effect on business as a new Beatles or Stones LP might have: Business generally has picked up.

Of all the songs offered in the package, only three had previously been released by Dylan, and all were then in a different form. They are "See That My Grave Is Swept Clean" and "Man of Constant Sorrow," both from his first album for Columbia, *Bob Dylan*, and "Only a Hobo Talkin' Devil," from a Broadside album, *Broadside Ballads, Volume 1, A Handful of Songs About Our Time*, when Dylan was recording as Blind Boy Grunt.

Several other of the songs had been recorded by others, notably the Band, while still others are folk classics, but until this recorded collection appeared in all its unmarked splendor, Dylan versions of the material existed only on "secret" tapes.

Unfortunately, much of the recording quality is poor. (Although it is questionable whether comparisons of this sort can be made fairly when talking about "bootleg" material.) The tracks made with the Band, for example, sound as if run through a paper cup and string.

On other songs, however, the sound reproduction is quite good, and most of the early material, Dylan even seems to be playing a freer, more imaginative acoustic guitar than he's been heard to pick any time recently.

Getting into specifics, and using the producers' numbering choice (which seems to be arbitrary at best), Side No. 1 contains six songs and two raps, all from the "hotel" or "Minneapolis" tape. Songs are "Candy Man," "Ramblin' Around," "Hezekiah," "No Home in This World Any More," "Abner Till" and "Lazarus." Some of the titles are, like the numbering of the sides, arbitrary; Dylan was in Europe and not available for assistance in identification.

In the first of the talking cuts on this side, Dylan offers some comment about photographs that had been taken recently—said they made him look like James Dean. While the second rap is about his once stealing a song from Len Chandler. They're both informal, but not very informative.

Side No. 2, the second made from the Minneapolis tape, begins with "Baby, Please Don't Go," then goes into a rap during which Pete Seeger asks Dylan how he writes his songs (the response is a representative Dylan put-on); then into "Dink's Blues" and "See That My Grave Is Swept Clean." Next is a longer rap, titled "East Orange, New Jersey," all about how Dylan once didn't get paid in money, but chess men; it's a variation of a story told by Lee Hays of the Weavers (in which Lee said he got paid in furs) and probably several others as well. The final song on the side is "Man of Constant Sorrow."

Side No. 3 begins with an unfinished solo blues which might be called just that—"Unfinished Blues"—because it ends as abruptly as a San Francisco freeway, in mid-air. Next is "I Think I'll Stay All Night," recorded rather shabbily with the Band and "Only a Hobo Talkin' Devil," recorded alone. The last

*'The Great White Wonder' at Edwardsville*

three cuts on the side also were recorded with the Band—"Kill Me Alive," "The Mighty Quinn" and "Wheels on Fire."

The first five songs on Side No. 4 are from the basement tape made with the Band—"I Shall Be Released," "Open the Door, Richard," "Too Much of Nothin'," "Take Care of Yourself" and "Tears of Rage." Again, the fidelity is weak. And the final cut is "Living the Blues," the song lifted from the Cash show and the song which, ironically, it is reported Columbia will release as Dylan's next "official" single.

The bootleggers, of course, plan no single releases. They do hint at producing more albums, though—however indefinite their plans may be, "due to existing circumstances." Since issuing this one, they say, they've been approached by a number of people with other "secret" tapes.

In the meantime, they're still struggling with their little "company's" first release and protecting their anonymity.

"What're your names?" I asked.

"Call me Patrick," said the one with the longest hair.

"Call me Vladimir," said the one with the bushiest sideburns.

"How do you spell Vladimir?" "I don't know, man. Make it Merlin." Why did they do it?

"Bob Dylan is a heavy talent," Patrick said, "and he's got all those songs nobody's ever heard. We thought we'd take it upon ourselves to make this music available."

"Do you know what will happen if you get away with it?" I said. "Why, if John Mayall or anybody opens at the Whisky tonight, there'll be a live recording of it on the stands by the middle of next week."

Patrick and Vladimir/Merlin just grinned.

## Dylan's Back Up Comes Up Front

BY JACK HURST

At night the place looks like a garage sitting dimly behind the little gabled house, down a gravel driveway where back porch lights play in Cadillac-and-Lincoln chrome.

But up close one sees the soundproofing on the door, and hears the muffled music inside.

One waits for the song to end, since the men inside could not hear a knock anyway. Suddenly the bare light bulb over the garage door flashes off once, and an elderly lady opens the back door of the nearby house.

"I hated to flash the light with you standing there like that," she said "but that's the way I let them know there's a phone call without bothering them. I'm Wayne's aunt."

Wayne Moss is a young guitar player who built Cinderella Sound Studios in his garage on Cinderella Drive in Madison. The small, unadvertised studio is suddenly the subject of talk in New York and Los Angeles because of a forthcoming \$50,000 album.

Moss was one of 10 well-known Nashville studio musicians who made the music on it, and because its New York

co-producer has been an associate of Bob Dylan—and because two of the nine Nashvillians currently play for Dylan's recording sessions here—the production of a curious album called *Area Code 615* has attracted attention.

As one stands there under the bare bulb at the door of the garage, another limousine pulls jerkily into the dark driveway. The brakes were applied hard. Then a man with long hair and glasses got out slowly, sadly.

"I got a roast beef sandwich all over the upholstery," said Dave Sweeney. "I misjudged the driveway coming in."

Sweeney, who works for Polydor Records, led the way inside the garage where the New Yorker, Elliott Mazer, sat at the control board producing the last cut of a session for a singer named Jake Holmes.

Mazer's blue-collar work shirt was unbuttoned all the way down the front and his T-shirt was showing a hard day's work. Sitting on the other side of the control room, smoking cigarettes and listening to Holmes cut, were Moss and Ken Buttrely, the drummer who is a Nashville studio legend at the age of 24. Buttrely and 615 harmonica player Charlie McCoy are well-known members of Dylan's Nashville studio band.

A formal announcement of the scope and genius of the Nashville Sound, the new album is the collective achievement of Buttrely, Mazer, McCoy, Moss and six other men who have become close friends in a decade of music-making in Nashville studios and honky-tonks. In alphabetical order, 615 includes: David Briggs, piano; Buttrely, drummer and co-producer; Mac Gayden, lead guitar; Mazer, co-producer, engineer and player of the organ on one song; Moss, bass, guitar and dobro; Weldon Myrick, steel guitar; McCoy, harmonica and bass; Norbert Putnam, bass and organ; Buddy Spiker, fiddle; and Bobby Thompson, banjo and gut-string guitar.

What they have tried to do, Mazer said, is to do an album "half and half," half rhythm and blues and half country, with the organ and drums on one side in every song and the banjo, steel, fiddle and dobro on the other, with the guitars as sort of the middle men.

Among the tracks on Side Two: "30-Second Crazy Arms-Get Back Medley," a mixture of the old country tune with the Beatles' song; "Classical Gas," a five-string banjo solo by Thompson; and "Just Like a Woman," with Wayne Moss on all the lead instruments: bass, guitar, and dobro. Side One has more Beatles' material: "Hey, Jude" with steel guitar, fiddle, and heavy Buttrely drums, and "Lady Madonna," along with Otis Redding's "I've Been Loving You Too Long," moving from weepy-fiddle slow to raunchy bluegrass.

Mazer said the album will be released by Polydor in "about a week and a half." If it successful, he said, the group probably will play limited engagements on the West Coast and elsewhere.

He and Myrick and Buttrely and Moss walked out into the dark gravel driveway after a while. Mazer, the New Yorker, was exuding praise for Moss' tiny, in-cognito studio. He frequently produces recordings there.

"It's not like downtown," somebody said.

"Oh, no," said Mazer, lifting his head and inhaling the night breeze. "It's like an island."





## bengali bauls at big pink

It is December of 1967 and the Bengali Bauls want to get it on. The Bengali Bauls? They are a street group from the dusty ruins of Calcutta, where you can drive 70 miles out of town and find yourself in posted Tiger country. Of course you've heard of Ravi Shankar but what the Bengali Bauls play is India's soul music. You really have to have crawled through the black muddy bottom of the earth to become a Baul. On the other hand you really have to be exalted.

They have been living in an apartment over a converted barn down the road from Albert Grossman's house for three months now, laughing and rollicking like a bunch of otters on a slippery riverbank. The word Baul itself means madcap, handed down through the ages like a fool's scepter, defying injunctions, canons, customs and rules, carried from town to town through northern India like a virus of joy, while the local gentry stams its shutters, trying to keep out the infection. Like wild jokers, they can fit into any company, dancing as they walk with nods of yes to everything. It was Allen Ginsberg who first told Albert Grossman about them, with rumors of a street choir that curled as it sang, like a group of angels on a Christmas card. Those impish twinkles in their eyes? It's as if they know something groovy that you'd like to know and if you'd just let them burst into a song, you might find out what it is.

At the barn, everyone has come around to meet them. Bob Dylan, practicing each afternoon with The Band in the cellar of Big Pink, drives over for a visit from his house on a nearby mountainside and poses with the brothers Purna and Luxman Das in a polaroid snapshot that is later seen by millions on the cover of *John Wesley Harding*. Purna sings lead. Luxman plays the *khmrack*, which is like an inverted bongo drum with two gut strings attached from the inside of the hide to the membrane on a small cup. You put the bongo drum under your arm, pull on the cup and pluck the strings with a *khmrack* pick. There's also Hare Krishna Das, who plays the *dotara*, a stringed instrument resembling a cross between a mandolin and a banjo, and Sudhananda Das and Jiban Das, who play the *harmonium* and the *tabla*, respectively. All Bauls, of course, are brothers, although only Purna and Luxman, who lead the group, come from the same father. In their guest cottage, they oil their bodies every morning, sleep each afternoon and cook for themselves. Indians have their own style of kosher. As den mother, Albert's wife, Sally, goes around telling her friends about this strange brood of house guests, with black shiny hair down to their waists and erupting smiles of spiritual bliss. To explain them, she gets a book by Rabindranath Tagore, the poet, scholar, and Nobel Prize winner, who was a friend of Nabani Das, the father of Purna and Luxman: "What need, say they, have we of other temples? Is not this body of mine the temple where the Supreme Being has His abode?" The Bauls cut across their lines that divide Hindu from Moslem and invite all the lowly to join them. Are the Bauls a religion? The street is their place of worship. God is in their Man of

Heart. If others look down on them, why, then, as Tagore says, "Truth cannot be communicated to those on whom you look down. You must be able to see the divine light that shines within them, for it is your own lack of vision that makes all seem dark."

They have played the Fillmore in San Francisco and Town Hall in New York and they have recorded an album for Elektra. At Town Hall, they were on the same bill with Paul Butterfield who had invited them to play at the concert. At the Fillmore, they appeared on the same bill with the Byrds after being whisked, practically, from the airport to the stage, arriving from Calcutta just in time for the date, exploding off the jetliner in the brilliant flaming orange of their *dhotis*. Bauls deliberately wear the garments of both the Hindus and the Moslems, no small provocation in a country where insanity is called "the wind disease." Only a few years ago, India looked at the Bauls like punchlines walking around in search of a joke. Now their music is considered a national treasure. In his scrap book Purna carries photographs of the Bauls in Leningrad, where they had performed as part of a proud cultural exchange. He also has pictures of himself with Indira Gandhi. He sits on the platform with her now when she goes campaigning through his territory. It was a friend who had brought the Bauls to visit Albert and Sally in their suite in the Grand Hotel in Calcutta. When they piled into his room, it was with their instruments and a retinue. Albert ordered food. Purna sang. In his head, Albert started making arrangements for them to come to this country.

