

# STILL ON THE ROAD

## 1964 CONCERTS, INTERVIEWS AND RECORDING SESSIONS

### JANUARY

New York City, New York

Witmark Studio

### FEBRUARY

1	Toronto, Ontario, Canada	CBC TV Studios
8	Atlanta, Georgia	Glenn Memorial Auditorium, Emory University
15	Denver, Colorado	Civic Auditorium Theatre
22	Berkeley, California	Berkeley Community Theatre
25	Riverside, California	University Gym
25	Los Angeles, California	NBC Studios, Steve Allen Show
27	San Diego, California	Fox Theatre
29	Santa Monica, California	Civic Auditorium
	New York City, New York	Elektra Studios, Blues Project recording session

### APRIL

Early	Boston, Massachusetts	Arts Festival, Symphony Hall
17	Harvard, Massachusetts	Rindge Technical High School
19	White Plains, New York	Westchester County Center
24	Providence, Rhode Island	Meehan Auditorium, Brown University
25	Cambridge, Massachusetts	Club 47
26	Amherst, Massachusetts	Curry Hicks Cage, University Of Massachusetts

### MAY

1	Monterey, California	Monterey County Fairgrounds
	Sarasota, Florida	Eric Von Schmidt's Home
early	London, England	BBC Studios
14	Manchester, England	Didsbury Studios
17	London, England	Royal Festival Hall

### JUNE

9	New York City, New York	Columbia Studios
		Another Side Of Bob Dylan recording session
17	Highland Park, Illinois	Ravinia Festival
mid	New York City, New York	Unidentified Recording Studio

### JULY

mid	Ann Arbor, Michigan	Auditorium
24	Newport, Rhode Island	The Lawn of St. Michael School, Newport Folk Festival, afternoon workshop
24	Newport, Rhode Island	Freebody Park, Newport Folk Festival, evening
26	Newport, Rhode Island	Freebody Park, Newport Folk Festival

## **AUGUST**

1	Honolulu, Hawaii	Waikiki Shell
8	New York City, New York	Forest Hills Tennis Stadium
14	Ipswich, Massachusetts	Castle Hill

## **SEPTEMBER**

4	Monterey, California	Monterey Fairgrounds
19	Ann Arbor, Michigan	High School

## **OCTOBER**

10	Philadelphia, Pennsylvania	Town Hall
17	Detroit, Michigan	Masonic Scottish Rite Cathedral
24	Boston, Massachusetts	Symphony Hall
31	New York City, New York	Philharmonic Hall

## **NOVEMBER**

1	Buffalo, New Jersey	Kleinhans Music Hall
6	Gambler, Ohio	Rosse Hall, Kenyon College
7	Princeton, New Jersey	McCarter Theatre
8	Orono, Maine	Memorial Gymnasium, Maine University
13	Toronto, Ontario, Canada	Massey Hall
14	New Haven, Connecticut	Woolsey Hall, Yale University
19	Madison, Wisconsin	Orpheum Theatre
20	Chicago, Illinois	Orchestral Hall
21	Milwaukee, Wisconsin	Oriental Theatre
25	San José, California	Civic Auditorium
27	San Francisco, California	Masonic Memorial Auditorium
29	Sacramento, California	Auditorium

## **DECEMBER**

1	San Mateo, California	College Gymnasium
4	San Diego, California	Peterson Gym, San Diego State College
5	Long Beach, California	Wilson High School
6	Pasadena, California	Royce Hall Auditorium

**630**      **Witmark Studio**  
**New York City, New York**  
**January 1964**

1. *Guess I'm Doing Fine*
2. *Baby Let Me Follow You Down* (Eric von Schmidt)

Bob Dylan (guitar & vocal).

*Note.* The last of the Witmark demos to be recorded in the Witmark Studio.

*Official release*

Released on **THE WITMARK DEMOS: 1962-1964. THE BOOTLEG SERIES VOL. 9, Sony Music CK2-776179**, 18 October 2010.

1 released on **The Best of The Bootleg Series, Columbia/Legacy Recordings, 2 October 2020**, digitally available through streaming or as download from Amazon Music, Apple Music, Spotify, Qobuz.

Mono studio recordings, 6 minutes.

Session info updated 23 October 2020.

640

**CBC TV Studios  
Toronto, Ontario, Canada  
1 February 1964**

Produced by Daryl Duke.

1. *The Times They Are A-Changin'*
2. *Talking World War III Blues*
3. *The Lonesome Death Of Hattie Carroll*
4. *Girl From The North Country*
5. *A Hard Rain's A-Gonna Fall*
6. *Restless Farewell*

Bob Dylan (guitar and vocal).  
1-4, 6 Bob Dylan (harmonica).

***DVD bootlegs***

The DVD Bootleg Series, Vol 1.  
The Genuine Telecasts, Vol 1.

***Official releases***

1-3, 5, 6 released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 1, side A, 8** December 2014.

4 and fragment of 5 released on the DVD **No Direction Home. A Film by Martin Scorsese, Paramount Pictures**, 3 October 2005.

Fragment of 1, 5 released in **THE BEATLES ANTHOLOGY, Volume 4**, video and DVD, 1996.

Fragment of 5 released in DVD **JOHN HAMMOND - FROM BESSIE SMITH TO BRUCE SPRINGSTEEN**, 19 September 1990.

***Reference***

**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964**. Review by Derek Barker. Isis # 178 pp 44-47.

***Notes***

Aired by the Canadian Broadcasting Corporation (CBC) 10 March 1964 in the program series **Quest**.

This show was called **The Times They Are A-Changin'**.

1-3, 5, 6 mono studio recording, 24 minutes

Mono TV broadcast, 30 minutes.

Session info updated 10 October 2015.

**645**      **Glenn Memorial Auditorium**  
**Emory University**  
**Atlanta, Georgia**  
**8 February 1964**

Creative Arts Festival

*Note*

There is no available recording or known set-list from this concert

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation)

*Creative Arts Festival*

Second Annual Presentation by Student Center Board

**VANCE PACKARD**  
MONDAY, FEBRUARY 3      GLENN MEMORIAL  
America's famous author and sociologist

**THE KALEIDOSCOPE PLAYERS**  
TUESDAY, FEB. 4 - STUDENT CENTER AUDITORIUM  
One of the country's newest and freshest ideas in touring theatre will present George Bernard Shaw's "Androcles and the Lion"

**SABICAS**  
WEDNESDAY, FEB. 5      GLENN MEMORIAL  
The King of the Flamenco Guitar

**THE TURNAU OPERA COMPANY**  
THURSDAY, FEB. 6      GLENN MEMORIAL  
Presenting in English "The Barber of Seville"

**CANNONBALL ADDERLEY**  
FRIDAY, FEB. 7      EMORY FIELD HOUSE  
Adderley and his All Star Sextet in a Jazz Concert

**BOB DYLAN**  
SATURDAY, FEB. 8      GLENN MEMORIAL  
America's Famous Folk Singer

**Tickets Now On Sale**  
**Dean of Students Office**  
**Georgia State College**



Session info created 7 January 2019.

**646            Civic Auditorium Theatre  
                  Denver, Colorado  
                  15 February 1964**

*Note*

There is no available recording or known set-list from this concert.

*Reference*

**Clinton Heylin: Stolen Moments** (page.56)

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation)

Session info created 21 January 2019.

**Berkeley Community Theatre  
Berkeley, California  
22 February 1964**

1. *One Too Many Mornings*
2. *Restless Farewell*
3. *North Country Blues*
4. *Only A Pawn In Their Game*
5. *Who Killed Davey Moore?*
6. *Walls Of Red Wing*
7. *Eternal Circle*
8. *Chimes Of Freedom*
9. *With God On Our Side*
10. *Blowin' In The Wind*

Bob Dylan (guitar, harmonica and vocal).  
9, 10 Joan Baez (guitar and vocal).

**Note**

There is no available recording from this concert.

**Source**

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation)

MARY ANN POLLAR PRESENTS  
**BOB DYLAN**  
... IN A FOLK MUSIC CONCERT  
**SATURDAY, FEBRUARY 22**  
Berkeley Community Theater  
8:30 p.m.  
Admission: \$2.50, \$3.00 and \$3.75  
Tickets: Downtown Center Box Office, S.F.; Bell's College Book Shop, Palo Alto;  
Kepler's Books, Palo Alto and Menlo Park  
RESERVATION AND INFORMATION OL 3-6328

Session info created 7 January 2019.

q  
Oakland Tribune  
Thurs., Feb. 20, 1964



**BOB DYLAN**  
America's Greatest?

**Bay Area Debut  
For Folk Singer**

Bob Dylan, 23-year-old folk singer and composer, will perform for the first time in the Bay Area Saturday at 8.30 p.m. in Berkeley Community Theater.

In a fusion of Negro blues and country music, Dylan sings on themes of loneliness, fear, war, freedom and despair. His style has led Pete Seeger to remark that Dylan "will be America's greatest troubador."

o o o

**649**      **University Gym**  
**Riverside, California**  
**25 February 1964**

*Note*

There is no available recording or known set-list from this concert

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation)

*References*

**Clinton Heylin: Stolen Moments** (page 57)

**Robert Shelton: No Direction Home** (page 251)

**Concert Ad in The Press-Enterprise**

**The Magazine of UC Riverside.**

Session info created 8 January 2019.



**650**      **NBC Studios**  
**Los Angeles, California**  
**25 February 1964**

Steve Allen Show.

*1. The Lonesome Death Of Hattie Carroll*

Bob Dylan (guitar, harmonica and vocal).

*DVD Bootleg*

The song and interview available on **Dont Look Back outtakes and More.**

*Unauthorized Release*

(The release is unauthorized and is not associated with or approved by Bob Dylan or his current recording label)

Released in the UK on **Life And Life Only, Left Field Media LFMCD 517**, 5 December 2011.

*Official releases*

Released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 1, side B**, 8 December 2014.

The song was available on **bobdylan.com** from July 2008.

*Reference*

**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964.** Review by Derek Barker. Isis # 178 pp 44-47.

*Notes*

The circulating TV recording includes a chat between Bob Dylan and Steve Allen.

Broadcast by NBC-TV.

Mono TV broadcast, 13 minutes, track 1 is 6 minutes.

Session info updated 10 October 2015.

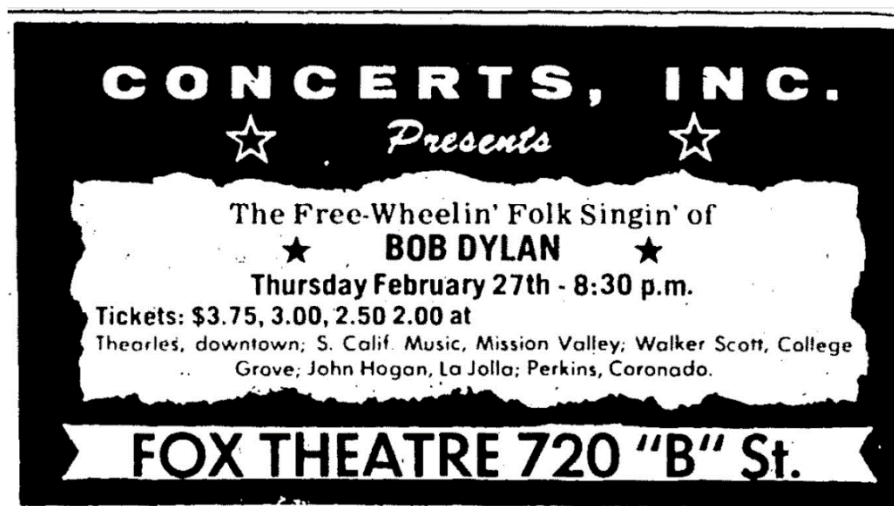
651      **Fox Theatre**  
**San Diego, California**  
**27 February 1964**

*Note*

There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



Session info created 8 January 2019.

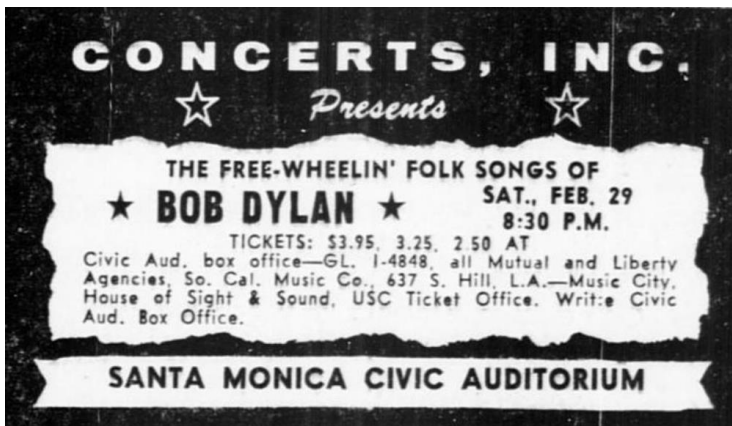
**Civic Auditorium  
Santa Monica, California  
29 February 1964**

*Note*

There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



Session info created 8 January 2019.