After their debut at the Fillmore, the Bauls discovered America by driving cross-country with Tom Donovan, a one-time Honolulu night club owner who had appointed himself road manager and interpreter of the group in San Francisco, translating in a pidgin English that the Bauls themselves hardly understood. The Bauls are high-spirited. Make them laugh hard enough, and they'll even slap yours. When they can't find the right word to explain something, they'll touch you, and you'll know it doesn't matter anyhow. Driving cross country, Donovan had to listen all the way to choruses of the Bengali equivalent of "Wow! Look at that!" In New York, the Bauls mooned out over the bridges along the Harlem River Drive. When they got to Woodstock, they couldn't believe you could have that much forest without any houses and not have tigers, too. Now it is December of 1967 and when Sally takes them for a drive, they still get up tight about tigers. Sally, they call "sister" now. Albert is a brother-of-the-heart. But after three months they want to get it on. The Band invites them to visit Big Pink. Tommy Donovan drives them over.

Big Pink sits atop a mountainside in Saugerties, outside Woodstock. The Band rents it at \$125 a month, a house that you'd more likely expect to find in development row on some horseshoe street in suburbia. Upstairs, the furnishings include a knick knack shelf. But downstairs is The Band's

equipment, with enough electronics to raise a baby satellite. When the Bauls come over, they look at the pictures on the walls, drink cognac and generally loosen up. Imagine, if you can, a group of wind-afflicted Indians sliding down bannisters in a house that doesn't have any. They get hung up in some bubbling water and dancing lights in a beer display taken from one of the local gin mills and posed over the mantelpiece. When they play The Band at checkers, naturally they lose. They begin to argue among themselves. About what? Who knows? Hare Krishna Das turns out to be the life of the party.

"What's your name?" someone asks him. "Hare Krishna," he says. "The Hare Krishna?"

With a little research, The Band learns that Hare Krishna is as common a name in India as John Smith is here. They exchange addresses and telephone numbers. Finally, they take the cushions off the sofa in the living room and bring them down the cellar so they can sit comfortably on the floor. When they perform, it's cross-legged. At first, The Band joins in, Charles Lloyd, visiting with his saxophone, is also there. But The Band isn't interested in raga rock and neither are the Bauls. Nobody seems to know what's going on, so The Band gets up and lets the Bauls play. Garth Hudson, The Band's organist and technician, turns on the tape recorder, a simple stereo Ampex that pianist Richard Manuel had picked up somewhere for \$140. Garth twists and turns the dials to get the right levels. Meanwhile, the Bauls warm up in steps of talent. While the recording gets better, so do the Bauls. According to an unwritten law, the worst singer of the group goes first and the best sings last. Everyone seems to know his turn without being told. "There's nothing really to say," remembers The Band's guitarist, Robbie Robertson, listening to the tapes months afterwards, "except that it really did happen that way. They were playing for themselves, they weren't playing for us."

Sudhananda Das sings first, two long solos: "Alone, I have caught a fish. The fish takes Hari's name . . ." And then: "Praise my beautiful birthland . . ." For you the world cries, but who will the world cling to while crying?" Luxman is second: "With what flower shall I worship your feet? . . . The flower that blooms in the name of Hari and the flower that blooms in my tears . . ." Hare Krishna is the third singer, and by now everything's cooking. "My boatman friend of the ferry crossing . . . When you are the boatman, my friend of the poor, will my day go wasted like this?" At long last, it's Purna's turn, Purna, the greatest of India's Bauls, who has walked since childhood across his country's tear-stained face at the heels of his father, Nabani, learning 5,000 songs of the soul, each one at the tip of his tongue. "Say Hari, mynah bird," he sings. ". . . I give you gold, I give you silver, you can deceive me. . . Nobody else cries my tears, your days are numbered so say Hari, mynah bird . . ." He tosses his head, his voice reaches up toward heaven.

At the end you can hear bass guitarist

Rick Danko and drummer Levon Helm joining the rest of The Band in respectful admiration. "Nice!" they say. This tape was stored away with all the other Big Pink tapes like home movies and snapshots for a family album never mounted. Some of The Band and Dylan, were stolen or copied to be bootlegged on the Black Market. Probably the Baul tape would have been forgotten except for Tommy Donovan, who demanded a copy for himself. When the Bauls went back to Calcutta, Donovan sent the tape to a studio to be processed for the stereo deck of his convertible. Afterwards, he would ride through downtown Woodstock with the top down and the volume at full-blast, a full-fledged believer in a four-wheeled hi-fi. Of course, he played it loud enough for someone else to hear it, or this 'bum never would have come out. Stereo? Garth considers the tape to be as good as any field recording, but listen to the *tabla*, like huge bubbles coming up through a deep pool of bass. Listen to the presence and the separation as the Bauls dance out of your speakers and you will hear why this record can become a classic just for sound freaks alone. The Bengali Bauls? "The waves of love river are heavy," they sing. "How will I ride on it? Your crazy servant of God waits for you on this side of the river . . ."

### side one

- ALONE, I HAVE CAUGHT A FISH  
Sung by Sudhananda Das
- PRaise MY BEAUTIFUL BIRTHLAND  
Sung by Luxman Das
- With WHAT FLOWER SHALL I WORSHIP YOUR FEET?  
Sung by Luxman Das

### side two

- MY BOATMAN FRIEND  
Sung by Hare Krishna Das
- SAY HARI, MYNAH BIRD  
Sung by Purna Das

### the instruments:

- PURNA DAS: *Khmrack*, *Kartal/julia*
- LUXMAN DAS: *Khmrack*
- HARE KRISHNA DAS: *Dolara*
- SUDHANANDA DAS: *Harmonium*, *Kartal/julia*
- JIBAN DAS: *Tabla*

Recorded in the basement of Big Pink on an Ampex 400 tape recorder using two Altec Lansing 1567A mixers with Norelco D-24 microphones. Engineered at A&R Studios, New York, by John Kryda.

Produced by Garth Hudson of The Band  
Associate Producer: Alfred G. Aronowitz  
With special thanks to Tom Donovan  
Translations by Hasna Jasimuddin

**A WORD ABOUT THE COVER:** The late Nabani Das, a celebrated Baul, was the father and teacher of Purna and Luxman Das, featured in this album. The photograph is reproduced here with the compliments of Albert B. Grossman, on whose office wall it has hung these past few years. This photograph was chosen for the cover because Nabani Das' smile will tell you more about the Bauls than any mere words and certainly as much as you can ever know about them until you have heard their music.

Available exclusively on ITCC Stereo tape cartridges & cassettes.

Buddah Records is a subsidiary of Viewtek, Inc.

## Bauls Religion Smothers Barry, Melanie, Mother and The Brothers.

THE BENGALI BAULS  
At Big Pink BDS 5050

THE EDWIN HAWKINS SINGERS  
HEAVEN FOUND CD 10000

SOUND FOUNDATIONS  
SBS 900

MELANIE  
BDS 3041

WHEN 2 EYES  
MOTHERLODE  
When 2 Eyes BDS 5046

privilege  
The Holy Brothers present  
PRIVILEGE THE 1001

SMOTHERS BARRY  
Smothers Barry BDS 5066

BUDDAH RECORDS

Distributed, marketed and promoted by Buddah Records.  
Buddah Records is a subsidiary of Viewtek, Inc.  
Available exclusively on ITCC Stereo tape cartridges & cassettes.  
Cash Box - October 25, 1969



Luxman & Purna Das with Woodstock locals at Albert Grossman's place.



**SESSIONS**

**October–November, 1964**

**Hallmark Studios, Toronto, Canada**

*Produced By Duff Roman for Roman Records*

1. Bacon Fat (Garth Hudson/Robbie Robertson)
2. Robbie's Blues (Robbie Robertson)

Personnel: Rick Danko, Levon Helm, Garth Hudson, Richard Manuel, Jerry Penfound (flute & saxophone), Robbie Robertson

**Official releases:**

1, 2 – **THE BAND: A MUSICAL HISTORY (2005)**

**Spring 1965**

**Bell Sound Studio, New York, New York**

*Produced By Henry Glover for Ware Records*

1. Honky Tonk (Don Robey)
2. Leave Me Alone (Robbie Robertson)
3. Uh Uh Uh (Robbie Robertson)

Personnel: Rick Danko, Levon Helm, Garth Hudson, Richard Manuel, Robbie Robertson

**Official releases:**

2, 3 – **Ware single #6002 (USA) & Apex single 76964 (Canada), 1965**  
1, 2, 3 – **THE BAND: A MUSICAL HISTORY (2005)**

**1965**

**Hotel Room, Somers Point, New Jersey**

1. (I Want To Be) The Rainmaker (Robbie Robertson)
2. The Stones I Throw (Robbie Robertson)

Personnel: Rick Danko, Levon Helm, Robbie Robertson, Richard Manuel

**Official releases:**

1, 2 – **THE BAND: A MUSICAL HISTORY (2005)**

**September 1965**

**Most likely Empire Sound, New York, New York**

*Supervised By Eddie Heller*

1. Go Go Liza Jane ( Traditional; Arrangement: Robbie Robertson)
2. He Don't Love You (And He'll Break Your Heart) (Robbie Robertson)
3. The Stones I Throw (Robbie Robertson)

Personnel: Rick Danko, Levon Helm, Garth Hudson, Richard Manuel, Robbie Robertson

**Official releases:**

1 – **Atco single #6625, 1968**  
2, 3 – **Atco single #6383, 1965**  
2 – **THE BAND: ACROSS THE GREAT DIVIDE (1994)**  
1, 2, 3 – **THE BAND: A MUSICAL HISTORY (2005)**

**Fall 1966**

**Barry Feinstein's Photographic Studio, New York, New York**

Recorded By Garth Hudson

1. Beautiful Thing (Richard Manuel)

Personnel: Rick Danko, Richard Manuel

**Official releases:**

1 – **THE BAND: A MUSICAL HISTORY (2005)**

**February 9, 1967**

**The Balloon Farm, East Village, New York, New York**

1. Be My Baby (Jeff Barry/Ellie Greenwich/Phil Spector)
2. Memphis, Tennessee (Chuck Berry)
3. I Got You Babe (Sonny Bono)

Personnel: Eleanor Baruchian (vocals on 3), Gary Chester (probably, drums), Rick Danko, Garth Hudson, Richard Manuel, Robbie Robertson, Tiny Tim (vocals)

**Official releases:**

1, 3 – **ORIGINAL SOUNDTRACK RECORDING: YOU ARE WHAT YOU EAT (1968)**

**February 16, 1967**

**The Balloon Farm, East Village, New York, New York**

1. Sonny Boy (Ray Henderson/Bud De Sylva/Lew Brown)

Personnel: Gary Chester (probably, drums), Rick Danko, Garth Hudson, Richard Manuel, Robbie Robertson, Tiny Tim (vocals)

**April–October 1967**

**Big Pink, Saugerties, New York**

*Recorded By Garth Hudson*

1. Words And Numbers (Richard Manuel)

Personnel: Rick Danko, Levon Helm, Garth Hudson, Richard Manuel, Robbie Robertson

**Official releases:**

1 – **THE BAND: A MUSICAL HISTORY (2005)**

**Summer 1967**

**Big Pink, Saugerties, New York**

*Recorded By Garth Hudson*

1. Caledonia Mission (Robbie Robertson)
2. Will The Circle Be Unbroken (Traditional; arrangement The Band)
3. You Don't Come Through (Robbie Robertson)

Personnel: Rick Danko, Garth Hudson, Richard Manuel, Robbie Robertson

**Official releases:**

1, 2, 3 – **THE BAND: A MUSICAL HISTORY (2005)**

**Fall 1967**

**Big Pink, Saugerties, New York**

*Recorded By Garth Hudson*

1. Ferdinand The Imposter (Robbie Robertson)

Personnel: Rick Danko, Garth Hudson, Richard Manuel, Robbie Robertson

**Official releases:**

1 – **THE BAND: MUSIC FROM BIG PINK (REISSUE, 2000)**  
1 – **THE BAND: A MUSICAL HISTORY (2005)**

**September–November 1967**

**Big Pink, Saugerties, New York**

*Recorded By Garth Hudson*

1. Ruben Remus (Richard Manuel/Robbie Robertson)

Personnel: Rick Danko, Levon Helm, Garth Hudson, Richard Manuel, Robbie Robertson

**Official releases:**

1 – **BOB DYLAN & THE BAND: THE BASEMENT TAPES (1975)**  
1 – **THE BAND: A MUSICAL HISTORY (2005)**

**Late 1967–early 1968 – unknown studio**

*Produced By John Simon*

1. Ain't No More Cane (Traditional; Arranged By The Band)
2. Don't Ya Tell Henry (Bob Dylan)

Personnel: Rick Danko, Levon Helm, Garth Hudson, Richard Manuel, Robbie Robertson

**Official releases:**

1, 2 – **BOB DYLAN & THE BAND: THE BASEMENT TAPES (1975)**  
1, 2 – **THE BAND: A MUSICAL HISTORY (2005)**

**Unknown date & studio**

*Produced By John Simon*

1. Katie's Been Gone (Richard Manuel/Robbie Robertson)

Personnel: Rick Danko, Levon Helm, Garth Hudson, Richard Manuel, Robbie Robertson

**Official releases:**

1 – **BOB DYLAN & THE BAND: THE BASEMENT TAPES (1975)**  
1 – **THE BAND: A MUSICAL HISTORY (2005)**



## Sessions with Bob Dylan 1965-66

All info copied from [Olof Björner's site](#).

### Unidentified Location

Woodstock, New York

September 1965

Rehearsals.

1. *Maggie's Farm*
2. *Maggie's Farm*
3. *Maggie's Farm*
4. *Maggie's Farm*
5. *It Takes A Lot To Laugh, It Takes A Train To Cry*
6. *It Ain't Me, Babe*
7. *It Ain't Me, Babe*
8. *Can You Please Crawl Out Your Window?*
9. *Can You Please Crawl Out Your Window?*
10. *Like A Rolling Stone*
11. *Mr. Tambourine Man*
12. *Mr. Tambourine Man*
13. *Blues Stay Away From*
14. *Tombstone Blues*
15. *Tombstone Blues*
16. *Just Like Tom Thumb's Blues*
17. *Ballad Of A Thin Man*
18. *I Don't Believe You (She Acts Like We Never Have Met)*
19. *I Don't Believe You (She Acts Like We Never Have Met)*
20. *Maggie's Farm*
21. *Maggie's Farm*
22. *Positively 4th Street*
23. *Please Don't Leave Me (?)*

Bob Dylan (vocal, harmonica & guitar), **Robbie Robertson** (guitar), **Garth Hudson** (organ), **Richard Manuel** (piano), **Rick Danko** (bass), **Levon Helm** (drums).

9, 20 instrumentals.

**Note.** There is no circulating recording from these rehearsals.

**Source.** **Glen Dundas: Tangled Up In Tapes — 4th Edition. A Recording History of Bob Dylan.** SMA Services, Thunder Bay, Ontario, Canada 1999.

### Studio A

Columbia Recording Studios

New York City, New York

5 October 1965

The 1<sup>st</sup> *Blonde On Blonde* session, produced by Bob Johnston.

1. *Medicine Sunday*
2. *Medicine Sunday*
3. *Jet Pilot*
4. *I Wanna Be Your Lover*
5. *Can You Please Crawl Out Your Window?*
6. *Can You Please Crawl Out Your Window?*
7. *I Wanna Be Your Lover*
8. *I Wanna Be Your Lover*
9. *I Wanna Be Your Lover*
10. *I Wanna Be Your Lover*
11. *I Wanna Be Your Lover*
12. *I Wanna Be Your Lover*
13. *I Wanna Be Your Lover*
14. *I Wanna Be Your Lover*
15. *I Wanna Be Your Lover*
16. *I Wanna Be Your Lover*
17. *Instrumental "Number One"*
18. *Instrumental "Number One"*

take 1: incomplete  
take 2: Incomplete  
take 1  
rehearsal  
take 1: fragment  
take 2: fragment  
take 1: fragment  
take 1: edit 1 complete  
take 1: edit 2 complete  
take 2: complete  
rehearsal  
take 3: complete  
take 4: complete  
take 5: complete  
take 6: complete  
take 6 mis-slate:  
take 1: fragment  
take 2: complete

Bob Dylan (guitar, piano, harmonica, vocal), **Robbie Robertson** (guitar), **Garth Hudson** (organ), **Rick Danko** (bass), **Richard Manuel** (piano), **Levon Helm** (drums).

**Official releases:**

1 released on Interactive Music CD—ROM **Highway 61 Interactive**, Columbia/Graphix Zone CDAC 085700, February 1995.

3, 16 released on **BIOGRAPH**, Columbia CSX & C3K 38830, 28 October 1985.

3 released on **SIDE TRACKS, DISC ONE**, Columbia 88691924312-46 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

1-6 released on CD 8 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D8, 6 November 2015.

7-18 released on CD 9 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D9, 6 November 2015.

1, 3, 8, 16, 18 released on CD 4 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D4, 6 November 2015.

1 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE**, Columbia 88875124422D1, 6 November 2015.

### Studio A

Columbia Recording Studios

New York City, New York

30 November 1965

The 2<sup>nd</sup> *Blonde On Blonde* session, produced by Bob Johnston.

1. *Visions Of Johanna*
2. *Visions Of Johanna*
3. *Visions Of Johanna*
4. *Visions Of Johanna*
5. *Visions Of Johanna*
6. *Visions Of Johanna*
7. *Visions Of Johanna*
8. *Visions Of Johanna*
9. *Visions Of Johanna*
10. *Visions Of Johanna*
11. *Visions Of Johanna*
12. *Visions Of Johanna*
13. *Visions Of Johanna*
14. *Visions Of Johanna*
15. *Can You Please Crawl Out Your Window?*
16. *Can You Please Crawl Out Your Window?*
17. *Can You Please Crawl Out Your Window?*
18. *Can You Please Crawl Out Your Window?*
19. *Can You Please Crawl Out Your Window?*
20. *Can You Please Crawl Out Your Window?*
21. *Can You Please Crawl Out Your Window?*
22. *Can You Please Crawl Out Your Window?*
23. *Can You Please Crawl Out Your Window?*
24. *Can You Please Crawl Out Your Window?*

take 1: rehearsal  
take 2: rehearsal  
take 3: rehearsal  
take 4: complete  
take 5: complete  
take 6: rehearsal  
take 7: complete  
take 8  
take 9: false start  
take 10: false start  
take 11: false start  
take 12: false start  
take 13: breakdown  
take 14: complete  
take 1: false start  
take 2: false start  
take 3: false start  
take 4: false start  
take 5: rehearsal ?  
take 6: complete  
take 7: breakdown  
take 8: complete  
take 9: false start  
take 10

Bob Dylan (guitar, piano, harmonica), **Robbie Robertson** (guitar), **Garth Hudson** (organ), **Rick Danko** (bass), **Richard Manuel** (piano), Paul Griffin (piano), Bobby Gregg (drums).

**Official releases:**

8 released on **THE BOOTLEG SERIES VOL. 7. NO DIRECTION HOME: THE SOUNDTRACK**, Columbia Legacy CD 520358 2, 30 August 2005.

8 released on **THE BOOTLEG SERIES VOL. 7. NO DIRECTION HOME: THE SOUNDTRACK**, Columbia Legacy CD 520358 2, 30 August 2005.

13 or 14 available on **COLUMBIA RECORDING STUDIO'S REFERENCE RECORDINGS**, 1980.

24 released or available on

- single **Columbia 4-43477**, 30 November 1965, (21 December 1965 according to The Cutting Edge book)
- **MR D's COLLECTION #1**, mid 1974
- **MR D's COLLECTION #2**, late 1976
- **COLUMBIA RECORDING STUDIO'S REFERENCE RECORDINGS**, 1980
- **BIOGRAPH**, Columbia CSX & C3K 38830, 28 October 1985.
- **THE ESSENTIAL BOB DYLAN**, Columbia C2K 85168, 31 October 2000.
- **SIDE TRACKS, DISC ONE**, Columbia 88691924312-46 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

1-8 released on CD 9 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D9, 6 November 2015.

9-24 released on CD 10 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D10, 6 November 2015.

1, 5, 7, 8 released on CD 4 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D4, 6 November 2015.

14, 20 released on CD 5 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D5, 6 November 2015.

5 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE**, Columbia 88875124422D2, 6 November 2015.



**Studio A**  
**Columbia Recording Studios**  
**New York City, New York**  
**21 January 1966**

The 3<sup>rd</sup> *Blonde On Blonde* session, produced by Bob Johnston.

- |     |                             |                     |
|-----|-----------------------------|---------------------|
| 1.  | <i>She's Your Lover Now</i> | take 1: breakdown   |
| 2.  | <i>She's Your Lover Now</i> | take 2: rehearsal   |
| 3.  | <i>She's Your Lover Now</i> | take 3: breakdown   |
| 4.  | <i>She's Your Lover Now</i> | take 4: incomplete  |
| 5.  | <i>She's Your Lover Now</i> | take 5: rehearsal   |
| 6.  | <i>She's Your Lover Now</i> | take 6: complete    |
| 7.  | <i>She's Your Lover Now</i> | take 7: false start |
| 8.  | <i>She's Your Lover Now</i> | take 8: rehearsal   |
| 9.  | <i>She's Your Lover Now</i> | take 9: rehearsal   |
| 10. | <i>She's Your Lover Now</i> | take 10: rehearsal  |
| 11. | <i>She's Your Lover Now</i> | take 11: rehearsal  |
| 12. | <i>She's Your Lover Now</i> | take 12: rehearsal  |
| 13. | <i>She's Your Lover Now</i> | take 13: rehearsal  |
| 14. | <i>She's Your Lover Now</i> | take 14: breakdown  |
| 15. | <i>She's Your Lover Now</i> | take 15: Breakdown  |
| 16. | <i>She's Your Lover Now</i> | rehearsal           |
| 17. | <i>She's Your Lover Now</i> | take 16: complete   |

1-16 Bob Dylan (guitar, piano, harmonica, vocal), Michael Bloomfield (guitar), **Robbie Robertson** (guitar), **Garth Hudson** (organ), **Rick Danko** (bass), **Richard Manuel** (piano), Sandy Konikoff (drums).