## Bob Dylan Performs Saturday

Folk singer Bob Dylan, who makes a one-night appearance at Santa Monica Auditorium, Saturday, is a troubador in the tradition of the Middle Ages.

Like the minnesingers of long ago, young Bob travels all over the land with just the clothes on his back, his guitar, harmonica and very few dollars.

Bob has criss-crossed the nation countless times, traveling during rain and snow storms, in mid-summer and the fall; when he can afford to, he takes a bus or maybe a train; when broke, he thumbs a ride, walks or rides the freights.

He's sung in top New York City and San Francisco coffee houses, appeared in auditoriums on the West Coast and throughout the middle west, done radio stints, recorded songs in radio studios, and has played his share of bars and small bistros.

Dylan sings of the things he sees in America, composing his own tunes and writing his own lyrics.

**655**      **Elektra Studios**  
**New York City, New York**  
**Early 1964**

Blues Project recording session produced by Paul A. Rotchild & Jac Hiltzman.

*1. Downtown Blues (Geoff Muldaur)*

Geoff Muldaur (vocal and guitar), Fritz Richmond (bass), John Sebastian (harmonica), Eric von Schmidt (piano), Bob Dylan (piano).

*Official releases*

Released on **VARIOUS ARTISTS: BLUES PROJECT, ELEKTRA EKL 264**, June 1964.

Released on **FOREVER CHANGING-THE GOLDEN AGE OF ELEKTRA RECORDS 1963-1973, 5CDS, RHINO RECORDS 8122747462**, 30 October 2006.

*Notes*

Bob Dylan appears as “Bob Landy”.  
Stereo studio recording, 3 minutes.

Session info updated 8 March 2021.

680

**Symphony Hall  
Boston, Massachusetts  
Early April 1964**

Arts Festival

*Note*

There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



Photo by Al Kaplan

Session info created 9 January 2019.

**681 Rindge Technical High School  
Harvard, Massachusetts  
17 April 1964**

*Note*

There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



Session info created 9 January 2019.

**Westchester County Centre  
White Plains, New York  
19 April 1964**

Guest appearance at a Joan Baez concert

*1. It Ain't Me, Babe*

Joan Baez (vocal & guitar), Bob Dylan (guitar, vocal).

*Note*

There is no circulating recording from this date.

*Source*

**Bob Dylan: Known & Rumoured Appearances.**  
(Not in general circulation).

*Reference*

2 Folksingers Entertain At White Plains by Frank Reagan,  
The Daily News, Tarrytown, New York.

Session info updated 9 January 2019.

N.Y., MONDAY, APRIL 20, 1964

## 2 Folksingers Entertain At White Plains

By FRANK REAGAN

WHITE PLAINS—  
Folksingers Joan Baez and Odetta used contrasting styles entertaining audiences with songs —some of which were social protests — over the weekend.

Miss Baez performed before 4, 400 people at the County Center last night. Odetta entertained approximately 600 at Highlands School Saturday night during a program for the benefit of the scholarship funds of Brown University and Pembroke College clubs of Westchester.

Miss Baez was specific in her protests against segregation, war, the "establishment," and the H-bomb.

"Birmingham Sunday" dealt with the bombing of a Negro church. She also told of a prisoner who had to serve 99 years in jail because he did not have contacts.

"I'm Troubled And I Don't Know Why," was a satire on modern man with his television, newspapers and movies.

Bob Dylan appeared with Miss Baez, and they sang his "Blowin' on the Wind."

Odetta drew her inspiration from prisoners, migrant farm workers and the like in her performance. The desolate and frustrating life of these people came through clearly, as she sang in the dialect of their everyday life.

Near the end of the program the audience joined in singing, "Woke Up This With My Mind Set On Freedom."

683

**Meehan Auditorium  
Brown University  
Providence, Rhode Island  
24 April 1964**

*Note*

There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).

Tickets are on sale

**NOW**

for the

**BOBBY DYLAN**

Spring Weekend Concert

**April 24**

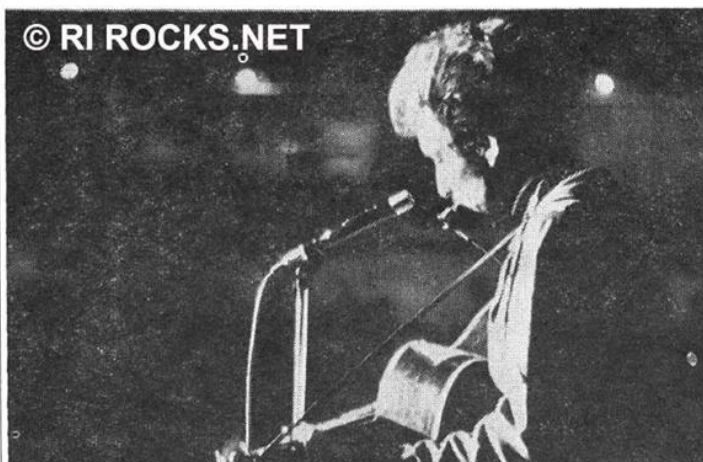
In the Student Activities Office

Founded in 1866;  
First Published  
As a Daily in 1891

**BROWN**  
*DAILY*  *HERALD*

**WEATHER**  
FAIR AND IN THE 60's

Vol. XCIII, No. 128    © 1964 THE BROWN DAILY HERALD    PROVIDENCE, R. I., MONDAY, APRIL 27, 1964    ALL RIGHTS RESERVED    Price Seven Cents



© RI ROCKS.NET

Bob Dylan holds forth in concert given Friday night in Meehan Auditorium. Herald Photos by Crump

Although Bob Dylan was turned away from the Wriston Quadrangle Friday night (no pass) as he tied to enter with a group of Brown students, Spring Weekend went off in its usual grand style.

In fact, in addition to all the events that everyone is well aware of, from Bob Dylan to the Coasters, Brown students were always occupied.

One dorm hired a train for a party, while another had their party on a ferry in Narragansett Bay. Some merely contented themselves rolling a fellow student in a trash barrel from the top of the upper Wriston Quadrangle to the lower end. Others did other things.

But no matter what went on, a good time was had by all.

Session info created 9 January 2019.



**684**      **Club 47**  
**Cambridge, Massachusetts**  
**25 April 1964**

*Note*

There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).

Session info created 9 January 2019.

**685**      **Curry Hicks Cage**  
**University Of Massachusetts**  
**Amherst, Massachusetts**  
**26 April 1964**

SNCC Benefit

*Note*

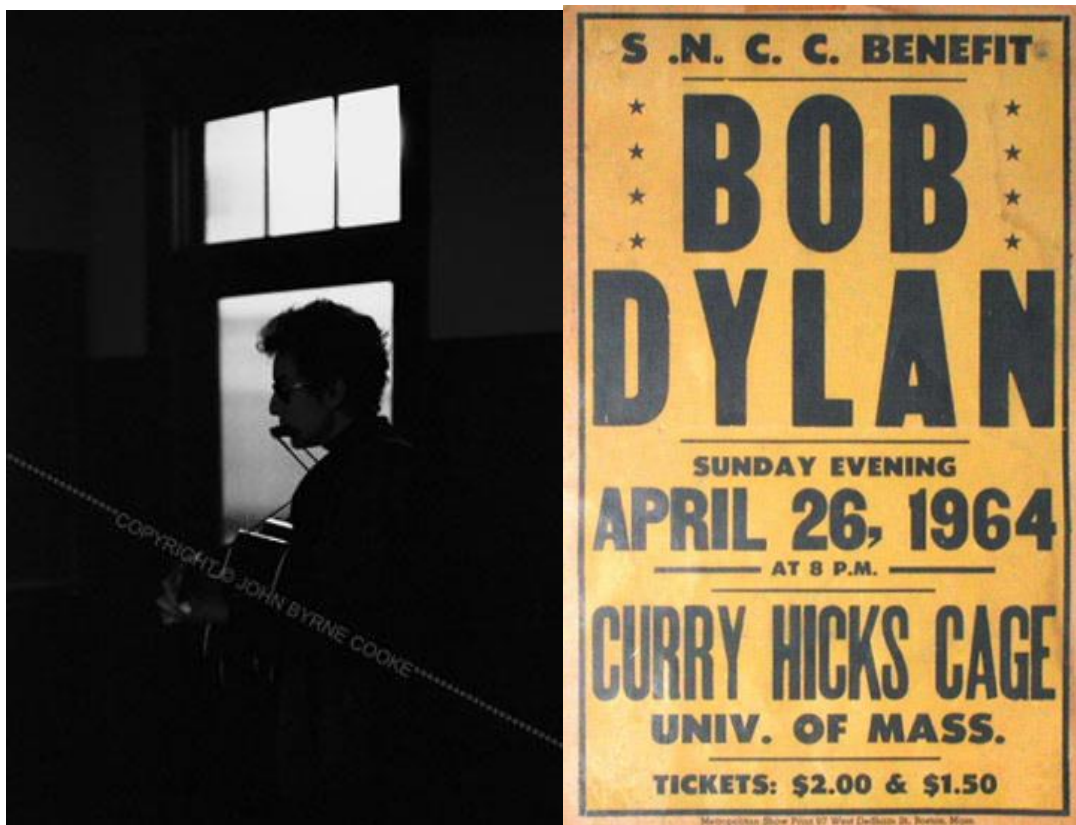
There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).

*Reference*

Clinton Heylin: *Stolen Moments* (page58)



John Byrne Cooke Photograph.

Session info created 9 January 2019.

# Civil Rights Week Features Bob Dylan

by DAVE HARACZ

Students for Civil Rights will present a concert by the famed folksinger, Bob Dylan on Sunday, April 26 at 8 p.m. in the Cage. The concert will be the climax of the activities of Civil Rights Week, April 19-26 at the University.

The week will include panel discussions by civil rights leaders on the progress of the fight for equality in the United States, talks by students and ministers who participated in rights demonstrations in St. Augustine, Atlanta, and Williamston two weeks ago, and a Freedom Rally outside the Student Union.

During this Civil Rights Week, Student Nonviolent Coordinating Committee (SNCC) buttons and stickers will be sold by

workers from Students for Civil Rights in the lobby of the Student Union, at the panel discussions and at the Freedom Rally.

The proceeds from the Dylan concert and the sale of the buttons and stickers will go to SNCC, which is the largest and most active student group in the nation working for civil rights.

Concentrating on registering Negro voters in the South, SNCC workers have made an outstanding contribution to destroying the walls of prejudice all over the nation.

Bob Dylan, who has been called "the most brilliant folk lyricist of the 'new generation'", is chiefly concerned in his music with the suffering of the Negro, exemplified by "Go Tell It On



The Mountain", and his restless search for a new world, as expressed in his "Blowin' in the Wind."

Tickets for the Dylan concert will be on sale at the Student Union Ticket Office beginning this Thursday. There are two prices, \$2.00 and \$1.50, so that those who wish to support the civil rights movement financially may purchase the \$2.00 tickets.

## Greenwich Quartet In Concert Wednesday

The Greenwich Quartet, a young and unusual musical ensemble, will appear in concert on Wednesday, April 15, at 8 p.m. in Bartlett Auditorium.

Tickets will be available at the door.

The Quartet's concert is the

sponsored by the Concert Association.

The Greenwich Quartet consists of Herbert Rogers, pianist; Guy Lumia, violinist; Myron Rosenblum, violist, and David Everhart, cellist.

All are well known for their

## Bob Dylan: Performance & The Show After The Show

by DAVE GITELSON  
and DICK DOHERTY

On Sunday evening more than thirteen hundred students sat on folding chairs and bleachers in the Cage to hear the highlight of the Civil Rights' Week program: a concert by Bobby

Dylan. To say that he was well received would be something of an understatement; even those who had approached the concert with a negative attitude came away impressed by the talent of this young man who has so often been described as one of the outstanding spokesmen of our generation.

The performance itself consisted exclusively of original compositions, ranging from tender love songs to protests against racial injustices, a nuclear holocaust, etc. What struck us most, as we sat and listened, was the sincerity of his words. They do not come from the mind, but from the heart.

After the concert we were fortunate to be able to briefly speak to Mr. Dylan. We were quite surprised at his congeniality, as he shook hands and signed autographs for as many of his admirers as was possible. Mobbbed by a large number of inquisitive people, it was very difficult to get answers to our questions, but we were able to get some of the background on this remarkable artist.

Dylan attributes the start of his professional career to a Fizzie Young, at the Folklore Center in New York City. Without this man's help, he told us, he doubts that he could have achieved the popularity that he has. He is in the process of writing a novel, to which he devotes as much of his time as possible. It should be really something. When we asked him what he thought of the many popular recordings of his music released by other artists, he laughed and described them as "wonderful—they've captured the real Dylan!"