17 Bob Dylan (piano, vocal).

**Official releases:**

15 released on **THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991, Volume 2, Columbia 468 086 2**, 26 March 1991.

17 available on **COLUMBIA RECORDING STUDIO'S REFERENCE RECORDINGS**, 1980

1-13 released on CD 10 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D10**, 6 November 2015.

14-17 released on CD 11 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D11**, 6 November 2015.

1, 6, 15, 17 released on CD 5 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D5**, 6 November 2015.

6 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D2**, 6 November 2015.

**Studio A**  
**Columbia Recording Studios**  
**New York City, New York**  
**25 January 1966**

The 4<sup>th</sup> *Blonde On Blonde* session, produced by Bob Johnston.

- |     |  |                      |
|-----|--|----------------------|
| 1.  | <i>Leopard-Skin Pill-Box Hat</i>             | take 1               |
| 2.  | <i>Leopard-Skin Pill-Box Hat</i>             | take 2: complete     |
| 3.  | <i>One Of Us Must Know (Sooner Or Later)</i> | take 1: rehearsal    |
| 4.  | <i>One Of Us Must Know (Sooner Or Later)</i> | take 2: rehearsal    |
| 5.  | <i>One Of Us Must Know (Sooner Or Later)</i> | take 3: fragment     |
| 6.  | <i>One Of Us Must Know (Sooner Or Later)</i> | take 4: rehearsal    |
| 7.  | <i>One Of Us Must Know (Sooner Or Later)</i> | take 5: rehearsal    |
| 8.  | <i>One Of Us Must Know (Sooner Or Later)</i> | take 6: rehearsal    |
| 9.  | <i>One Of Us Must Know (Sooner Or Later)</i> | take 7: rehearsal    |
| 10. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 8: rehearsal    |
| 11. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 9: rehearsal    |
| 12. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 10: rehearsal   |
| 13. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 11: rehearsal   |
| 14. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 12: rehearsal   |
| 15. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 13: rehearsal   |
| 16. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 14: rehearsal   |
| 17. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 15: complete    |
| 18. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 16: false start |
| 19. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 17: false start |
| 20. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 18: complete    |
| 21. | <i>One Of Us Must Know (Sooner Or Later)</i> | rehearsal            |
| 22. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 19: complete    |
| 23. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 21: breakdown   |
| 24. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 22: breakdown   |
| 25. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 23: complete    |
| 26. | <i>One Of Us Must Know (Sooner Or Later)</i> | take 24              |

Bob Dylan (guitar, piano, harmonica, vocal), **Robbie Robertson** (guitar), Al Kooper (organ), Paul Griffin (piano), Bobby Gregg (drums).

1, 2 William E. Lee (bass).

3-21 **Rick Danko** (bass).

**Official releases:**

1 released on **THE BOOTLEG SERIES VOL. 7. NO DIRECTION HOME: THE SOUNDTRACK, Columbia Legacy CD 520358 2**, 30 August 2005.

26 released on **BLONDE ON BLONDE, Columbia C2L-41, C2S-841**, 28 June 1966 and on single **Columbia 4-43541**, early 1966.

26 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO-88697761042**, 18 October 2010.

26 released in remastered version on the CD/SACD **BLONDE ON BLONDE, DISC ONE, Columbia 512352000/1** as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

26 released in remastered version on **BLONDE ON BLONDE, DISC 1, Columbia 88691924312-07** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

26 released in the UK on **BEYOND HERE LIES NOTHIN'**, Sony Music **8 86979 83862**, 24 October 2011.

1-22 released on CD 11 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D11**, 6 November 2015.

23-26 released on CD 12 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D12**, 6 November 2015.

4, 6, 21 released on CD 5 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D5**, 6 November 2015.

21 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D2**, 6 November 2015.

**Studio A**  
**Columbia Recording Studios**  
**New York City, New York**  
**27 January 1966**

The 5<sup>th</sup> *Blonde On Blonde* session, produced by Bob Johnston.

- |    |                                  |                     |
|----|----------------------------------|---------------------|
| 1. | <i>Lunatic Princess</i>          | take 1: incomplete  |
| 2. | <i>Leopard-Skin Pill-Box Hat</i> | rehearsal           |
| 3. | <i>Leopard-Skin Pill-Box Hat</i> | take 1: false start |
| 4. | <i>Leopard-Skin Pill-Box Hat</i> | take 2: incomplete  |
| 5. | <i>Leopard-Skin Pill-Box Hat</i> | insert              |
| 6. | <i>I'll Keep It With Mine</i>    | rehearsal           |
| 7. | <i>I'll Keep It With Mine</i>    | false start         |
| 8. | <i>I'll Keep It With Mine</i>    | complete            |

Bob Dylan (guitar, piano, harmonica, vocal), **Robbie Robertson** (guitar), Al Kooper (organ), **Rick Danko** (bass), Bobby Gregg (drums).

**Official releases:**

Released on CD 12 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D12**, 6 November 2015.

1 released on CD 5 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D5**, 6 November 2015.

1 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D2**, 6 November 2015.

8 partially released on **THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991, Volume 2, Columbia 468 086 2**, 26 March 1991.

**Columbia Music Row Studios**  
**Nashville, Tennessee**  
**14 February 1966**

The 6<sup>th</sup> *Blonde On Blonde* session, produced by Bob Johnston.

- |    |                           |                     |
|----|---------------------------|---------------------|
| 1. | <i>Fourth Time Around</i> | take 1: rehearsal   |
| 2. | <i>Fourth Time Around</i> | take 2: breakdown   |
| 3. | <i>Fourth Time Around</i> | take 3: rehearsal   |
| 4. | <i>Fourth Time Around</i> | take 4: rehearsal   |
| 5. | <i>Fourth Time Around</i> | take 5: complete    |
| 6. | <i>Fourth Time Around</i> | take 6: rehearsal   |
| 7. | <i>Fourth Time Around</i> | take 7: rehearsal   |
| 8. | <i>Fourth Time Around</i> | take 8: rehearsal   |
| 9. | <i>Fourth Time Around</i> | take 9: false start |



- |     |                                  |                               |
|-----|----------------------------------|-------------------------------|
| 10. | <i>Fourth Time Around</i>        | take 10: false start          |
| 11. | <i>Fourth Time Around</i>        | take 11: complete             |
| 12. | <i>Fourth Time Around</i>        | take 12: false start          |
| 13. | <i>Fourth Time Around</i>        | take 13: false start          |
| 14. | <i>Fourth Time Around</i>        | take 14: false start          |
| 15. | <i>Fourth Time Around</i>        | take 15: false start          |
| 16. | <i>Fourth Time Around</i>        | take 16: false start          |
| 17. | <i>Fourth Time Around</i>        | take 17: false start          |
| 18. | <i>Fourth Time Around</i>        | take 18: false start          |
| 19. | <i>Fourth Time Around</i>        | take 19: breakdown            |
| 20. | <i>Fourth Time Around</i>        | take 19 again)                |
| 21. | <i>Visions Of Johanna</i>        | take 1: false start           |
| 22. | <i>Visions Of Johanna</i>        | take 2: breakdown             |
| 23. | <i>Visions Of Johanna</i>        | take 3: false start           |
| 24. | <i>Visions Of Johanna</i>        | take 4                        |
| 25. | <i>Leopard-Skin Pill-Box Hat</i> | take 1: rehearsal             |
| 26. | <i>Leopard-Skin Pill-Box Hat</i> | take 2: rehearsal             |
| 27. | <i>Leopard-Skin Pill-Box Hat</i> | take 3: complete              |
| 28. | <i>Leopard-Skin Pill-Box Hat</i> | take 4: rehearsal             |
| 29. | <i>Leopard-Skin Pill-Box Hat</i> | take 5: rehearsal             |
| 30. | <i>Leopard-Skin Pill-Box Hat</i> | take 6: breakdown             |
| 31. | <i>Leopard-Skin Pill-Box Hat</i> | take 6 again: rehearsal       |
| 32. | <i>Leopard-Skin Pill-Box Hat</i> | take 7: missing, not existing |
| 33. | <i>Leopard-Skin Pill-Box Hat</i> | take 8: complete              |
| 34. | <i>Leopard-Skin Pill-Box Hat</i> | take 9: breakdown             |
| 35. | <i>Leopard-Skin Pill-Box Hat</i> | take 10: false start          |
| 36. | <i>Leopard-Skin Pill-Box Hat</i> | take 11: breakdown            |
| 37. | <i>Leopard-Skin Pill-Box Hat</i> | take 12: false start          |
| 38. | <i>Leopard-Skin Pill-Box Hat</i> | take 13: complete             |

Bob Dylan (guitar, piano, harmonica, vocal), Charlie McCoy (guitar, bass), **Robbie Robertson** (guitar), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Kenneth Buttrey (drums).

1-20 Charlie McCoy (bass harmonica).

25-38 Jerry Kennedy (guitar), Hargus "Pig" Robbins (piano).

**Official releases:**

20, 24 released on **BLONDE ON BLONDE**, Columbia C2L-41, C2S-841, 28 June 1966.

20, 24 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS**, Columbia MONO-88697761042, 18 October 2010.

20 released in remastered versions on the CD/SACD **BLONDE ON BLONDE, DISC TWO**, Columbia 512352000/2 as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

20 released in remastered versions on **BLONDE ON BLONDE, DISC 2**, Columbia 88691924312-08 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

24 released in remastered versions on the CD/SACD **BLONDE ON BLONDE, DISC ONE**, Columbia 512352000/1 as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

24 released in remastered versions on **BLONDE ON BLONDE, DISC 1**, Columbia 88691924312-07 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

1-10 released on CD 12 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D12, 6 November 2015.

11-38 released on CD 13 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D13, 6 November 2015.

11, 27, 31 released on CD 5 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D5, 6 November 2015.

31 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE**, Columbia 88875124422D2, 6 November 2015.

**Columbia Music Row Studios**

Nashville, Tennessee

7 March 1966

The 10<sup>th</sup> *Blonde On Blonde* session, produced by Bob Johnston.

- |    |                               |                     |
|----|-------------------------------|---------------------|
| 1. | <i>Absolutely Sweet Marie</i> | rehearsal           |
| 2. | <i>Absolutely Sweet Marie</i> | take 1: complete    |
| 3. | <i>Absolutely Sweet Marie</i> | take 2: false start |
| 4. | <i>Absolutely Sweet Marie</i> | take 3: complete    |
| 5. | <i>Absolutely Sweet Marie</i> | insert              |

Bob Dylan (guitar, harmonica, vocal), Charlie McCoy (guitar), **Robbie Robertson** (guitar), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Hargus "Pig" Robbins (piano), Henry Strzelecki (bass), Kenneth Buttrey (drums).