As several sidelights to the evening, as soon as he left campus, Dylan and his troupe of bodyguards went directly to the Drake, where they held a private party. Not a bad life. To try to clear up a widespread rumor, Joan Baez was not at the concert. That girl everyone thought was she turned out to be a waitress at the Club 47 in Boston.

We would like to extend our thanks to those people who were responsible for arranging Bobby Dylan's appearance here on campus, and hope that all of you enjoyed the evening as much as we did.

The Massachusetts Collegian.  
1st. May.

GREENFIELD RECORDER-GAZETTE, WED., APR. 23, 1964

## Folksinger Dylan At UM Sunday In Rights Benefit

AMHERST — Bob Dylan, young folksinger and lyricist whose songs express the uncertainties of the sixties, will give a concert Sunday, at 8 p.m. in the Curry Hicks Cage at UM.

Dylan's concert is sponsored by the University's Students for Civil Rights, who have organized activities this week around the civil rights theme.

A panel discussion tonight at 8 in the Commonwealth Room of the UMass Student Union will deal with views of the South and non-violence and civil rights. Students and local clergy who recently participated in Southern civil rights demonstrations will discuss the South. A panel discussed the Negro and the federal government last night.

Tickets for the Dylan concert will be on sale all week in the Student Union lobby. Proceeds from the concert are slated to go to S.N.C.C.

Along with Pete Seeger and Joan Baez, Bob Dylan is regarded by many as one of the authentic folk voices of the times. He has participated in demonstrations, and donates a considerable portion of his earnings to civil rights groups.

Greenfield Recorder Gazette.  
22nd. April

**686**      **Monterey County Fairgrounds**  
**Monterey, California**  
**1 May 1964**

Monterey Folk Festival

Bob Dylan (guitar and vocal).

*Note.*

No set-list known.

*Reference*

<http://www.bobdylan.com/tour/1964-05-01-county-fairgrounds-monterey-folk-festival>.

Session info updated 16 September 2010.

687

**Eric Von Schmidt's Home  
532 Beach Road, Siesta Key  
Sarasota, Florida  
May 1964**

1. *Bob And Eric Blues #1* (Bob Dylan/Eric von Schmidt)
2. *Black Betty* (trad, arr. by Bob Dylan & Eric Von Schmidt)
3. *Come All You Fair And Tender Ladies* (trad, arr. by Bob Dylan & Eric Von Schmidt)
4. *Florida Woman* (Eric Von Schmidt)
5. *Johnny Cuckoo* (trad, arr. by Eric Von Schmidt)
6. *Money Honey* (Jesse Stone)
7. *More And More* (Webb Pierce/Merie Kilgore)
8. *Mr. Tambourine Man*
9. *Suzie Q* (Hawkins/Lewis/Broadwater)
10. *Harmonica Duet* (Bob Dylan/Eric von Schmidt)
11. *Glory Glory* (trad, arr. by Bob Dylan & Eric Von Schmidt)
12. *Dr. Strangelove Blues* (Eric Von Schmidt)
13. *Stoned On The Mountain*
14. *Stoned On The Mountain*
15. *Walkin' Down The Line*
16. *Joshua Gone Barbados* (Eric von Schmidt)

Bob Dylan (guitar, vocal, harmonica), Eric von Schmidt ((guitar, vocal, harmonica).

***Official release***

Released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 1, side B & LP 2**, 8 December 2014.

***Reference***

**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964**. Review by Derek Barker. Isis # 178 pp 44-47.

***Notes***

First known recording of *Mr. Tambourine Man*.

*Walkin' Down The Line* contains the lyrics *I Want To Hold Your Hand*.

Session info updated 17 March 2015.

690

**BBC Studios  
London, England  
Early May 1964**

*1. With God On Our Side*

Bob Dylan (guitar, harmonica and vocal).

***Unauthorized Release***

(The release is unauthorized and is not associated with or approved by Bob Dylan or his current recording label)

Released in the UK on **Bob Dylan Transmissions, Storming Music Company, SMC 2520**, 3 December 2007.

***CD bootleg***

**TV Guide.** Head.

***DVD Bootleg***

The DVD Bootleg Series.

***Official releases***

Released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 2, side D**, 8 December 2014.

Fragment of 1 released on the DVD **NO DIRECTION HOME**, October 2005.

Released on DVD **ALL YOU NEED IS LOVE-THE STORY OF POPULAR MUSIC**, DVD 5 May 2008.

***Reference***

BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964. Review by Derek Barker. Isis # 178 pp 44-47.

***Notes***

Broadcast by BBC 1 12 May 1964 in the program **Tonight introduced by** Cliff Mitchelmore.

The first re-broadcast was by Swedish TV1, 21 February 1983.

The first complete UK repeat was by BBC2-TV, 18 September 1987 in the documentary **Getting To Dylan**, one in the Omnibus series.

The 2008 DVD ALL YOU NEED IS LOBE is a highlights package of a 1976 BBC-TV series which didn't include this Dylan track ,in fact Dylan wasn't mentioned once in the entire 17 one hour episode series!

Mono TV broadcast, 3 minutes.

Session info updated 8 March 2021.

**693**      **Didsbury Studios**  
**Manchester, England**  
**14 May 1964**

1. *Don't Think Twice, It's All Right*
2. *Blowin' In The Wind*
3. *Chimes Of Freedom*

Bob Dylan (guitar, harmonica and vocal).

***Official release***

1 released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 2, side D**, 8 December 2014.

***BobTalk***

*That was a, a love song. This is a, a... This is an hallucination-atory song. (before Blowin' in the Wind)*

***Reference***

**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964**. Review by Derek Barker. Isis # 178 pp 44-47.

***Notes***

Probably filmed for the ATV programme Hallelujah, but never broadcast.

Only the first track circulates, the other two tracks are probably erased.

Live debut of *Chimes Of Freedom*.

1 mono studio recording, 3 minutes.

Session info updated 10 January 2022.



**Royal Festival Hall  
London, England  
17 May 1964**

1. *The Times They Are A-Changin'*
2. *Girl From The North Country*
3. *Who Killed Davey Moore?*
4. *Talking John Birch Paranoid Blues*
5. *Ballad Of Hollis Brown*
6. *It Ain't Me, Babe*
7. *Walls Of Red Wing*
8. *Chimes Of Freedom*
9. *Mr. Tambourine Man*
10. *Eternal Circle*
11. *A Hard Rain's A-Gonna Fall*
12. *Talking World War III Blues*
13. *Don't Think Twice, It's All Right*
14. *Only A Pawn In Their Game*
15. *With God On Our Side*
16. *The Lonesome Death Of Hattie Carroll*
17. *Restless Farewell*

- 
18. *When The Ship Comes In*

Bob Dylan (guitar & vocal).  
1, 2, 4, 6-10, 12-18 Bob Dylan (harmonica).

**BobTalk**

*Somebody asked me once if this is a love song. And I said, yes it is! It's a love song!* (before Don't Think Twice, It's All Right)

**Official releases**

Released on **50<sup>th</sup> ANNIVERSAR15, Y COLLECTION (1964), LP 3 & 4**, 8 December 2014.

1, 2, 6, 8, 9 released on **Bob Dylan Live 1962-1966. Rare Performances From The Copyright Collections. Disc One 19075865322-1**, 27 July 2018

**References**

**Michael Krogsgaard: Bob Dylan In Concert**, On The Tracks, Volume 4, No. 2, page 46.

For more information about "Bob Dylan In Concert" please go to  
<http://www.searchingforagem.com/1960s/1964InConcert.htm>.

**Notes**

The concert was listed as "Folksong Concert" and started 3.07 pm (!) and ended 5.23 pm,

This concert was recorded by Pye Records Ltd.

Tracks 9 and 10 were both intended for the "Bob Dylan In Concert" project.

Most probably live debuts of *Chimes Of Freedom*, *Mr. Tambourine Man* and *It Ain't Me, Babe*.

Mono PA recording, 95 minutes.

Session info updated 30 May 2019.

**Columbia Studios**  
**New York City, New York**  
**9 June 1964**

The **Another Side Of Bob Dylan** session, produced by Tom Wilson.

1. *Denise*
2. *Denise*
3. *Denise*
4. *Denise*
5. *It Ain't Me, Babe*
6. *It Ain't Me, Babe*
7. *To Ramona*
8. *Spanish Harlem Incident*
9. *Spanish Harlem Incident*
10. *Spanish Harlem Incident*
11. *Spanish Harlem Incident*
12. *Spanish Harlem Incident*
13. *Ballad In Plain D*
14. *Ballad In Plain D*
15. *Ballad In Plain D*
16. *Ballad In Plain D*
17. *Ballad In Plain D*
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. *I Don't Believe You (She Acts Like We Never Have Met)*
21. *I Don't Believe You (She Acts Like We Never Have Met)*
22. *I Don't Believe You (She Acts Like We Never Have Met)*
23. *Chimes Of Freedom*
24. *Chimes Of Freedom*
25. *Chimes Of Freedom*
26. *Chimes Of Freedom*
27. *Chimes Of Freedom*
28. *Chimes Of Freedom*
29. *Chimes Of Freedom*
30. *Motorpsycho Nitemare*
31. *Motorpsycho Nitemare*
32. *Motorpsycho Nitemare*
33. *Motorpsycho Nitemare*
34. *Mr. Tambourine Man*
35. *Mr. Tambourine Man*
36. *All I Really Want To Do*
37. *Black Crow Blues*
38. *Black Crow Blues*
39. *Black Crow Blues*
40. *I Shall Be Free No 10*
41. *I Shall Be Free No 10*
42. *I Shall Be Free No 10*
43. *I Shall Be Free No 10*

44. *I Shall Be Free No 10*
45. *Mama, You Been On My Mind*
46. *My Back Pages*
47. *My Back Pages*

Bob Dylan (guitar, harmonica, vocal).  
 1-4, 37-39 Bob Dylan piano.  
 34, 35 "Rambling" Jack Elliott (backup vocal).

#### **Official releases**

1, 5, 10, 11, 14, 18, 20, 23, 25, 34, 37, 38, 40-43 released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964)**, LP **5**, 8 December 2014.

6, 7, 12, 17, 22, 29, 33, 36, 39, 43 edited with 44, 47 released on **ANOTHER SIDE OF BOB DYLAN**, **Columbia CL-2193, CS-8993**, 8 August 1964.

6, 7, 12, 17, 22, 29, 33, 36, 39, 43 edited with 44, 47 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS**, **Columbia MONO-88697761042**, 18 October 2010.

6, 7, 12, 17, 22, 29, 33, 36, 39, 43 edited with 44, 47 released in remastered versions on the CD/SACD **ANOTHER SIDE OF BOB DYLAN**, **Columbia 512354-6** as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

6, 7, 12, 17, 22, 29, 33, 36, 39, 43 edited with 44, 47 released in remastered versions on **ANOTHER SIDE OF BOB DYLAN**, **Columbia 88691924312-04** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

6, 36, 47 released on 3 CD box set **DYLAN**, **Columbia 88697114202-D1**, 1 October 2007.

6 released on **BOB DYLAN'S GREATEST HITS**, **Columbia KCL-2663**, 27 March 1967.

6 released on **MASTERPIECES, CBS/SONY 57 AP875-7**, March 1978 in Japan, and later 1978 in Australia and New Zealand.

6, 7 released on **BIOGRAPH**, **Columbia C5X & C3K 38830**, 28 October 1985.

6 released in Sweden on **THE VERY BEST OF BOB DYLAN**, **Columbia COL 498540 2**, 5 May 2000.

6 released in the UK on **THE ESSENTIAL BOB DYLAN**, **Columbia C2K 85168**, 31 October 2000.

6, 7 released in the UK on **BEYOND HERE LIES NOTHIN'**, **Sony Music 8 86979 83862**, 24 October 2011.

6 released on **THE BEST OF BOB DYLAN VOL 2**, **Columbia COL 498361 9**, 8 May 2000.

7 released on single **CBS 2921**, August 1967 in Benelux, Europe.

7 released on **LOVESICK, Victoria's Secret Exclusive**, Sony Music A 72812, 2004.

Part of 35 (67 seconds) and 40 or 41 or 42 released on Interactive Music CD-ROM **Highway 61 Interactive**, **Columbia/Graphix Zone CDAC 085700**, February 1995.

35 released on **THE BOOTLEG SERIES VOL 7. NO DIRECTION HOME: THE SOUNDTRACK**, **Columbia Legacy CD 520358 2**, 30 August 2005.

36, 47 released on **BOB DYLAN'S GREATEST HITS, VOL. 2**, **Columbia KG-31120**, 17 November 1971.

36 released on **DYLAN ON DYLAN**, **Westwood One (Radio Station Discs)**, 17 November 1984.

45 released on **THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991, Volume 2**, **Columbia 468 086 2**, 26 March 1991.

45 released on **The Best of The Bootleg Series**, **Columbia/Legacy Recordings, 2 October 2020**, digitally available through streaming or as download from Amazon Music, Apple Music, Spotify, Qobuz.

#### **Notes**

- 2, 3 and 4 are composites.
- 17 has an insert which makes take 1 complete.
- 44 has an insert which makes take 1 complete.
- 8, 9, 13, 19, 21, 24, 26-28, 30-32, 34, 41-43, 46 are all false starts.
- 5, 14, 15, 23, 25, 37, 40 are interrupted.
- 1, 5-7, 10-12, 14, 17, 18, 20-23, 25, 29, 33-45, 47 are in circulation.
- 1-4 *Denise, Denise, Denise ?* on recording sheet.
- 5, 6 *Candy* on recording sheet.
- 7 *Ramona* on recording sheet.
- 13-17 *Poem I* crossed over and replaced by *Last Thoughts On Woody Guthrie (!)* on recording sheet.
- 30-33 *Motor Psycho* on recording sheet.

- 34-35 *Tambourine Man* on recording sheet.
- 37 *Weird Consumption* on recording sheet.
- 45 *Mamma, You've Been On My Mind* on recording sheet.
- 46, 47 *Ancient Memories* on recording sheet.
- Recorded 7-10 pm.
- 45 was used as a Witmark & Sons demo.
- 22, 29, 33, 35, 36, 39, 43 are part of the Emmett Grogan acetates.

**CO-numbers:**

82213	<i>Denise</i>
82214	<i>It Ain't Me, Babe</i>
82215	<i>To Ramona</i>
82216	<i>Spanish Harlem Incident</i>
82217	<i>Ballad In Plain D</i>
82218	<i>I Don't Believe You</i>
82219	<i>Chimes Of Freedom</i>
82220	<i>Motorpsycho Nitemare</i>
82221	<i>Mr. Tambourine Man</i>
82222	<i>All I Really Want To Do</i>
82223	<i>Black Crow Blues</i>
82224	<i>I Shall Be Free No 10</i>
82225	<i>Mama, You Been On My Mind</i>
82226	<i>My Back Pages</i>

**References**

- Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1).** The Telegraph #52, Summer 1995, pp. 98–101.  
**Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994].** St. Martin's Press December 1995, pp. 29–32.  
**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964.** Review by Derek Barker. Isis # 178 pp 44-47.

Studio recordings.

Session info updated 9 April 2015.

**705            Ravinia Festival  
                 Highland Park, Illinois  
                 17 June 1964**

*Note*

There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).

*Reference*

Isis Magazine #88



Bob Dylan

Chicago Tribune, June 17, 1964

**Tonight's Program  
at Ravinia**

Eight-thirty p. m. Ravinia park on the north shore, reached by Chicago and North Western trains or by automobile. Gate admission; reserved and unreserved seats. Bob Dylan, folk singer.

Session info created 9 January 2019.

**710 Unidentified Recording Studio  
New York City, New York  
Mid to late June 1964**

1. *Mr. Tambourine Man*
2. *Mama, You Been On My Mind*
3. *I'll Keep It With Mine*

Bob Dylan (vocal & piano).

*Note.* The last recorded Witmark demos.

*Official releases*

Released on **THE WITMARK DEMOS: 1962-1964. THE BOOTLEG SERIES VOL. 9**, Sony Music **CK2-776179**, 18 October 2010.

3 released on **WARNER BROS. 7 ARTS MUSIC INC. DEMO LP, XTV 221567**, probably 1967.

Mono studio recordings, 12 minutes.

Session info updated 17 November 2010.

716

**Auditorium**  
**Ann Arbor, Michigan**  
**Mid July 1964**

1. *Walls Of Red Wing*
2. *Who Killed Davey Moore?*
3. *With God On Our Side*
4. *To Ramona*
5. *Mr. Tambourine Man*
6. *Ballad In Plain D*

**Notes**

There is no available recording or complete set-list from this concert.  
First live performance of *To Ramona*.  
Only known live performance of *Ballad In Plain D*.

**Source**

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).

**Reference**

**Clinton Heylin: Stolen Moments** (page 57)

Session info created 9 January 2019.

**718            The Lawn of St. Michael School  
Newport, Rhode Island  
24 July 1964**

Newport Folk Festival, "Broadsides (Topical Songs) Workshop"

1. *It Ain't Me, Babe*
2. *Mr. Tambourine Man*
3. *The Iron Lady* (Phil Ochs)

Bob Dylan (guitar, harmonica, vocal).

*Notes*

In **THE OTHER SIDE OF THE MIRROR** *Mr. Tambourine Man* plays in the background while Ronnie Gilbert talks about the idols of each generation, before announcing Dylan in 1964. The song is edited and combines recordings of two different performances, using approximately the first 40 seconds of 2 and a 16-second harmonica break from the 24 July 1965 performance

Bob's performance probably didn't start until about 1:30.

This session took place Friday Morning/Afternoon 10:00 AM to 1:30 PM.

3 is not in general circulation.

*Official releases*

1 released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 6, side K**, 8 December 2014.

2 released on the DVD **THE OTHER SIDE OF THE MIRROR. LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965, Columbia 88697144669**, 29 October 2007.

2 partially released in an unacknowledged way in the documentary **FESTIVAL**, 1967.

*References*

**Re-tracking Dylan 1 (Dylan At Newport)** by Ian Woodward, ISIS Issue 135, November-December 2007, pp 46-51.

Liner notes to the bootleg **Through The Looking Glass** translated from an article written for the Spanish fanzine Desolation Post, issue #10, November 2009 by Luis Borrego Polanco.

Private communication from Cory Markoff.

**Through the looking glass: Newport 1963-1965** by Luis Borrego Polanco. The Hypnotist Collector 2010.

**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964**. Review by Derek Barker. Isis # 178 pp 44-47.

Newport Daily News 23 July 1964.

Session info updated 8 November 2016.



**719**            **Freebody Park**  
**Newport, Rhode Island**  
**24 July 1964**

Newport Folk Festival, evening.

*1. It Ain't Me, Babe*

Joan Baez (vocal & guitar), Bob Dylan (guitar, harmonica, vocal).

*Note*

This session took place Friday Evening 8:00 PM to 10:30 PM.

*Official releases*

Partially released on the DVD **THE OTHER SIDE OF THE MIRROR. LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965**, Columbia 88697144669, 29 October 2007.

Released on **Joan Baez Live at Newport**, Vanguard VAN0077015-2, November 1996.

Audio fragment released on **NO DIRECTION HOME**, October 2005.

Video fragment released on the **DVD JOAN BAEZ - HOW SWEET THE SOUND**, 13 October 2009.

*References*

**Re-tracking Dylan 1 (Dylan At Newport)** by Ian Woodward, ISIS Issue 135, November-December 2007, pp 46-51.

**Through the looking glass: Newport 1963-1965** by Luis Borrego Polanco. The Hypnotist Collector 2010.

Session info updated 8 March 2021.

720

**Freebody Park  
Newport, Rhode Island  
26 July 1964**

Newport Folk Festival.

1. *All I Really Want To Do*
2. *To Ramona*
3. *Mr. Tambourine Man*
4. *Chimes Of Freedom*
5. *With God On Our Side*

Bob Dylan (vocal, guitar & harmonica)  
5 Joan Baez (vocal & guitar)

*Notes*

- This session took place Sunday Evening 8:00 PM to 10:30 PM.
- Complete version of 1 is part of the Emmett Grogan acetates.
- The footage in the film *FESTIVAL* combines recordings of *All I Really Want To Do* from Newport Folk Festival 1965, workshop 24 July!

*CD bootlegs*

**Folk Rogue.** Wild Wolf 6965.

**From Newport To The Ancient Empty Streets Of L.A.** Dandelion DL 061/62.

**Genuine Bootleg Series Vol. 2** (only 3 – same as released on iTunes)

*Official releases*

1, 2 released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 6, side K**, 8 December 2014.

1 partly released in the movie **FESTIVAL**, 1967.

2 released on **Bob Dylan Live 1962-1966. Rare Performances From The Copyright Collections. Disc One 19075865322-1**, 27 July 2018

3 released in mp3 format on the download-only three-track single **EXCLUSIVE OUTTAKES FROM NO DIRECTION HOME: THE SOUNDTRACK**, Columbia, 1 November 2005.

3 digitally released on the iTunes collection **RARE TRACKS FROM THE VAULTS**, 29 August 2006.

4 released on the DVD **No Direction Home. A Film by Martin Scorsese**, Paramount Pictures, 3 October 2005.

4 released on **THE BOOTLEG SERIES VOL 7. NO DIRECTION HOME: THE SOUNDTRACK**, Columbia Legacy CD

4 and the last verse of 5 released on **THE OTHER SIDE OF THE MIRROR. LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965**, Columbia 88697144669, 29 October 2007.

5 released on **Joan Baez Live at Newport**, Vanguard VAN0077015-2, November 1996.

*References*

**Michael Krogsgaard: Bob Dylan In Concert**, On The Tracks, Volume 4, No. 1, page 51.

**Re-tracking Dylan 1 (Dylan At Newport)** by Ian Woodward, ISIS Issue 135, November-December 2007, pp 46-51.

Private communication from Cory Markoff.

**Through the looking glass: Newport 1963-1965** by Luis Borrego Polanco. The Hypnotist Collector 2010.

**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964**. Review by Derek Barker. Isis # 178 pp 44-47.

1-5 stereo PA recordings, 20 minutes.

Session info updated 8 March 2021.

730

**Waikiki Shell  
Honolulu, Hawaii  
1 August 1964**

*Note*

There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).

**CHRISTIAN HEDEMANN presents**

**IN PERSON...**

**America's Leading POET & FOLK-SINGER**

**BOB DYLAN**

composer of "BLOWIN' IN THE WIND"  
"DON'T THINK TWICE, THAT'S ALL RIGHT"  
"HARD RAIN'S GONNA FALL" and many  
others

"Mr. Dylan's words and melodies sparkle with the light of an  
inspired poet." - N. Y. Times

"... a giant in the world of folk song... he is an artist, possibly  
he's a genius." - S. F. Examiner

"The most important folk-singer in America today."  
- Peter, Paul & Mary

**ONE CONCERT ONLY!**

**SAT. AUG. 1** • **8:30 P. M.**

**WAIKIKI SHELL**

Popular Prices \$3.50 & \$2.50 reserved \$1.25 general admission

<b>WAIKIKI SHELL</b> HONOLULU	<b>INTERNATIONAL CENTER</b> BOX OFFICE	<b>GEM DEPARTMENT STORES</b>
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FOR RESERVATIONS, PHONE 935-858 or 935-949

Session info created 9 January 2019.

740

**Forest Hills Tennis Stadium  
New York City, New York  
8 August 1964**

Joan Baez concert at The Forest Hills Music Festival.

1. *Mama, You Been On My Mind*
2. *It Ain't Me, Babe*
3. *With God On Our Side*

Bob Dylan and Joan Baez (guitar and vocal).

*Official releases*

Released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 6, side K**, 8 December 2014.

*Reference*

**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964**. Review by Derek Barker. Isis # 178 pp 44-47.

*Note*

Mono PA recording, 15 minutes.

Session info updated 17 March 2015.

741

**Castle Hill  
Ipswich, Massachusetts  
14 August 1964**

Guest appearance at a Joan Baez concert.

*Note*

There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).

*References*

**The Broadside of Boston. (Vol.3. No.12.)  
Concerts at Castle Hill. John Updike. 1993  
ISIS Magazine, Issue 52, New Year 1994.  
ISIS Magazine, Issue 97, June / July 2001.**

Session info created 13 January 2019.

**742**      **Monterey Fairgrounds**  
**Monterey, California**  
**4 September 1964**

Bob Dylan was a special guest at this Joan Baez concert.

Bob Dylan and Joan Baez (guitar and vocal).



**Notes**

This was a benefit concert for Pioneer House, a new inter-racial, non-profit nursery school in Seaside.

Joan Baez and Bob Dylan performing at the Monterey County Fairgrounds on Sept. 4, 1964. According to a Herald article, Joan Baez was doing a benefit concert for Pioneer House, a new inter-racial, non-profit nursery school in Seaside. Bob Dylan was a special guest of Baez. The concert was on a Saturday night and raised about \$5,000 for the school.

No set-list known.

**Comment from Jim McCauley**

I attended the concert with a delightful girl from Santa Catalina School. She was a big Dylan fan, but I had only heard him on records. I told her that I thought he sounded like a cat being drawn through a wringer, an observation that did not please her.

He mumbled his way through a few songs that night, giving a convincing imitation of Marlon Brando.