**Official releases:**

4 released on **BLONDE ON BLONDE**, Columbia C2L-41, C2S-841, 28 June 1966.

4 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS**, Columbia MONO-88697761042, 18 October 2010.

4 released in remastered version on the CD/SACD **BLONDE ON BLONDE, DISC TWO**, Columbia 512352000/2 as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

4 released in remastered versions on **BLONDE ON BLONDE, DISC 2**, Columbia 88691924312-08 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

4 released in remastered versions on the CD/SACD **BLONDE ON BLONDE, DISC ONE**, Columbia 512352000/1 as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

4 released in remastered versions on **BLONDE ON BLONDE, DISC 1**, Columbia 88691924312-07 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

4 released on **THE BEST OF BOB DYLAN**, Columbia SONYTV28CD, 2 June 1997.

4 released in the UK on **THE ESSENTIAL BOB DYLAN**, Columbia C2K 85168, 31 October 2000.

4 released on 3 CD box set **DYLAN**, Columbia 88697114202-D2, 1 October 2007.

4 released on **BIOGRAPH, COLUMBIA CSX & C3K 38830**, 28 October 1985.

4 released in the UK on **BEYOND HERE LIES NOTHING'**, Sony Music 8 86979 83862, 24 October 2011.

4 released on **BOB DYLAN'S GREATEST HITS**, Columbia KCL-2663, 27 March 1967.

4 released on **MASTERPIECES, CBS/SONY 57 AP875-7**, March 1978 in Japan, and later 1978 in Australia and New Zealand.

4 released on **BIOGRAPH, COLUMBIA CSX & C3K 38830**, 28 October 1985.

Released on CD 15 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D15, 6 November 2015.

2 released on CD 6 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D56, 6 November 2015.

2 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE**, Columbia 88875124422D2, 6 November 2015.

**Columbia Music Row Studios**

Nashville, Tennessee

8 March 1966

The 11<sup>th</sup> *Blonde On Blonde* session, produced by Bob Johnston.

- |     |                          |                     |
|-----|--------------------------|---------------------|
| 1.  | <i>Just Like A Woman</i> | take 1: complete    |
| 2.  | <i>Just Like A Woman</i> | take 2: complete    |
| 3.  | <i>Just Like A Woman</i> | take 3: complete    |
| 4.  | <i>Just Like A Woman</i> | take 4: complete    |
| 5.  | <i>Pledging My Time</i>  | take 1: breakdown   |
| 6.  | <i>Pledging My Time</i>  | rehearsal           |
| 7.  | <i>Pledging My Time</i>  | take 2: false start |
| 8.  | <i>Pledging My Time</i>  | take 3              |
| 9.  | <i>Just Like A Woman</i> | take 5: false start |
| 10. | <i>Just Like A Woman</i> | take 6: breakdown   |
| 11. | <i>Just Like A Woman</i> | take 7: missing     |
| 12. | <i>Just Like A Woman</i> | take 8: complete    |
| 13. | <i>Just Like A Woman</i> | take 9: false start |
| 14. | <i>Just Like A Woman</i> | take 10: breakdown  |
| 15. | <i>Just Like A Woman</i> | take 11: rehearsal  |
| 16. | <i>Just Like A Woman</i> | take 12: rehearsal  |
| 17. | <i>Just Like A Woman</i> | take 13: breakdown  |
| 18. | <i>Just Like A Woman</i> | take 14: rehearsal  |
| 19. | <i>Just Like A Woman</i> | take 15: rehearsal  |
| 20. | <i>Just Like A Woman</i> | take 16: complete   |
| 21. | <i>Just Like A Woman</i> | take 17: breakdown  |
| 22. | <i>Just Like A Woman</i> | take 18             |

Bob Dylan (guitar, harmonica, vocal), Charlie McCoy (guitar), **Robbie Robertson** (guitar), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Hargus "Pig" Robbins (piano), Henry Strzelecki (bass), Kenneth Buttrey (drums).

**Official releases:**

8 and 22 released on **BLONDE ON BLONDE**, Columbia C2L-41, C2S-841, 28 June 1966.

8 and 22 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS**, Columbia MONO-88697761042, 18 October 2010.

8 and 22 released in remastered versions on the CD/SACD **BLONDE ON BLONDE, DISC ONE**, Columbia 512352000/1 as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

8 and 22 released in remastered versions on **BLONDE ON BLONDE, DISC 1**, Columbia 88691924312-07 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

22 released on **THE BEST OF BOB DYLAN**, Columbia SONYTV28CD, 2 June 1997.

22 released in the UK on **THE ESSENTIAL BOB DYLAN**, Columbia C2K 85168, 31 October 2000.

22 released on 3 CD box set **DYLAN**, Columbia 88697114202-D2, 1 October 2007.

22 released on **BIOGRAPH, COLUMBIA CSX & C3K 38830**, 28 October 1985.

22 released in the UK on **BEYOND HERE LIES NOTHING'**, Sony Music 8 86979 83862, 24 October 2011.

22 released on **BOB DYLAN'S GREATEST HITS**, Columbia KCL-2663, 27 March 1967.

22 released on **MASTERPIECES, CBS/SONY 57 AP875-7**, March 1978 in Japan, and later 1978 in Australia and New Zealand.

22 released on **BIOGRAPH, COLUMBIA CSX & C3K 38830**, 28 October 1985.

1-10 released on CD 15 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D15, 6 November 2015.

12-22 released on CD 16 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D16, 6 November 2015.

1, 4, 5, 12 released on CD 6 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D56, 6 November 2015.



**Columbia Music Row Studios**  
Nashville, Tennessee

9 March 1966

The 12<sup>th</sup> *Blonde On Blonde* session, produced by Bob Johnston.

1. *Most Likely You Go Your Way (And I'll Go Mine)*
2. *Most Likely You Go Your Way (And I'll Go Mine)*
3. *Most Likely You Go Your Way (And I'll Go Mine)*
4. *Most Likely You Go Your Way (And I'll Go Mine)*
5. *Most Likely You Go Your Way (And I'll Go Mine)*
6. *Most Likely You Go Your Way (And I'll Go Mine)*
7. *Temporary Like Achilles*
8. *Temporary Like Achilles*
9. *Temporary Like Achilles*
10. *Temporary Like Achilles*

take 1: complete  
take 2: rehearsal  
take 3: rehearsal  
take 4: rehearsal  
take 5: breakdown  
take 6  
take 1: complete  
take 2: false start  
take 3: complete  
take 4

Bob Dylan (guitar, harmonica, vocal), Charlie McCoy (guitar), **Robbie Robertson** (guitar), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Henry Strzelecki (bass), Kenneth Buttrey (drums).  
2-6 Charlie McCoy (bass, trumpet).

**Official releases:**

- 6, 10 released on **BLONDE ON BLONDE**, Columbia C2L-41, C2S-841, 28 June 1966.
- 6, 10 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS**, Columbia MONO-88697761042, 18 October 2010.
- 6, 10 released in remastered versions on the CD/SACD **BLONDE ON BLONDE, DISC TWO**, Columbia 512352000/2 as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.
- 6, 10 released in remastered versions on **BLONDE ON BLONDE, DISC 2**, Columbia 88691924312-08 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.
- 6 released on 3 CD box set **DYLAN**, Columbia 88697114202-D2, 1 October 2007.
- 6 released on CD-single **Sony/BMG 88697163242**, 24 September 2007.
- 6 released on CD-single **Sony/BMG 88697163242**, 24 September 2007.
- 6 released in an overdubbed version as **Mark Ronson Re-Version** on CD-single **Sony/BMG 88697163192**, 24 September 2007.
- 6 released in an overdubbed version as **Mark Ronson Re-Version** on CD-single **Sony/BMG 88697163242**, 24 September 2007.
- Released on CD 16 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D16, 6 November 2015.
- 9 released on CD 6 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D56, 6 November 2015.

**Columbia Music Row Studios**  
Nashville, Tennessee

10 March 1966

The 13<sup>th</sup> and last *Blonde On Blonde* session, produced by Bob Johnston.

1. *Rainy Day Women # 12 & 35*
2. *Rainy Day Women # 12 & 35*
3. *Obviously Five Believers*
4. *Obviously Five Believers*
5. *Obviously Five Believers*
6. *Obviously Five Believers*
7. *Leopard-Skin Pill-Box Hat*
8. *I Want You*
9. *I Want You*
10. *I Want You*
11. *I Want You*
12. *I Want You*
13. *I Want You*
14. *I Want You*

rehearsal  
take 1  
take 1: false start  
take 2: breakdown  
take 3: complete  
take 4  
take 1  
rehearsal  
take 1: complete  
take 2: breakdown  
take 3: rehearsal, false start  
take 4: complete  
take 5  
take 5b: insert, guitar overdub

1, 2 Bob Dylan (guitar, harmonica, vocal), Charlie McCoy (bass, trumpet), Wayne Butler (trombone), Joe South (guitar, bass), Al Kooper (organ), Henry Strzelecki (bass), Kenneth Buttrey (drums).

3-6 Bob Dylan (guitar, vocal), Charlie McCoy (harmonica), **Robbie Robertson** (guitar), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Henry Strzelecki (bass), Kenneth Buttrey (drums).

7 Bob Dylan (guitar, harmonica, vocal), **Robbie Robertson** (guitar), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Henry Strzelecki (bass), Kenneth Buttrey (drums).

8-13 Bob Dylan (guitar, harmonica, vocal), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Henry Strzelecki (piano), Kenneth Buttrey (drums).

**Official releases:**

- 2, 6, 7, 13 released on **BLONDE ON BLONDE**, Columbia C2L-41, C2S-841, 28 June 1966.
- 2, 6, 7, 13 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS**, Columbia MONO-88697761042, 18 October 2010.
- 6 released in remastered versions on the CD/SACD **BLONDE ON BLONDE, DISC TWO**, Columbia 512352000/2 as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.
- 6 released in remastered versions on **BLONDE ON BLONDE, DISC 2**, Columbia 88691924312-08 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.
- 2, 7, 13 released in remastered versions on the CD/SACD **BLONDE ON BLONDE, DISC ONE**, Columbia 512352000/1 as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.
- 2, 7, 13 released in remastered versions on **BLONDE ON BLONDE, DISC 1**, Columbia 88691924312-07 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.
- 2, 13 released on **MASTERPIECES, CBS/SONY 57 AP875-7**, March 1978 in Japan, and later 1978 in Australia and New Zealand.
- 2, 13 released on **BOB DYLAN'S GREATEST HITS**, Columbia KCL-2663, 27 March 1967.
- 2, 13 released in Sweden on **THE VERY BEST OF BOB DYLAN**, Columbia COL 498540 2, May 5, 2000.
- 2 released in the UK on **THE ESSENTIAL BOB DYLAN**, Columbia C2K 85168, 31 October 2000.
- 2, 13 released on **THE BEST OF BOB DYLAN VOL 2**, Columbia COL 498361 9, 8 May 2000.
- 2 released on 3 CD box set **DYLAN**, Columbia 88697114202-D2, 1 October 2007.
- 7 released on **BLUES**, Columbia/Legacy 88697009172, 19 December 2006.
- 13 released on **BIOGRAPH, COLUMBIA CSX & C3K 38830**, 28 October 1985.
- 13 released in the UK on **BEYOND HERE LIES NOTHIN'**, Sony Music 8 86979 83862, 24 October 2011.
- 1-2 released on CD 16 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D16, 6 November 2015.
- 3-14 released on CD 17 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D17, 6 November 2015.
- 5, 12 released on CD 6 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D56, 6 November 2015.
- 12 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE**, Columbia 8887512442D2, 6 November 2015.