A funny incident occurred while Joan was singing: the PA system went out. She was flummoxed for a moment and shouted, "What shall I do?" Someone shouted back: "Dance!" With a broad smile, she broke into a buck-and-wing, which earned her great applause and much affection.

**Reference**

The Monterey County Herald.

Session info updated 18 September 2015.

743

**High School  
Ann Arbor, Michigan  
19 September 1964**

1. *The Lonesome Death Of Hattie Carroll*
2. *Mr. Tambourine Man*
3. *Talking John Birch Paranoid Blues*
4. *It's Alright, Ma (I'm Only Bleeding)*
5. *Don't Think Twice, It's All Right*
6. *All I Really Want To Do*

*Note*

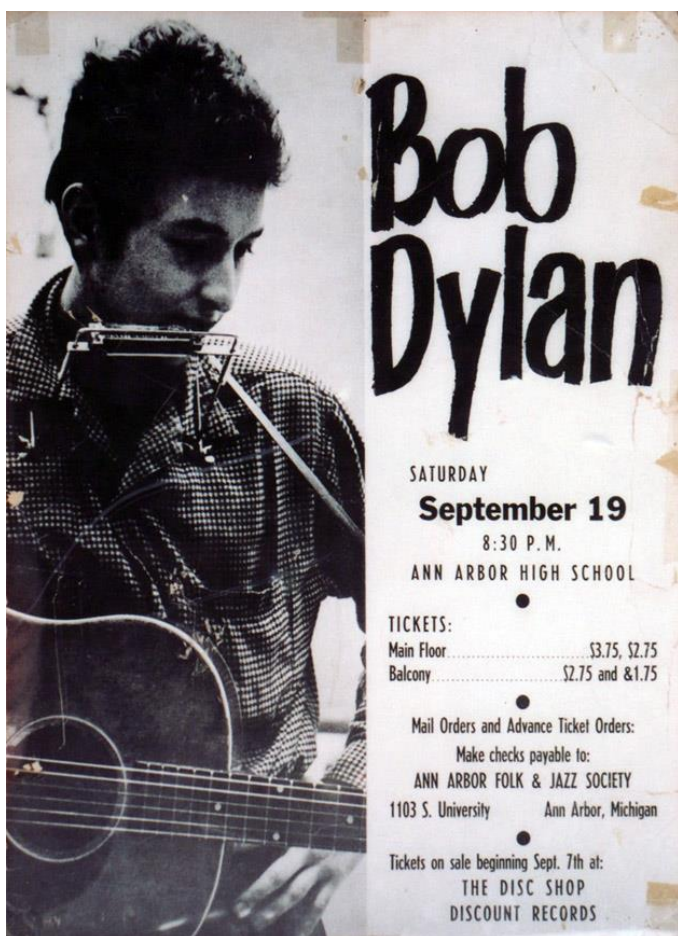
There is no available recording or complete set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).

*Reference*

**Michigan Today Article 23 September 2014.**



DYLAN CONCERT:

## *Carrying the Weight of The World's Problems*

**T**HAT THE MANY-SIDED personality that is Bob Dylan remains an enigma—perhaps even to himself—was amply demonstrated last night when this uncommonly hung-up kid played guitar and harmonica and sang to an overflow crowd—estimated as being about half high school students at Ann Arbor High. Emphasizing that "I don't write songs, y'know . . . just write verse and set it to music and a tempo I like . . ." Dylan dispensed liberal doses of his acidic and characteristic gripes against mid-twentieth century society to a highly receptive audience.

Nearly as random as some of his more esoteric "verses" was his delivery on this occasion—obvious to those who had heard the angry lad previously—certainly not at the peak of its potential. But somehow, the unabashedly monotonous guitar style—not always in tune, either—the unsophisticated and occasionally sloppy harmonica work, and the pinched nasal voice (that only Bob Dylan could get away with consistently and still remain a popular performer) only served to throw the weighty content of Dylan's musical polemics into shocking sharp relief.

. . . .

**GRANTED, MOST OF** us take issue with much in the course of recent history and contemporary social and other trends, it is only too clear that Bob Dylan has concerned himself with these problems to the extent that the burden may be about to knock him flat. Committed to his grand sense as deeply as he is at this point, Dylan conveyed the feeling through his material, his arrangements, his "technique," and his strangely worn and tired appearance that he is ". . . tired of blow-in' words at a stone wall. . ." that he is frustrated at the reception of his "message." and that he doesn't give a damn about that flat G-string, the missed chord, the monotonous chanting of familiar verses.

. . . .

**THE "TALKING John Birch Blues,"** one of few up-tempo numbers—which Dylan does so well—was delivered with the intonation and timing of the expert satirist; the lyrical, if lengthy, unrecorded "Tram-bourine Man" was a pleasant and satisfying surprise; in "It's Alright Ma, It's Only Life," Dylan summarized his philosophy and attitudes; "Don't Think Twice" came out in a wild, even crude, whooping delivery which was so much more in the bittersweet spirit of the song than the usual pabulum dished up by the commercial folkum artists; and who will ever forget "All I Want Is To Be Friends With You," about the message of which this reviewer will only say ". . . yeah."

—Dick Pike



## CANDID INTERVIEW:

*The Inimitable Dylan*

By ROBERT SHEFFIELD



GUITARIST BOB DYLAN

Dylan before an audience is very different from the Bobby back stage. Last night, relaxing on a dressing table he added a few more lines to the stories that one can never be sure of.

But as he said, "If you can't get it from me where can you get it?"

He spoke of the evolution of his name. It went from Zimmerman, "the last name of my first father," to Dillon, "a family name," to Dylan.

With only a few personal engagements, he spends his time writing "a book, a play, a movie, and an opera." When pressed for a release date he said that when they come out it will be "all at once, and I'll be very tired." He has been working on his book for two years.

Every one of his albums has sold more copies than those before it. Dylan says with verifiable truth that his planned album with Joan Baez will outsell them all. But what about another little known recording on the Broadside label under the name of Blind Boy Grunt? We asked him and with the artistry of a diplomat he affirmed, "Blind Boy Grunt? I've recorded under a lot of names. Hmmm Yes."

We offered the suggestion that perhaps he used the name because he was under contract to another company.

"Well yes. That must have been my Blind Boy Grunt Contract."

Answers? One can't be sure of them. But those of you who were there and marveled at the autographs from Dylan's dark-haired female companion signed, "Joan Baez," perhaps have one answer. Her name was Sally,

**Town Hall  
Philadelphia, Pennsylvania  
10 October 1964**

1. *The Times They Are A-Changin'*
2. *Girl From The North Country*
3. *Who Killed Davey Moore?*
4. *Talking John Birch Paranoid Blues*
5. *To Ramona*
6. *Ballad Of Hollis Brown*
7. *Chimes Of Freedom*
8. *I Don't Believe You (She Acts Like We Never Have Met)*
9. *It's Alright, Ma (I'm Only Bleeding)*
10. *Mr. Tambourine Man*
  
11. *Talking World War III Blues*
12. *A Hard Rain's A-Gonna Fall*
13. *Don't Think Twice, It's All Right*
14. *Only A Pawn In Their Game*
15. *With God On Our Side*
16. *It Ain't Me, Babe*
17. *The Lonesome Death Of Hattie Carroll*
  
18. *All I Really Want To Do*

Bob Dylan (vocal, harmonica & guitar).

**Official release**

Released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 6-8**, 8 December 2014.

**Reference**

**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964**. Review by Derek Barker. Isis # 178 pp 44-47.

**Notes**

This concert was earlier dated June, July or late September 1964.

Mono audience recording, 120 minutes.

Session info updated 17 March 2015.

**746      Masonic Scottish Rite Cathedral  
Detroit, Michigan  
17 October 1964**


Bob Dylan (guitar and vocal).

*Note.* No known tape or set list.

Session info updated 11 February 2008.

**BOB DYLAN IN CONCERT**  
at **DETROIT'S**  
**MASONIC  
SCOTTISH  
RITE  
CATHEDRAL**

Tickets  
\$1.75 \$2.75 \$3.75  
Available at  
GRINNELL'S 1515 Woodward  
MARWIL'S Northland  
MUSIC WORLD 4861 Woodward  
THE RETORT 8841 Woodward



**SAT. OCTOBER 17  
8:30 PM**

747

**Symphony Hall  
Boston, Massachusetts  
24 October 1964**

1. *The Times They Are A-Changin'*
2. *Girl From The North Country*
3. *Talking John Birch Paranoid Blues*
4. *To Ramona*
5. *Who Killed Davey Moore?*
6. *Gates Of Eden*
7. *If You Gotta Go, Go Now*
8. *It's Alright, Ma (I'm Only Bleeding)*
9. *Mr. Tambourine Man*
10. *I Don't Believe You (She Acts Like We Never Have Met)*
11. *A Hard Rain's A-Gonna Fall*
  
12. *Talking World War III Blues*
13. *Don't Think Twice, It's All Right*
14. *With God On Our Side*
15. *It Ain't Me, Babe*
16. *The Lonesome Death Of Hattie Carroll*
  

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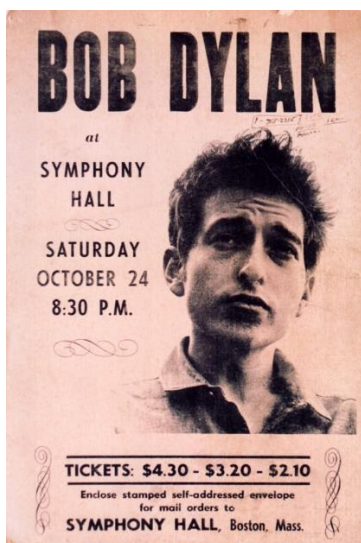
17. *All I Really Want To Do*

Bob Dylan (vocal, harmonica & guitar).

**Notes.**

There is no known recording from this concert.

Information originally posted on rec.music dylan 10 December 1994 by jfryblair@aol.com (JfryBlair).



Session info updated 13 January 2019.

**Philharmonic Hall  
New York City, New York  
31 October 1964**

1. *The Times They Are A-Changin'*
2. *Spanish Harlem Incident*
3. *Talking John Birch Paranoid Blues*
4. *To Ramona*
5. *Who Killed Davey Moore?*
6. *Gates Of Eden*
7. *If You Gotta Go, Go Now*
8. *It's Alright, Ma (I'm Only Bleeding)*
9. *I Don't Believe You (She Acts Like We Never Have Met)*
10. *Mr. Tambourine Man*
11. *A Hard Rain's A-Gonna Fall*
12. *Talking World War III Blues*
13. *Don't Think Twice, It's All Right*
14. *The Lonesome Death Of Hattie Carroll*
15. *Mama, You've Been On My Mind*
16. *Silver Dagger* (trad.)
17. *With God On Our Side*
18. *It Ain't Me Babe*
19. *All I Really Want To Do*

1-15, 17-19 Bob Dylan (vocal & guitar).

16 Bob Dylan (guitar).

1-4, 6-10, 12-14, 16-18 Bob Dylan harmonica.

15-18 Joan Baez (vocal & guitar).

**BobTalk**

*This is err, this is a song about a boxer, boxer its to do with boxing. This is a song about a boxer. It's not anything to do with a boxer really. It's got nothing to do about nothing. But I threw all these words together, that's all. This is taken out of the newspapers. Nothing has been changed except the words. Ha. (before Who Killed Davey Moore?)*

*This is called a sacrilegious lullaby in D minor. That's the D minor, ah ha. Right. This is a love song and it's called The Gates Of Eden.*

*Don't let that scare you. It's just Halloween. I have my Bob Dylan mask on. I'm masquerading ha ha. (before If You Gotta Go, Go Now)*

*There are.... Hey anything you say! Hope I never have to make a living. This is called It's Alright Ma It's Life An Life Only. Yes it's a very funny song.*

*This is about the people they say they've never seen you. I'm sure every body has met somebody that swears they've never seen them Hi! I never saw him! (strums) Oh God! Here's the second verse of it. (strums) Does anybody know the first verse of this song. (From crowd "I can't understand") Oh this is the same song, same song only started now. This is a true story right out of the newspapers again. Just the words have been changed around. It's like conversation really.*

*I wanna call.... Oh come on come on. Ok she's coming on now. I wanna bring Joan Baez onstage. (before Mama, You Been On My Mind)*

*Baez: We're gonna do one of Bob Dylan's earlier songs. Dylan: Go ahead see if I care! (before Silver Dagger)*

*More? Can't hear you. (cries for Mary Had A Little Lamb) God, did I record that? Mary Had A Little Lamb. Is that a protest song? (before All I Really Want To Do).*

*Official releases*

Released on **THE BOOTLEG SERIES VOL. 6: LIVE 1964: CONCERT AT PHILHARMONIC HALL**, Columbia Legacy 512358 2, 29 March 2004.

available on **COLUMBIA RECORDING STUDIO'S REFERENCE RECORDINGS**.

6, 7, 9-11, 15 available on **COLUMBIA RECORDING STUDIO'S REFERENCE RECORDINGS**.

15 released on **JOAN BAEZ: RARE, LIVE & CLASSIC**, Vanguard VCD3-125/27, 31 August 1993.

1 released on **Bob Dylan Classics Live**, Columbia Legacy 8869721150-2, October 2007.

*Notes*

6, 7, 9-11, 15 started circulating 1980.

Mono audience and stereo PA recording, 106 minutes.

17 seconds of 18 - 8mm audience film.

Session info updated 27 January 2021.



751

**Kleinhans Music Hall  
Buffalo, New Jersey  
1 November 1964**

Buffalo Jazz Festival

1. *It Ain't Me, Babe*
2. *Gates Of Eden*
3. *Don't Believe You (She Acts Like We Never Have Met)*
4. *Mr. Tambourine Man*
5. *The Lonesome Death Of Hattie Carroll*

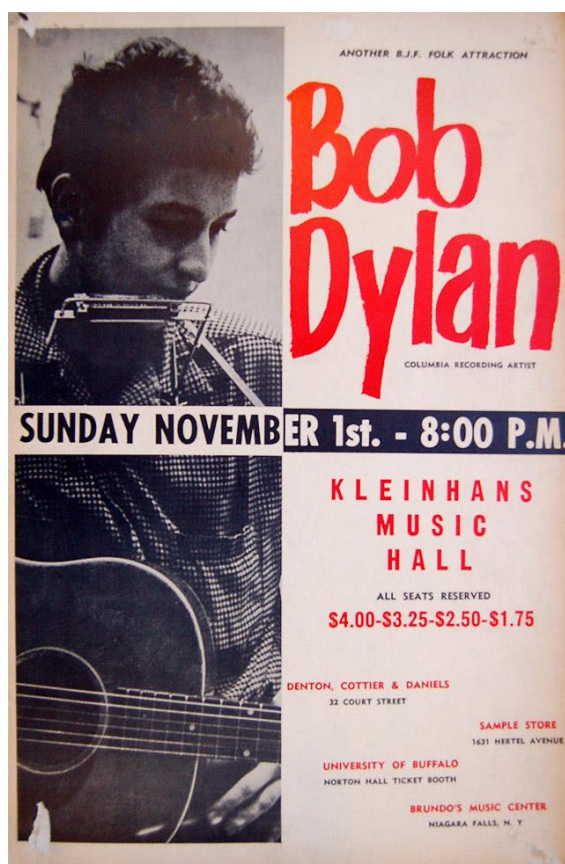
Bob Dylan (guitar, vocal, harmonica)  
1 Joan Baez (guitar, vocal)

**Note**

There is no available recording or complete set-list from this concert.

**Source**

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



## Baez Joins Dylan And Rafter's Ring

An unexpected bonus came to 1,200 folksong enthusiasts here Sunday night.

Attending a Kleinhans Music Hall recital featuring Bob Dylan, the crowd was treated to a surprise visit by the celebrated Joan Baez, heroine of folksinging circles.

Those who know the Baez ways said this was not unusual, due to the closeness of the Baez-Dylan friendship.

What began as a Dylan exhibition of voice, harmonica and guitar, wound up in a duet routine of Dylan on harmonica, Baez on guitar and some close harmonizing on "Go Way From My Window" and other favorites.

Miss Baez drew a standing ovation and the applause for the duo's vocalizing was just as hearty.

Dylan already had treated his fans to "Gates of Eden," "Never Had Met" and a dozen other historic and contemporary melodies.

Loose jacket, open shirt and levis, plus his nasal intonations, heightened the effect of his performance and the crowd was loathe to let him go.

Applause rose highest for "Mister Tambourine Man" and "Now's The Time For Your Tears" and leaped to its peak at Miss Baez' entrance.



Review

by Peter Laux, Jr.

## Bob Dylan Concert

On the evening of All Saints Day, a short, skinny, long-haired youth in a suede jacket appeared in Buffalo for the first time. His name is Bob Dylan. For nearly two hours the folksinger, alias Angry-Young-Man (with a voice like a thirsty, old man), presented songs entirely of his own composition. During the first half, he appeared unrelaxed, and some of his songs seemed forced. This may have been due to their extreme length, for not a few of Mr. Dylan's songs exceed five minutes. None of the standard, between song, comedy was present. The only time the singer laughed was when he once fumbled a verse.

**The second half, as opposed to the first, was one of the most spontaneous folk performances ever witnessed. This may be credited to Mr. Dylan's early calling to the stage of Miss Joan Baez. A spirited and lengthy standing ovation was offered by the audience, which nearly went wild at the sight of the two stars together before them. The King and Queen of topical folksong matched**

**their talents to produce several different arrangements of standard, as well as current folk material. After Joan Baez left, Mr. Dylan moved through three more songs and left the stage—to return hurriedly to a standing ovation. He sang one final song, and the great concert was ended.**

Yet even though the performance was over, Bob Dylan continues to speak to those who have listened. Every song has some individual meaning of its own. Through his poetry, Mr. Dylan expresses many a personal insight or commentary. Whether politically oriented, as in the question of racial equality raised in "Blowin' in the Wind," or descriptive of human emotions, as is "Don't Think Twice," which portrays the loneliness of rejected love, Dylan is not afraid to attack what he disbelieves, or to elaborate and poeticize what he considers true. Thus it is that he can be classed as an artist. For, just as any artist attempts through his creation—no matter whether of oils, words, or of marble—to express an object or idea as it appears to him, so also does the poet-dreamer-critic, Bob Dylan.

**Rosse Hall  
Kenyon College  
Gambier, Ohio  
6 November 1964**

Bob Dylan (guitar, vocal, harmonica)

*Note*

There is no available recording or complete set-list from this concert.

*References*

Clinton Heylin: *Stolen Moments* (page 63)

Article in Jonathan Cott; *The Essential Interviews*

*Source*

Bob Dylan: *Known & Rumoured Appearances*. (Not in general circulation).

# The Kenyon Collegian

Gambier, Ohio 43022 — November 20, 1964

## A Day With Bob Dylan

by John Cocks



Folksinger Bob Dylan

Wearing high heel boots, a tailored pea-jacket without lapels, pegged dungarees of a kind of buffed azure, large sunglasses with squared edges, his dark, curly hair standing straight up on top and spilling over the upturned collar of his soiled white shirt, he caused a small stir when he got off the plane in Columbus. Businessmen nodded and smirked, the ground crew looked a little incredulous and a mother put a hand on her child's head and made him turn away. Bob Dylan came into the terminal taking long strides, walking hard on his heels and swaggering just a little. He saw us, smiled a nervous but friendly smile, and came over to introduce himself and his companion, a lanky, unshaven man named Victor who looked like a hip version of Abraham Lincoln. Dave Banks, who had organized the concert and who was Dylan's official reception committee, led Dylan and Victor to baggage claim. Along the way, Victor asked us how far we were from the school and where he and Dylan would be spending the night. Learning that Banks had reserved a room for them in a small motel seven miles from Kenyon, he smiled a little and said "Tryin' to keep us as far away from the school as you can, huh?"

The trip back from the airport right before the concert," he said, was a quiet one. Both men seemed rather tired, Dylan especially, "and they all came in sweaty and yellin'. Man, the audience who was pale and nervous. He was full of football players—football players." Banks mentioned a big concert tour which had that Kenyon hadn't won a single been on for almost two months, football game all year, and both and Victor reminisced about one men seemed enthusiastic. "Yeah? memorable engagement in Cambridge. "They had this pep rally No kiddin'?", Dylan said, and Turn to page 3, col. 1

# A Day with Bob Dylan

(continued)

Victor flashed a gratified smile. They asked a lot of questions about the college, the Review, and girls. Victor was astonished to find the college was so small and that the girls were so far away. "Outside Cleveland?", he commented, "man, that's a far away to go for a chick." Dylan nodded sympathetically.

We talked a bit more then about Kenyon. "They really have to wear ties and stuff to the concert," Dylan asked, "ties? Well, I'm gonna tell them they can take them off. That's what I'm gonna do. Rules — man, that's why I never lasted long in college. Too many rules." He spoke quietly but with some animation, in an unmistakably mid-western accent.

Entering Mt. Vernon, Dylan asked if there was a liquor store around. "Nothin' strong — wine or somethin'. Beaujolais. Chainti's good. Yeah, or Almaden or anything just so it's red and dry.

Banks stopped to get some wine. Dylan was talking faster now, more excitedly, fingering his sideburns and running his hand nervously over the top of his head.

As we came into Gambier, Dylan pressed his face up against the car window. "Wow, great place for a school! Man, if I went here I'd be out in the woods all day gettin' drunk. Get me a chick," (and here he again smiled his nervous smile), "settle down, raise some kids." Banks drove the pair around the campus and stopped at Rosse Hall where the concert was to be given to show them the audio facilities. Victor didn't like the amplifier system ("Man, it's a phonograph") and Dylan was worried about making his entrance from the back of the hall and walking all the way to the stage in front. It was finally decided that he would use the classrooms in the basement for a dressing room and come in through the fire exit in front, facing the small College cemetery. "Strange set-up," he kept saying, "really strange set-up." He was pacing up and down, taking quick drags on a Chesterfield. "Look, try and get as many people in here as you can, O.K.? Let 'em sit on the floor, just try and let everybody in, O.K.?" Victor mentioned that they were both pretty hungry, so Banks suggested driving back into Mt. Vernon where Dylan wouldn't be recognized; even if he was noticed, Banks, said, he would probably be taken for some crazy college student anyway, and the worst that could happen was someone trying to pick a fight. "S'all right, man," Dylan said, shrugging his narrow shoulders. "I'm ready for 'em."

Back in Mt. Vernon, both Dylan and Victor were convulsed by the public square. "Hey, man, look at that cat," Dylan said, pointing at a Civil War monument, "Who's he?" Victor leaned out the window and squinted: "Don't know — look's like General Custer from here." "Fantastic," Dylan said.

When we finally got to the motel and into the room, Dylan turned on the television and began to tune his Gibson guitar and sing while watching *Wanted: Dead or Alive*. Dave Banks went to take care of the luggage while Victor and I walked to a public phone booth to call out for some food. Dylan only wanted a salad, but Victor told me to order him something else. "Fish or somethin'. And some greens. He's gotta have some greens. Any kind, I don't know." The Rendezvous Restaurant, however, didn't have

any greens. Victor smiled, shaking his head. "Wow — we'll just get him that fish plate or whatever it is. No greens — wow." The food would be ready in half-an-hour, so Banks and I left Dylan and Victor in the room watching Steve McQueen tackle some evil-looking Mexicans. Dylan was now completely absorbed in the program; Victor was trying to sleep.

When we returned with the food half-an-hour later, the television was still on, Victor sprawled on his bed, while Dylan clasped and unclasped his hands between his knees. The restaurant had cooked a good meal but had forgotten to include silverware. "Don't make no difference," Dylan and Victor said in chorus, "no difference," so we ate everything from home fried potatoes to salad with our fingers. Dylan poked around at his fried fish platter, but wolfed down the salad. "Greek salad in Mt. Vernon, Ohio," he said. "Crazy," wiped his fingers on his azure dungarees, lit a cigarette, and poured himself some more of the Almaden wine. He was interested in the article I was planning to write about him. "There's this one guy who writes for the *Post*, *The Saturday Evening Post*, you know, named Al Aronowitz. He was going to do this story on me for a year and a half but he couldn't do it. He's really a great guy. He knew it would be cut to shit by the *Post* and he wouldn't get to say what he'd want to be sayin', only what they wanted. And the guy really didn't want me to come out like that, you dig? But we tried to write it anyway, you know, together. I went up to his place one day and we sat down and began to write this story, about me meeting him in Central Park and everything. But we had to stop, because the thing was getting really weird, surrealistic, and the story never got written. The only other cat he won't do a story on is Paul Newman, because he don't want to ruin him by gettin' him all cut up."

While talking he constantly flexed his fingers and crossed and uncrossed his legs. Mentioning Paul Newman got him on the subject of acting. "For me, you know, acting is like the Marx Brothers, somethin' you can't learn. Like the Studio. In the early days it was good, before it became a big fad, but I went there and really got turned off. All these people—actors—they're all themselves, really, tryin' too hard to be someone else. You can't learn to be someone else. It's just gotta be inside. You dig what I'm tryin' to say?"