**A Hotel Room**

Denver, Colorado

12 March 1966

1. *Most Probably van Gogh*
2. *Most Probably van Gogh*
3. *Most Probably van Gogh*
4. *Don't Tell Him, Tell Me*
5. *If You Want My Love*
6. *Just Like A Woman*
7. *Sad-Eyed Lady Of The Lowlands*

Bob Dylan (guitar & vocal), **Robbie Robertson** (guitar).

**Official release:**

Released on CD 18 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D18, 6 November 2015.

**North British Station Hotel**

Glasgow, Scotland

19 May 1966

1. *What Kind Of Friend Is This*
2. *When Will I Be Loved (Phil Everly)*
3. *What Kind Of Friend Is This*
4. *I Can't Leave Her Behind*
5. *I Can't Leave Her Behind*
6. *On A Rainy Afternoon (Bob Dylan/Robbie Robertson)*
7. *If I Was A King*
8. *If I Was A King*

Bob Dylan (vocal & guitar), **Robbie Robertson** (guitar).

**Official releases:**

- 1-4, 6 released in the movie **EAT THE DOCUMENT**, 8 February 1971.
- 4 released on the DVD **No Direction Home. A Film by Martin Scorsese**, Paramount Pictures, 3 October 2005.
- 3-8 released on CD 18 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D18, 6 November 2015.



## THE BASEMENT TAPES

### Red Room, Bob Dylan's Home

#### Byrdcliffe, New York

#### March-May 1967

- Edge Of The Ocean
- My Bucket's Got A Hole In It (Clarence Williams)
- Roll On Train
- Mr. Blue
- Spanish Is The Loving Tongue (Charles Badger Clark/Billy Simon)
- Under Control
- Ol' Roison The Beau (trad, arr. by Bob Dylan)
- I'm Guilty Of Loving You
- Cool Water (Bob Nolan)
- The Auld Triangle (Brendan Behan)
- Poor Lazarus (trad, arr. by Bob Dylan)
- Johnny Todd (trad, arr. by Bob Dylan)
- Rock, Salt And Nails (Bruce Phillips)
- Confidential (Dorinda Morgan)
- Confidential (Dorinda Morgan)
- 2 Dollars And 99 Cents
- Jelly Bean
- Any Time
- Down By The Station
- Hallelujah, I've Just Been Moved (trad, arr. by Bob Dylan)
- That's The Breaks
- Pretty Mary
- Will The Circle Be Unbroken (A.P. Carter)
- King Of France
- She's On My Mind Again
- On A Rainy Afternoon
- I Can't Come In With A Broken Heart
- Northern Claim
- Love Is Only Mine
- Silhouettes (Bob Crewe/Frank C. Slay, Jr)
- Bring It On Home
- Come All You Fair And Tender Ladies (trad, arr. by Bob Dylan)
- Catfish Blues
- Catfish Blues
- Catfish Blues
- Catfish Blues
- Catfish Blues
- I'm So Glad About It
- Jelly Bean
- Josey Wales
- Lesita (Jesita) Marolla
- Love Is Only Mine
- Mona Marola
- I Am For You, Baby
- On The Avenue
- Work With Me, Annie (Henry Ballard)

Bob Dylan (vocal).

1, 44 Bob Dylan (tambourine).

2-13, 20, 22-23, 26, 28, 30-32, 40, 45 Bob Dylan (acoustic guitar).

7 Bob Dylan (harmonica).

25, 39, 42 Bob Dylan (electric guitar).

17, 24, 29, 38, 41 Bob Dylan (electric piano).

21 Bob Dylan (mandolin).

27 Bob Dylan (piano).

33-36 Bob Dylan (organ).

1-16, 20, 22-25, 27, 29-38, 40-45 **Robbie Robertson** (electric guitar).

21, 43 **Robbie Robertson** (tambourine).

26 **Robbie Robertson** (bass).

39 **Robbie Robertson** (acoustic guitar).

45 **Robbie Robertson** (harmony vocal).

1-13, 16, 20-25, 27-31, 33-37, 40-45 **Rick Danko** (bass).

7, 10, 11, 13, 20, 22, 23, 30 **Rick Danko** (harmony vocal).

14, 15 **Rick Danko** (drums).

26, 32 **Rick Danko** (mandolin).

1, 3, 11, 16, 21-23, 25, 39, 40, 43-45 **Richard Manuel** (electric piano).

4, 17, 28, 29, 33-38 **Richard Manuel** (tambourine).

5-10, 12-15, 36, 30, 31 **Richard Manuel** (piano).

14, 15, 31 **Richard Manuel** (vocal).

20, 30 **Richard Manuel** (harmony vocal).

32 **Richard Manuel** (bass).

3 **Garth Hudson** (percussion).

5, 6, 9, 10, 13, 14, 15, 20, 30, 31 **Garth Hudson** (organ).

9, 10 **Garth Hudson** (clavinet).

16, 22, 24, 27 **Garth Hudson** (tambourine).

26 **Garth Hudson** (keyboards).

37 **Garth Hudson** (piano).

#### Notes

The instrumentation above is taken from Griffin, but are essentially unknown in the sense that all involved musicians were multi-instrumentalists and no written documentation remains.

1-4, 15-23, 25, 28, 29 were all new to collectors when **THE BASEMENT TAPES COMPLETE** was released.

1 is called *Edge Of The Ocean (Seagulls)* in Griffin.

4 is called *Mister Blue* in Griffin.

5 the lines notes to **THE BASEMENT TAPES COMPLETE** erroneously credits Bob Dylan as composer.

7 Griffin has two takes of this song, one of which is new to collector's. Included on **THE BASEMENT TAPES COMPLETE** is the already circulating take.

10 has circulated as *The Banks Of The Royal Canal* or simply *Royal Canal*, the former is also used by Griffin.

11 is also called *Po' Lazarus*.

15 is an alternate take that is part of a hidden track on CD 6 of **THE BASEMENT TAPES COMPLETE**.

17 is take 2, take 1 does not circulate.

24 the version on **THE BASEMENT TAPES COMPLETE** is two minutes longer than the previous circulating track.

30 had earlier only been circulating as a fragment.

33-45 are rumored tracks documented in Griffin, pages 106-114.

Barker, page 450, has a slightly different set of songs attributed to the Red Room sessions.

#### Official Releases

1-11 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE, CD 1, Columbia 88875016122-1**, 3 November 2014.

12, 13 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE, CD 2, Columbia 88875016122-2**, 3 November 2014.

14 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE, CD 5, Columbia 88875016122-5**, 3 November 2014.

15-32 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE, CD 6, Columbia 88875016122-6**, 3 November 2014.

#### LP bootlegs

**At Home**. Black Cloud Productions .

**Basement Tapes Vol.1 & 2**. Surprise .

**Just As Well**. Miracle Music.

**Lost & Found**. Archive.

**Million Dollar Bash**. Berkeley Records.

**Motorcycle**. Wheel records.

**Ode for Barbara Allen**. TAKRL.

**Taste of the Special Stash**. Straight Records

**Troubled Troubadour**. TMOQ.

**Waters Of Oblivion**. No label.

#### CD bootlegs

**All American Boy**. Picador Vol. 16

**After the Crash Vol. 1**. Big Pink 8P001

**After the Crash Vol. 2**. Big Pink 8P002

**The Genuine Basement Tapes vols. 1-5**. Scorpio BD 200-2

**A Tree With Roots**. White Bear 01/02/03/04

**Crossing The Great Divide**. Colosseum 97-C-026 A/B/C

**Through The Cracks**. No label.

**Down In The Basement**. Moonlight 9642.

#### References

**Derek Barker: The Songs He Didn't Write**. Bob Dylan Under The Influence. Chrome Dreams 2008. [Barker]

**Sid Griffin: Million Dollar Bash**. Bob Dylan and the Basement Tapes. Jawbone Press 2014. [Griffin]

**Bobdylan.com: The Basement Tapes Track-by-Track**

**The Bridge Interview: Sid Griffin** by Terry Kelly. The Bridge Winter 2014 #50 pp6-18.

**Subterranean Out-Takes Revisited** by J Lawrence. The Bridge Winter 2014 #50 pp19-28.

**Country Bob Dylan Plays The Orpheum** by David Pichaske. The Bridge Winter 2014 #50 pp 29-43.

**"Say Hello"** by Todd Harvey. The Bridge Winter 2014 #50 pp 44-48.

**Changed Your Life** by Peter Robinson. The Bridge Winter 2014 #50 pp 49-62.

**"This Wheel's On Fire** by Eric Wolfson. The Bridge Winter 2014 #50 pp 63-68.

**Nothing New Under The Sun**. Bob Dylan The Basement Tapes Complete by Roy Kelly. The Bridge Winter 2014 #50 pp 69-72.

**Reels Unfiled: The Basement Tapes Complete** by Gavin Selerie. The Bridge Winter 2014 #50 pp 73-87.

**The Basement Tapes Complete** by Neil Corcoran. The Bridge Winter 2014 #50 pp 88-90.

**Bobby's In The Basement** by Derek Barker. Isis #177, pp 22-29.

### Big Pink's Basement, Stoll Road

#### West Saugerties, New York

#### May-October 1967

- Belshazzar (Johnny Cash)
- I Forgot To Remember To Forget (Charlie Feathers/Stanley Kesler)
- You Win Again (Hank Williams)
- Still In Town (Hank Cochran/Harlan Howard)
- Waltzing With Sin (Sonny Burns/Red Hayes)
- Big River (Johnny Cash)
- Big River (Johnny Cash)
- Folsom Prison Blues (Johnny Cash)
- The Bells Of Rhymney (Idris Davies/Pete Seeger)
- I'm A Fool For You
- I'm A Fool For You
- Tupelo (John Lee Hooker)
- Kickin' My Dog Around (trad, arr. By Bob Dylan)
- See You Later Allen Ginsberg (Bob Dylan/Bobby Charles)
- See You Later Allen Ginsberg (Bob Dylan/Bobby Charles)
- Tiny Montgomery
- Big Dog
- I'm Your Teenage Prayer
- Four Strong Winds (Ian Tyson)
- The French Girl (Ian Tyson & Sylvia Fricker)
- The French Girl (Ian Tyson & Sylvia Fricker)
- Joshua Gone Barbados (Eric von Schmidt)
- I'm In The Mood (John Lee Hooker)
- Baby Ain't That Fine (Dallas Frazier)
- A Fool Such As I (William Trader)
- Song For Canada (Ian Tyson & Sylvia Fricker)
- People Get Ready (Curtis Mayfield)
- I Don't Hurt Anymore (Don Robertson-Jack Rollins)
- Be Careful Of Stones That You Throw (Bonnie Dodd)
- One Man's Loss
- Lock Your Door
- Baby, Won't You Be My Baby
- Try Me Little Girl
- I Can't Make It Alone
- Don't You Try Me Now
- A Long Time A-Growin' (trad, arr. By Bob Dylan)
- Bonnie Ship The Diamond
- Trail Of The Buffalo (trad, arr. By Bob Dylan)
- Down On Me (trad, arr. By Bob Dylan)
- One For The Road
- I'm Alright
- Million Dollar Bash
- Million Dollar Bash
- Yea! Heavy And A Bottle Of Bread
- Yea! Heavy And A Bottle Of Bread
- I'm Not There (1956)
- Please Mrs Henry
- Crash On The Levee (Down In The Flood)
- Crash On The Levee (Down In The Flood)
- Lo And Behold!
- Lo And Behold!
- You Ain't Goin' Nowhere
- You Ain't Goin' Nowhere
- I Shall Be Released
- I Shall Be Released
- This Wheel's On Fire (Rick Danko/Bob Dylan)
- Too Much Of Nothing
- Too Much Of Nothing
- Tears Of Rage (Bob Dylan & Richard Manuel)
- Tears Of Rage (Bob Dylan & Richard Manuel)
- Tears Of Rage (Bob Dylan & Richard Manuel)
- Quinn The Eskimo (The Mighty Quinn)
- Quinn The Eskimo (The Mighty Quinn)
- Open The Door, Homer
- Open The Door, Homer
- Open The Door, Homer
- Nothing Was Delivered
- Nothing Was Delivered
- Nothing Was Delivered
- All American Boy (Bobby Bare/Orville Lunsford)
- Sign On The Cross
- Odds And Ends
- Odds And Ends
- Get Your Rocks Off!
- Clothes Line Saga
- Apple Suckling Tree
- Apple Suckling Tree
- Don't Ya Tell Henry
- Bourbon Street
- Blowin' In The Wind
- One Too Many Mornings
- A Satisfied Mind (Joe Hayes/Jack Rhodes)
- It Ain't Me, Babe
- Ain't No More Cane (trad.)
- Ain't No More Cane (trad.)
- My Woman She's A-Leavin'
- Santa Fé
- Mary Lou, I Love You Too
- Dress It Up, Better He At All
- Minstrel Boy
- What's It Gonna Be When It Comes Up
- 900 Miles (trad, arr. By Bob Dylan)
- Wild Wolf
- Goin' To Acapulco
- Gonna Get You Now
- If I Were A Carpenter (Tim Hardin)
- Goin' Down The Road Feelin' Bad (Woody Guthrie/Lee Hays)
- Next Time On The Highway
- The Spanish Song
- The Spanish Song
- 900 Miles (trad, arr. By Bob Dylan)
- Wild Wolf



Bob Dylan (vocal).  
 1-29, 31, 33, 36-70, 74, 75, 78-90, 92, 93, 95, 96, 98 Bob Dylan (acoustic guitar).  
 32, 34, 35, 14, 71, 76, 77, 91, 97 Bob Dylan (piano).  
 42, 43 Bob Dylan (harmonica).  
 101 Bob Dylan (mandolin).  
 1-13, 16, 17, 18-25, 27-29, 31-35, 37-41, 52, 54, 55, 57-61, 63-75, 78, 80-89, 91, 93, 94, 96, 98 **Robbie Robertson** (electric guitar).  
 13-16 **Robbie Robertson** (backup vocal).  
 26 **Robbie Robertson** (acoustic guitar).  
 53, 56, 92, 95 **Robbie Robertson** (drums).  
 70 **Robbie Robertson** (vocal).  
 76, 77 **Robbie Robertson** (percussion).  
 79, 101 **Robbie Robertson** (bass).  
 99, 100 **Robbie Robertson** (tambourine).  
 1-29, 31-77, 80-100 **Rick Danko** (bass).  
 1, 8, 19, 24-29, 39-45, 71, 80-85, 90, 92, 96, 97, 101 **Rick Danko** (harmony vocal).  
 13-18, 47, 50-69, 72-74, 76, 77, 94, 95 **Rick Danko** (backup vocal).  
 78, 79 **Rick Danko** (euphonium).

#### Notes

The instrumentation above is taken from Griffin, but are essentially unknown in the sense that all involved musicians were multi-instrumentalists and no written documentation remains.

Lines notes below refer to **THE BASEMENT TAPES COMPLETE** liner notes.

1-10, 13, 14, 18-23, 43, 45, 49, 51, 53, 69, 70, 73, 79, 97-100 started circulating among collectors September-October 1992.

3 Written by Hank Williams and Hiram Hank Williams according liner notes.

4 Has circulated as *Still In Love With You*.

5 circulated as two separate tracks earlier, but combined to one track in **THE BASEMENT TAPES COMPLETE**.

6 Griffin, page 160, does not mention this take.

9 title is *Bells Of Rhymney* according to liner notes.

10, 11 Griffin, page 152, combines these two takes. Because of the splitting into two takes on **THE BASEMENT TAPES COMPLETE** there are missing some guitar strumming and a 10 seconds chat on keys the song is played in.

13 Has circulated as both *You Gotta Quit Kickin' My Dog Around (Every Time I Go To Town)* by Gid Tanner and *They Gotta Quit Kickin' My Dawg Aroun'* by Webb M. Oungt and Cy Perkins. The liner notes has this as a traditional song, not arranged by Bob Dylan.

14, 15 The liner notes has this as a song written by Bob Dylan only. Griffin, page 155 has three original title See You Later Alligator written by one Robert Charles Guidry, later appearing under the artist name Bobby Charles. Please refer to Baker, page 313. Some 10 seconds at the start are missing on **THE BASEMENT TAPES COMPLETE** where someone from The Band obviously first comes up with Allen Ginsberg in the first place.

16, 42, 44, 46-48, 50, 52, 54, 56, 58- 68, 71, 72, 74- 78, 95 were used as Big Ben music demos.

17, 52, 79-86, 88, 89, 91-93, 96, 101 were all new to collectors when **THE BASEMENT TAPES COMPLETE** was released.

20, 21, 26 Sylvia Fricker married Ian Tyson in 1965. Both Sylvia Tyson and Sylvia Fricker occur as composer name to these songs.

24 Has twelve "new" seconds in the beginning compared to previously circulated version. See Griffin, page 143.

28 The liner notes has this as a song written by Donald I. Robertson and Walter E. Rollins. Griffin, page 142 has Don Robertson and Jack Rollins, which are also the composer names on the Hank Snow record label pictured in Barker, page 157.

29 The liner notes credit this song to Benjamin Lee Blankenship, who has written a song with this name, but is it the song played here? Barker, page 33, thinks that this was recorded during the Red Room sessions.

30 The previously circulating version is shorter, circa 30 seconds.

31 Has circulated as *Lock Up Your Door*.

32 Has circulated as *Won't You Be My Baby*.

34 This is not the Carole King song!

36 Also called *Young But Daily Growing*. Griffin, page 135 and Barker, page 214.

37 The previously circulating version is slightly shorter.

38 Also called *The Hills Of Mexico* and *Buffalo Skippers*. Griffin, page 137 and Barker. Page 360.

41 Griffin has two takes of this song, take one is only a minute and take two, marked as "new" is 2:38, but the take here is much shorter, 1:41.

46 Called just *I'm Not There* in the liner notes.

48, 49 Called just *Crash On The Levee* in the liner notes.

50, 51 Exclamation mark is missing in the liner notes.

52, 56, 72, 75 have instruments added on the official release **THE BASEMENT TAPES**.

69 might be from the Wittenburg Road sessions.

70 This song has earlier been credited to Bob Dylan and Barker does not mention it. Liner notes have Bobby Bare as the only composer.

79 This is take two and it is the same version that has been circulating, but much longer.

92, 101 This song is also called *900 Miles From My Home* (liner notes) or *900 Miles From Home* or *Nine Hundred Miles From Home* or *Nine Hundred Miles* (Griffin, page 144).

93 This take 2 with piano.

97 This song has circulated as *Chilly Winds*.

99, 100 This song has circulated as *Luisa*.

101 is an alternate take that is part of a hidden track on CD 6 of **THE BASEMENT TAPES COMPLETE**.

102 is take 1 and is unreleased and not in circulation. Griffin, page 212.

All tracks on **THE BASEMENT TAPES** have been mixed to mono from the original stereo masters.

Barker, page 450, has a slightly different set of songs attributed to the Big Pink sessions.

#### Official Releases

1-11 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE, CD 1**, Columbia 88875016122-1, 3 November 2014.

12-35 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE, CD 2**, Columbia 88875016122-2, 3 November 2014.

36-58 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE, CD 3**, Columbia 88875016122-3, 3 November 2014.

59-79 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE, CD 4**, Columbia 88875016122-4, 3 November 2014.

80-96 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE, CD 5**, Columbia 88875016122-5, 3 November 2014.

97-101 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE, CD 6**, Columbia 88875016122-6, 3 November 2014.

16, 42, 44, 47, 48, 50, 52, 56, 61, 64, 67, 67, 72, 75, 76, 94 released on **THE BASEMENT TAPES, Columbia C2-33682**, June 26, 1975.

18 available on **bobydylan.com** from January 1998.

42, 47, 50, 61, 76, 75, 72, 94 released in remastered versions on **THE BASEMENT TAPES, DISC ONE**,

**Columbia 88691924312-19** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

16, 44, 48, 52, 56, 57, 64, 67 released in remastered versions on **THE BASEMENT TAPES, DISC TWO**, Columbia 88691924312-20 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

42, 61 released on single **Columbia 3-10217**, July 1975.

42, 63 released on **BIOGRAPH**, Columbia CSX & C3K 38830, October 28, 1985.

46 released on **MUSIC FROM THE MOTION PICTURE I'M NOT THERE**, Sony Music Soundtrax 88697 12038-2, 30 October 2007.

46 available on **bobydylan.com** from December 1997.

52 released on **DYLAN DISC TWO**, Columbia 88697114202-D2, 2 October 2007.

54, 87 released on **THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991, Volume 2**, Columbia 468 086 2, March 26, 1991.

56, 61 released on **MASTERPIECES, CBS/SONY 57 AP875-7**, March 1978 in Japan, and later 1978 in Australia and New Zealand.

63 released on **THE BEST OF BOB DYLAN VOL 2**, Columbia COL 498361 9, 8 May 2000.

63 released in the UK on **THE ESSENTIAL BOB DYLAN**, Columbia CZK 85168, 31 October 2000.

63 released on **SIDE TRACKS, DISC ONE**, Columbia 88691924312-46 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

72, 78, released on **The Band: A Musical History**, Capitol Records, 27 September 2005.

90 released on **Disc 1 of ANOTHER SELF PORTRAIT - The Bootleg Series Vol. 10 (1969-1971)**, Columbia CKA 373488, 26 August 2013.