"Hey, Bob," Victor interrupted, switching off the TV, "we better get movin'." Dylan had been talking for forty-five minutes, and he had wanted to get out to the College before the concert to tune up. On the way, Dylan asked us to lock the door to the classroom he would be using to rehearse. He was worried about people coming in for autographs and an over-enthusiastic group of fans. Banks complied by driving his car across a space of bumpy lawn and up to the side door of the hall, where Victor hustled Dylan out and through the door past three or four gaping couples on their way to collect some early front row seats. We made sure the door was locked, and Victor and I took turns standing guard until Victor decided it was time to rig up the special microphones they had brought along. He went

Turn to page 4, col. 1

## Cocks Spends Day with Folksinger *(continued)*

upstairs carrying a suitcase full of tubes and wire, while Dylan, in the next room, tuned up for three minutes by pounding out a wild rock and roll song on a grand piano and singing some gibberish lyrics.

Dave Banks knocked on the door and told Dylan that two people who said they were friends of his were upstairs. They had given their names as Bob and John. "Fantastic," said Dylan. "Hey Victor, go up and bring 'em down quick. Fantastic." I went back to join Dylan, who was pacing around in a circle.

All of a sudden the door crashed open and a soft-faced young man in black boots, trousers, coat and gloves came running into the room screaming "Hey Bobby—hiya, baby," his long hair flapping like banners behind him. "Wow, fantastic," Dylan yelled, reeling backwards across the room, laughing and attempting to climb the wall, "whatya doin' here, Bob?"

"Driving out to the coast," said the newcomer, pumping Dylan's hand, "got this car and—hey, you know John. We're drivin' out together." He reintroduced Dylan to a tall, swallow-faced boy who had an expensive Japanese cam-

era hanging around his neck. "Look at this place—I don't believe the set-up. Crazy."

"Yeah, I know. Hey, man, what're ya doin'."

"Man, like we have this car belongs to Al, you know, we're goin' out to the Coast. A Cobra-wow. We drove six hundred and fifty miles yesterday in ten hours. Took us thirty-five minutes to get through Pennsylvania. VAROOM—wow!"

Everyone laughed. "Hey listen, man, you gonna be out on the coast, give me a call. I'm gonna do some concert, Joanie and me, so call."

"Yeah, yeah," Bob said. "What's happenin' out there?"

"Oh, Joanie and me's gonna do these concerts. Fantastic number of songs: we'll be out there for a while, but after all this shit we took I don't think it's much use doubling up on the hotel bills any more, do you?"

"Yeah, yeah," Bob said again. "Listen, did you see the pictures from New York?" Dylan said that he hadn't. "Hey, John I got 'em in the car. Go out and get 'em." John giggled and went running out. Victor returned from upstairs, reported that the microphones were all fixed and that

the hall was about full, and greeted Bob, who said "Hey, how about all the faggots they've got in this place?" John came back from the car holding some large photographs in his hand which he thrust at Dylan with a smile.

"Hey, these are really great," he said, looking through them. "This one's a little bizzare maybe, but I like it." He handed it to me. It was a picture of Bob, his hair trimmed in bangs, standing in front of a feverish abstract mural dressed in a woman's ensemble of matching pasly slacks and blouse, holding a tricycle in his left hand and turning the pedal. John grinned at me.

As the time for Dylan to go on approached, he became more animated, more nervous. He paced and sometimes danced around the room gulping down wine from a small dixie cup and making large gestures with his hands. Around eight-thirty, Victor handed him his guitar, Dylan placed a black-wire harmonica holder around his neck, played a few chords, blew a few quick notes, and said "O.K. man, let's go." "Let's go—I'm comin' in through the graveyard, man."

We walked out and around the side of the auditorium, in front of the collage cemetery and up some wobbly iron stairs to a fire exit. Several of the people standing near the door caught a glimpse of Dylan and began to nudge one another; one rather pudgy girl wearing an army surplus raincoat and blue tennis shoes even began primping her hair. Victor put his arm on Dylan's shoulder. Dylan nodded, straightened his shoulders, and walked into the hall to enthusiastic applause. He made no introductions, starting in immediately to play his first song. But something was wrong with the amplifier system, and the music sounded like mosquitoes caught in a net of Saran Wrap. Dylan finished the number and made a few sly comments while Victor replaced the microphone and someone from the college played with the amplifier system. Seemingly unfazed, Dylan proceeded, with better audio and the audience now completely with him. A predominantly conservative student body applauded at every derogatory mention of prejudice, injustice, segregation, or nuclear warfare. Dylan, who had intended to sing only six songs for the first half, was apparently enjoying himself and added two more to the set. At intermission, he got a big hand.

Downstairs during the intermis-

*Turn to page 8, col. 1*

## Jay Cocks Spends a Day with Folksinger (Continued)

son, Dylan talked a lot, and drank more wine. He only half-jokingly spoke about the speaker system in the hall, about the songs and about the audience. There were a lot of people waiting to see him outside, but he was almost too wound up even to cope with friends who were already in the room with him. Victor said that except for the speaker system he thought it was going pretty well, although he was still worried about the crowds that would gather after the concert. "You'll see, man," he said, "you'll see."

For the second half of the concert, almost seventy-five people had left their seats and were

sitting on the floor close to the stage. A path had to be cleared before Dylan could get on, but passing by one girl, he reached out, said "Hi" and touched her hair with his hand, which caused the people around her to laugh and applaud, while the girl herself simply — but audibly — sighed. For the rest of the concert she stared straight at Dylan, who by now was a little drunk, although he was performing as well as in the first half. After his last song Victor and I met him just as he got off the stage, and led him to the exit.

He had gotten a standing ovation, and while we were persuading him to do an encore he kept repeating "They don't have to do that," nodding at the audience. He had unfastened the leather shoulder strap of his guitar, and the pudgy girl in the surplus raincoat rushed up to him, asking for "All I Really Want to Do," fumbling with the leather strap attempting to help him refasten it. He grinned at her, and went back on stage for the encore. Victor sent Bob and John downstairs to guard the entrance to the dressing room, he posted himself by the exit to block the pudgy girl and her companions and detailed me to get Dylan off the stage and through the crowd in the front row. Dylan finished up and, smiling, walked down into the audience and through the exit, Victor and I on either side.

We got him inside just before the crowd. Dylan was happy about the way the concert had gone, poured himself several congratulatory cups of wine and began to wonder about getting out of the building through the crowd and into the car which was waiting outside. He decided finally to wait twenty minutes or so, then make a break for it. At the outside door, Bob, wearing a pair of dark leather gloves which he kept rubbing together and up and down his thighs, was talking to a tall blonde man who kept repeating "Listen, Bobby invited me afterwards to . . ." He bent down and began to whisper in Bob's ear. Bob listened for a moment and pushed the man back.

"Listen, man, I don't want to hear about it. Go away."

"But, Bobby . . ."

"Listen, just go away, man. I don't want to talk about it. I don't want to hear about it. Just go away." He turned his attention to the crowd which now must have been a hundred strong.

Victor meantime was packing the remainder of Dylan's clothes and equipment, and sticking the one surviving bottle of wine into his pocket. He looked tired; Dylan looked exhausted and drunk. "O.K.," Dylan almost sighed, "and the way." We walked out of the classroom and towards the

main door. When the crowd outside saw Dylan coming, many of them came forward to press their faces against the glass. As soon as I opened the door, Dylan stepped out and they all pressed forward.

"Bobby!"

"Hiya, Bobby!"

"Hey Bobby!"

"Hiya, Mr. Dylan."

"Hello, kid," Dylan said to a girl who was squirming against the door, "long time no see." In reply, she giggled and coughed. Walking through the crowd Dylan waved and shook a few hands. Another girl followed him all the way to the car. "I'm Billie Dylan's roommate from State," she announced. "Bob, you remember." Dylan said that he didn't remember. "Billie Dylan. From," the girl said, almost following him into the car. "Oh yeah," Dylan said, not very convincingly. "how is she?" "Great," the girl replied. "she says to tell you hello." "Fantastic," Dylan said. He slammed the door and we began to pull away. "Hey, Bobby, wait a minute," someone said, running frantically along side the car. "wait a minute." Bob looked around, rubbing his black leather gloves together. It was the blonde man whom he had passed away a little earlier at the door. "Keep goin'," he said, "Keep drivin'."

\* \* \*

The morning was cold. In the frost and dust covering Bank's car, which had been parked outside Dylan's improvised dressing room, the night before, we could still see outlines of little inscriptions written by some of the girls all over the hood, roof and windows: "Bobby," "Bobby," "Bobby Dylan," "Dylan," "Dylan," "Bobby Dylan." No one spoke much during the trip to the airport. Victor looked still asleep, and Dylan a little fuzzy. About ten miles out of Mt. Vernon he folded his arms across his chest and, sinking down as much as he could in the Volkswagen, leaned his head back over the top of the seat and closed his eyes. All of a sudden, asleep, in that early morning, he looked very young.

Victor checked his baggage at the airport and we went for something to eat. Dylan, who looked a little more refreshed, spoke easily and with humor about his upcoming concerts. "Tomorrow we're goin' to Princeton, and Sunday to Bangor, Maine. Man, I don't know what's in Bangor, Maine. It's not a school or anything." I told him I didn't think the Chamber of Commerce had booked him, and he threw back his head and laughed for a long time. "Yeah, the Chamber of Commerce — waw!" For the first time since we had met him the day before he seemed completely at ease. "I'm gonna do these con-

certs out on the Coast, and Joanie's gonna be with me. Pretty soon we're gonna get billed together." He smiled that friendly vulnerable smile of his, but this time without a trace of nervousness. "I'm gonna be out there for a while."

The flight to New York was announced, and Banks and I walked them to the gate. The businessmen were staring again. When one of them turned to his companion nudging him and pointing at us, Dylan looked over his shoulder and waved. "It's alright man," he said, "I make more money than you do."

Banks thanked them both, and apologized for any embarrassing incidents that might have happened the previous evening. "That's O.K. man," Dylan replied, "waw'n nothin'."

"Look, Victor said, "we'll see you again, huh? If there's a concert somewhere, come back and see us."

We said we would if we could get past the crowds we hadn't thought would be around.

"Well, so long," Dylan said. "And thanks."

Banks and I watched them get on the plane. On their way, they passed two T.W.A. groundcrewmembers wearing coveralls and white crashhelmets who turned and stared. One of them came up to us. "Hey, wasn't that that folksinger?"

We said that it was.

"Which one? The short one?"

Banks nodded.

"What's his name?" he asked.

"Bob Dylan," I said.

"Hey," he said, turning to his friend. "That was Bob Dylan."



Session info created 17 January 2019.

753 **McCarter Theatre  
Princeton, New Jersey  
7 November 1964**

Bob Dylan (guitar, vocal, harmonica)

*Note*

There is no available recording or complete set-list from this concert.

*Reference*

ISIS Magazine #120. April-May 2005

*Source*

**Bob Dylan: Known & Rumoured Appearances.**  
(Not in general circulation).

A vintage poster for Bob Dylan's performance at the McCarter Theatre. The text reads: "He's back—and we've got him again! **IN PERSON!** The Inimitable **BOB DYLAN** - AT McCARTER **SAT. NOV. 7 - 8 P.M.** (Harvard game weekend) Remaining tickets now on sale! Prices: \$3.50, 3.00 and 2.50. Phone Orders Accepted 921-8700 (No mail orders, please)"

Session info created 17 January 2019.

**754**      **Memorial Gymnasium  
Maine University  
Orono, Maine  
8 November 1964**

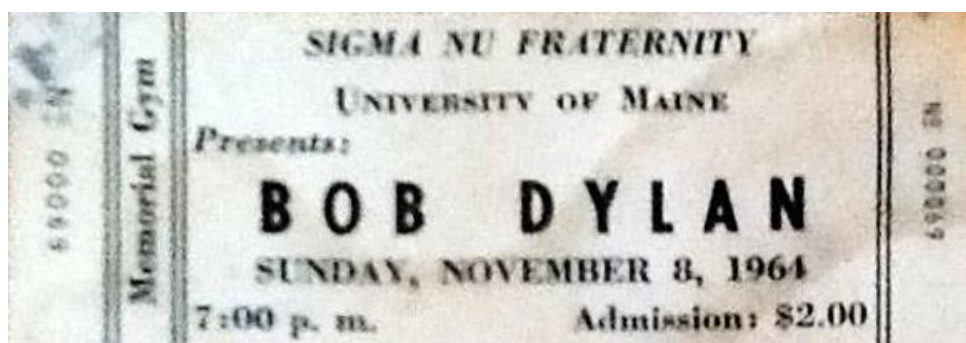
Bob Dylan (guitar, vocal, harmonica)

*Note*

There is no available recording or complete set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



Session info created 17 January 2019.



755

**Massey Hall  
Toronto, Ontario, Canada  
13 November 1964**

1. *The Times They Are A-Changin'*
2. *The Lonesome Death Of Hattie Carroll*
3. *Talking World War III Blues*
4. *It's Alright, Ma (I'm Only Bleeding)*
5. *With God On Our Side*
6. *Gates Of Eden*
7. *Don't Think Twice, It's All Right*
8. *If You Gotta Go, Go Now*
9. *To Ramona*
10. *All I Really Want To Do*

Bob Dylan (guitar, vocal, harmonica)

**Note**

There is no available recording or complete set-list from this concert.