#### LP bootlegs

**At Home**. . Black Cloud Productions .

**Basement Tapes Vol.1 & 2**. Surprise .

**Just As Well**. Miracle Music.

**Lost & Found**. Archive.

**Million Dollar Bash**. . Berkeley Records.

**Motorcycle**. Wheel records .

**Ode for Barbara Allen**. TAKRL .

**Taste of the Special Stash**. Straight Records

**Troubled Troubadour**. TMOQ .

**Waters Of Oblivion**. No label.

#### CD bootlegs

**All American Boy**. Picador Vol. 16

**After the Crash Vol. 1**. Big Pink BP001

**After the Crash Vol. 2**. Big Pink BP002

**The Genuine Basement Tapes vols. 1-5**. Scorpio BD 200-2

**A Tree With Roots**. White Bear 01/02/03/04

**Crossing The Great Divide**. Colosseum 97-C-026 A/B/C

**Through The Cracks**. No label.

**Down In The Basement**. Moonlight 9642.

101 **Rick Danko** (fiddle).

10-12, 22-27, 29, 33, 40-51, 53-67, 69, 70, 74, 75, 81, 83, 90, 92, 95, 98,100 **Richard Manuel** (piano).

13-18, 23, 47, 50-52, 54, 55, 57-74, 67, 74, 76-78, 94, 99, 100 **Richard Manuel** (backup vocal).

16 **Richard Manuel** (bass).

17-21, 31, 32, 68, 71-73, 78, 79, 80, 82, 84-87, 89, 91, 93, 94, 96 **Richard Manuel** (drums).

27, 42-45, 71, 82, 85, 90 **Richard Manuel** (harmony vocal).

34, 36 **Richard Manuel** (lap steel guitar).

35 **Richard Manuel** (pedal steel guitar).

38, 88, 97, 101 **Richard Manuel** (percussion).

76-77 **Richard Manuel** (tambourine).

81 **Richard Manuel** (lead vocal, 1<sup>st</sup> verse).

1-26, 28, 29, 31-35, 37, 38, 40-46, 48-67, 70-78, 80-83, 86, 88, 91, 94-100 **Garth Hudson** (organ).

47 **Garth Hudson** (clavinet).

68, 79, 82, 84, 85, 87, 89, 03 **Garth Hudson** (piano).

69, 81, 83 Levon Helm (drums).

83 Levon Helm (backup vocal).



**Rick Danko's & Levon Helm's Home, Wittenberg Road  
Woodstock, New York  
October 1967**

1. Silent Weekend
2. Wildwood Flower
3. See That My Grave Is Kept Clean (Blind Lemon Jefferson)
4. She'll Be Coming Round The Mountain (trad, arr. By Bob Dylan)
5. The Flight Of The Bumble Bee
6. All You Have To Do Is Dream
7. All You Have To Do Is Dream
8. Confidential (Dorinda Morgan)

Bob Dylan (vocal), Rick Danko (bass).  
 1 Bob Dylan (acoustic guitar).  
 2-4 Bob Dylan (autoharp).  
 5, 8 Bob Dylan (piano).  
 1, 5-8 Robbie Robertson (electric guitar).  
 4 Robbie Robertson (acoustic guitar).  
 1 Rick Danko (harmony vocal).

6-8 Rick Danko (backup vocal).  
 1, 6-8 Richard Manuel (piano).  
 6, 7 Richard Manuel (backup vocal).  
 2-4 Richard Manuel (harp).  
 1, 6-8 Garth Hudson (organ).  
 1-4, 6-8 Levon Helm (drums).

**Notes**

The instrumentation above is taken from Griffin, but are essentially unknown in the sense that all involved musicians were multi-instrumentalists and no written documentation remains. Lines notes below refer to **THE BASEMENT TAPES COMPLETE** liner notes.  
 1-7 started circulating among collectors September-October 1992.  
 3 Griffin claims that this song was recorded 3 October. In the liner notes it is a traditional song called *One Kind Favor*. See also Barker, page 313.  
 4 is also called *Coming Round The Mountain*.  
 5 is called *It's The Flight Of The Bumblebee* in the liner notes and attributed to Bob Dylan. Since not much of Nikolai Rimsky-Korsakovs composition is left, this seems correct. See Griffin, page 227.  
 8 is unreleased and uncirculated.

**Official Release**

1-7 released on **THE BOOTLEG SERIES VOL. 11: THE BASEMENT TAPES COMPLETE**, CD 5, Columbia 88875016122-5, 3 November 2014.

**LP bootlegs**

**At Home**. Black Cloud Productions.  
**Basement Tapes Vol.1 & 2**. Surprise.  
**Just As Well**. Miracle Music.  
**Lost & Found**. Archive.  
**Million Dollar Bash**. Berkeley Records.  
**Motorcycle**. Wheel records.  
**Ode for Barbara Allen**. TAKRL.  
**Taste of the Special Stash**. Straight Records  
**Troubled Troubadour**. TMOQ.  
**Waters Of Oblivion**. No label.

**CD bootlegs**

**All American Boy**. Picador Vol. 16  
**After the Crash Vol. 1**. Big Pink BP001  
**After the Crash Vol. 2**. Big Pink BP002  
**The Genuine Basement Tapes vols. 1-5**. Scorpio BD 200-2  
**A Tree With Roots**. White Bear 01/02/03/04  
**Crossing The Great Divide**. Colosseum 97-C-026 A/B/C  
**Through The Cracks**. No label.  
**Down In The Basement**. Moonlight 9642.

**References**

Derek Barker: *The Songs He Didn't Write*. Bob Dylan Under The Influence. Chrome Dreams 2008. [Barker]  
 Sid Griffin: *Million Dollar Bash*. Bob Dylan and the Basement Tapes. Jawbone Press 2014. [Griffin]  
 Bobdylan.com: *The Basement Tapes Track-by-Track*  
 The Bridge Interview: Sid Griffin by Terry Kelly. The Bridge Winter 2014 #50 pp6-18.  
 Subterranean Out-Takes Revisited by J Lawrence. The Bridge Winter 2014 #50 pp19-28.  
 Country Bob Dylan Plays The Orpheum by David Pichaske. The Bridge Winter 2014 #50 pp 29-43.  
 "Say Hello" by Todd Harvey. The Bridge Winter 2014 #50 pp 44-48.  
 Changed Your Life by Peter Robinson. The Bridge Winter 2014 #50 pp 49-62.  
 "This Wheel's On Fire by Eric Wolfson. The Bridge Winter 2014 #50 pp 63-68.  
 Nothing New Under The Sun. Bob Dylan The Basement Tapes Complete by Roy Kelly. The Bridge Winter 2014 #50 pp 69-72.  
 Reels Unfiled: The Basement Tapes Complete by Gavin Selerie. The Bridge Winter 2014 #50 pp 73-87.  
 The Basement Tapes Complete by Neil Corcoran. The Bridge Winter 2014 #50 pp 88-90.  
 Bobby's In The Basement by Derek Barker. Isis #177, pp 22-29.

**DISC 1** 1. Edge of the Ocean 2. My Back's Got a Hole in It 3. Ball on Train 4. Mr. Blue 5. Babbaraz 6. I Forgot to Remember to Forget  
 7. You Win Again 8. Still on My Mind 9. Working with Sun 10. Big River (Take 1) 11. Big River (Take 2) 12. Prisoner Blues 13. Bells of Edinburg  
 14. Spanish Is the Loving Tongue 15. Under Control 16. OJ Bottom the Boat 17. I'm Gonna Get Loving You 18. Good Water 19. The Acid Train  
 20. No Lonesome 21. I'm a Fool for You (Take 1) 22. I'm a Fool for You (Take 2)

**DISC 2** 1. Johnny Todd 2. Tupelo 3. Kiddie My Dog Around 4. See You Later Allen Ginsberg (Take 1) 5. See You Later Allen Ginsberg (Take 2)  
 6. Big Boy Chiswick 7. Big Boy 8. The Year Without a Prayer 9. Four Strong Winds 10. The French Girl (Take 1) 11. The French Girl (Take 2)  
 12. Joshua Green Richards 13. I'm in the Mood 14. Baby Ain't That Fine 15. Rock, well and truly 16. A Fool Speaks 17. Sons for Gestalt  
 18. People Get Ready 19. I Don't Hurt Anymore 20. Be Careful of Stones That You Throw 21. One Man's Junk 22. Lock Your Door  
 23. Baby, Won't You Be My Lady 24. To Be Like Gold 25. I Can't Make It Alone 26. Don't You Go Me Now

**DISC 3** 1. Young but Daily Growing 2. Bonnie Ship the Diamond 3. The Hills of Mexico 4. Down on Me 5. One for the Road 6. I'm Alright  
 7. Million Dollar Bash (Take 1) 8. Million Dollar Bash (Take 2) 9. You're Heavily and a Bottle of Bread (Take 1) 10. You're Heavily and a Bottle of Bread (Take 2)  
 11. The Boy in the Blue 12. Rescue Me, Henry 13. Cook on the Lines (Take 1) 14. Cook on the Lines (Take 2) 15. Le and Richard (Take 1)  
 16. Le and Richard (Take 2) 17. You Ain't Goin' Nowhere (Take 1) 18. You Ain't Goin' Nowhere (Take 2) 19. I Shall Be Released (Take 1)  
 20. I Shall Be Released (Take 2) 21. This Wheel's on Fire 22. You Much of Nothing (Take 1) 23. You Much of Nothing (Take 2)

**DISC 4** 1. Howie's in the Wind 2. One You Many Meanings 3. A Sanctified Mind 4. It Ain't My Job 5. Ain't No More Game (Take 1)  
 6. Ain't No More Game (Take 2) 7. My Woman She's A Lovable 8. Santa Fe 9. Mary Lou, I Love You Too 10. Dress It up, Better Hate It All 11. Minister Boy  
 12. Silent Weekend 13. What a Gonna be 'Bout It Gonna Be 14. 1963 Million Miles Home 15. Withered Flower 16. One Mind From 17. She Is Coming  
 Round the Mountain 18. It's the Height of the Bananabush 19. Wild Wolf 20. Gotta go to Karpis 21. Gonna Get You Now 22. If You're a Carpenter  
 23. Confidential 24. All You Have to do is Dream (Take 1) 25. All You Have to do is Dream (Take 2)

**DISC 5** 1. 2 Dollars and 99 Cents 2. 200 Blues 3. No Time 4. Down by the Number 5. Backslide, Two Jews from Montreal 6. That's the Breaks  
 7. Pretty Mary 8. Will the Circle Be Unbroken 9. King of France 10. No's on My Mind Again 11. Gotta' Down the Road Feeling Bad 12. On a Rainy Afternoon  
 13. I Can't Come in with a Broken Heart 14. Next Line on the Highway 15. Northern Train 16. Love Is Only Mine 17. Stillwater 18. Bring it on Home  
 19. Come All Ye Faith and Tender Ladies 20. The Spanish Seed (Take 1) 21. The Spanish Seed (Take 2)





Just eight days after they recorded "The Weight," The Crackers backs up Bob Dylan at the Woody Guthrie tribute concert on January 20, 1968.