**Reference**

**Brady J. Leyser: Live in Canada, A Concert History**

**Anthony Ferry: The Toronto Star 14th. November.**

**Marvin Schiff: The Globe & Mail 14th. November.**

**Barrie Hale: The Toronto Telegram 14th. November.**

**Source**

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).

Session info created 17 January 2019.

756

**Woolsey Hall  
Yale University  
New Haven, Connecticut  
14 November 1964**

Indian Neck Folk Festival

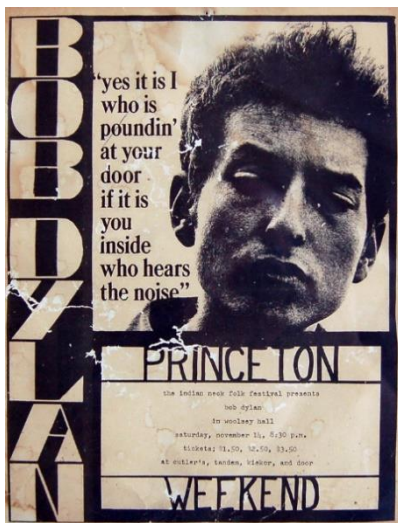
Bob Dylan (guitar, vocal, harmonica)

**Note**

There is no available recording or complete set-list from this concert.

**Source**

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



### **Bob Dylan Shows Maturity In Program Of His Folk Music**

Bob Dylan gave an engrossing program of his songs at Philharmonic Hall Saturday night. This was the third major performance here in the last year and one-half by the writer and folk musician. An audience that overflowed onto stage seats greeted him reverently.

Reversing the procedure of other concerts, Mr. Dylan's unannounced guest was Joan Baez, who sang several songs with him.

There was another pleasing reversal for Mr. Dylan. The 23-year-old singer-guitarist-harmonica player showed conscious improvement in control of himself and his material, a concentration on communicating, and a generally increasing maturity as a performer. Although there were many false starts, and a lot of informal self-burlesquing, Mr. Dylan is a personality who makes his own rules. No one would expect otherwise of him.

Vocally, Mr. Dylan made the best of his small voice. His diction was clear and his singing was frequently moving and evocating.

The program included several of the songs on which his reputation has been built: "Times They Are A-Changin'," "Talking John Birch Society Blues," "A Hard Rain's A-Gonna Fall," "The Lonesome Death of Hattie Carroll," "Who Killed Davy Moore?," "Bob Dylan's Dream," and "Don't Think Twice, It's All Right." In well-rehearsed, proportionate ensembles with Miss Baez, he sang his "With God On Our Side," and "It Ain't Me, Babe."

Mr. Dylan's new material was on a very high level, making often overwhelming impressions. "If You Got To Go, Go," was a droll, infectious song of seduction. "Mr. Tambourine Man" was an introspective, symbolist piece that moved in and out of this listener's comprehension, but still conveyed a strong mood.

"Gates of the Eden," satirically introduced as "a sacrilegious lullaby in D minor" actually explored bold new poetic-philosophic frontiers.

Perhaps the most important of his new songs was "It's All Right, Ma." Played out against dramatic modal guitar figures, the song is a coruscating inquiry into the nature of personal freedom, the dread of tyrannical authority, the horrors of war, the demonic visions of a sensitive modern musical poet.

After a half year of detours, Mr. Dylan seems to have returned his enormous musical and literary gifts to a forward course. His developing control of those gifts and his ability to shape a meaningful program added up to a frequently spell-binding evening by the brilliant singing poet laureate of young America.

ROBERT SHELTON

*New York Times, Nov. 2, 1964*

# **Bob Dylan**

Nov. 14, 8:30 p.m., Woolsey Hall

*tickets at*

***Tandem, Cutler's KieKor, & door***

***\$1.50, \$2.50, \$3.50***

## **Tomorrow Night**

A Discordant Dylan

'I DON'T WANT TO KNOW ANYTHING'

Folksinger Bob Dylan appeared at Woolsey Hall Saturday night. The following is a backstage interview with the unkempt prophet of a new generation.

by John Rothchild

Bob Dylan said it was all a big joke. Just looking at his clothes, it was easy to see what he was talking about.

Bright dress cuff links glittered ironically from the sleeves of his faded blue work shirt. He wore scuffed black boots, his hair was unkempt, and sideburns grew wild down his face.

His appearance on the stage was the second joke. The small folksinger looked like a cockroach feeling its way across the Woolsey Hall floor. And the glittering facade of the Woolsey organ punctuated the very ironies Dylan sang about.

His message was the biggest joke of all. Many in the capacity crowd came to find inspiration in the songs of a real man who likes motorcycles and couches and rejects everything else, including gold paint. But according to Dylan, he offers no meanings.

"It's all a joke," he said. "I'm not attached to anything. I can't even talk to you, because all our definitions of words are different."

Dylan's philosophy can be expressed in one word: Dylan.

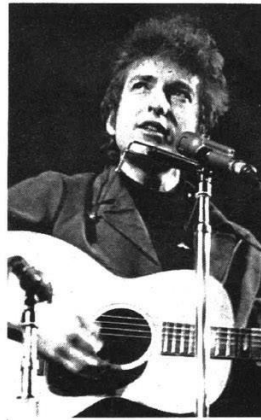
Values, standards, and even things are just self-made traps in a world that has become entrapped. "I just am," he said. "That's all I know. I don't want to know anything."

**Hung-Up And Cool**

As the interview progressed, the previous ironies of the stage seemed less apparent. Dylan seemed more in his element in the little windowless backstage dressing room, occupied only by he and his manager, also wearing the blue-jean uniform of the Hung-Up and the Cool.

Dylan didn't talk of the past, except to correct the myth that he took his name from Dylan Thomas. "I got it from my step-father, whose name was Dillon," he said.

As he spoke of the future,



**SINGER DYLAN**

*'I Just Am'*

(Photo by Alberto Lau)

he leaned forward on a small wooden chair, and his volatile eyes seemed to ignite the room. "What if . . . what if. What if everybody was a coward, then nobody would do a lot of things."

He rejected meanings as strongly as he cast away the importance of the future.

"What does anything mean?"

What does 'free' mean? I can't describe that in conversation."

**Weightlessness**

In fact, the 23-year-old writer and singer rejected almost everything as meaningless to his life — everything except wine. When asked about money, he said, "I don't have any feeling about any of those things. I'm not gonna put all those weights on myself."

He was equally unaffected by his image. He shrugged off the Civil Rights people, the hung-up people, and the dissatisfied people who look to Dylan as the spokesman of a new generation, and a new life.

"It doesn't bother me to have people define me. If it can make somebody happy I don't care. There are worse things possible."

Dylan claims he can do anything he wants. He remarked that he wasn't tied down to books, study or classes. Yet when he turned to his manager and said "I want some wine, man," his manager said "There's no time to buy wine. Besides, this is Woolsey Hall. You can have coffee."

(Continued on Page 3)

## Dylan . . .

(Continued from Page 1)

Dylan took the coffee. When he was finished, the man without meanings grabbed his unadorned guitar, picked up the harmonica "with the least spit on it," clumsily walked out onto the stage.

He was unprofessional and jerky as he switched from one microphone to another, but it was this lack of professionalism that made Dylan real. His individuality clashed with and nullified all the gilt and marble and extravagance that covered the walls behind him.

Dylan claims that he can't convey meanings. But the experience of his songs shouted out their meanings to the thunderous applause and the deep-quiet concentration of his audience.

He explained his resistance to meddling with personalities later. "Some people try to cure everything. But like a cold, its just catching. Everybody else gets sick, too. Me, I'm not going to put anybody in prison. I like everybody."

The ice was begging to crack, and Dylan seemed to begin forgetting his dislike of the "college student who trails me with a microphone and a tape machine." He started to get impatient.

Then, his tall Dylanesque manager came in. He told Dylan the time was up.

And with that, the boy that many men have called the greatest folk composer of our century extended a limp hand and walked out.

Cockroach

**Cranium Bath**

by Mike Winger

Bob Dylan.

Well, Bob Dylan.

What is left for one to say? For, after all, Bob Dylan *is*, as he has remarked in one of those remarkable insights for which we have come to know and respect him. And our minds, at first staggered by the rare subtlety of this observation, at last must come to grips with the colossal truth of the matter. Bob Dylan *is*. There is no way of getting around that. More, we feel instinctively, would be superfluous.

But in a rare insight of my own, which occurred to me while meditating upon Truth a few evenings ago, I have made the decision that we would be doing the existentialism of Dylan a grave disservice to let the matter rest there. There is something else we ought to say about Bob Dylan. I am not thinking of the fact that he was named for his uncle Dillon I am thinking of the fact that Bob Dylan is a cockroach.

Not many people know that Bob Dylan is a cockroach. It may be indicative of the moral decline of our nation that so few people know that Bob Dylan is a cockroach. This little-known discovery was only recently brought to my attention by John Rothchild, an emissary of this institution, who commented upon the cockroachness of Dylan in a recent article.

Ike and Freud

The significance of this, I will confess, at first escaped me. Many great men have been insects. Dwight Eisenhower was for many years a beetle (although several well-intentioned psychoanalysts have referred to him as a father image). Despite the fact that Sigmund Freud was not, as is commonly supposed, a bed bug, he was a boll weevil. (Not many psychoanalysts analyze Sigmund Freud's image.) I myself have been a wasp from time to time.

What distinguishes these individuals from Dylan, however, is this: *none of them ARE*. Freud is not. Ike, while I like him, is not. Although I have sometimes thought that I am, I will readily agree that I am likely to be prejudiced in my own case.

Of Dylan, however, we may assert two things: (1) he is; (2) he is a cockroach. In the resolution of this paradox lies, I am convinced, the answer to the riddle of Modern Man. (I will own at once that this intuition did not arise in me spontaneously, but upon my third re-reading of the Kinsey Report (see chapter 11, table 3). It is my opinion that the Kinsey Report is one of the great documents of modern society. I have long suspected that Dr. Kinsey, as well as Bob Dylan, *is*, but that is another matter, which I hope to consider at a later date. The doctor himself is a bit ambiguous on the subject. I do not think that Dr. Kinsey is a cockroach.

To return to Dylan and the dichotomy of his two essential attributes: by a clever semantic analysis of the above propositions I have deduced that Bob Dylan represents in fact a microcosm of the current nuclear arms race. This confirms the thesis that hydrogen bombs are actually huge insect eggs which have become slightly rotten and liable to spontaneous combustion. The implications for all of us are momentous, but I shall not go into them.

As I have mused upon Dylan, it has struck me that there is in his am-ness a factor unique in our civilization. It is true that Descartes, a well-known dime novelist of the seventeenth century, also was, but his am-ness was complicated by its dependence upon the fact that Descartes also thought. Many of us suspect that the am-ness of Dylan is more elemental.

So Real

For, did anyone ever say of Descartes, as Paul Jackson, a cowboy singer and painter, has said of Dylan, "He's so goddam real it's unbelievable"? I think not. To be aware of one's existence is one thing. To be able to inspire in others a belief in one's existence is the mark of greatness. It is the measure of Bob Dylan.

The beauty of Dylan is his simplicity, his unadorned truth. Think to yourself, "I picture someone's existence is the mark of greatness. It is the There you have Bob Dylan. It does not matter that he was named for his uncle Dillon. It does not matter that Joan Baez admires him. It does not matter that he cannot spell. It does not matter that Luci Baines thinks he's cute. Dylan is.

"Once in a while I feel I got to ramble," he has written on the back of one of his recent albums.

The rumble of those rambles will echo down posterity.

757

**Orpheum Theatre  
Madison, Wisconsin  
19 November 1964**

1. *Talking John Birch Paranoid Blues*
2. *Gates Of Eden*
3. *Don't Think Twice, It's All Right*
4. *It's Alright, Ma (I'm Only Bleeding)*
5. *Mr. Tambourine Man*
6. *A Hard Rain's A-Gonna Fall*
7. *Talking World War III Blues*
8. *With God On Our Side*

Bob Dylan (guitar, vocal, harmonica)

**Note**

There is no available recording or complete set-list from this concert.

**Source**

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).

Session info created 20 January 2019.

# Bob Dylan Songs Don't Entertain

BY JOE HARRAND  
(Of The Capital Times Staff)

The world is a lousy, rotten place, folk singer Bob Dylan kept reminding us in an appearance billed as Dylan "in concert" Thursday night at the Orpheum.

An audience consisting mostly of University of Wisconsin students found gems of social significance in every word and seemed to love it.

"More, more," they cried, at the end of the program.

\* \* \*

This reviewer was unaware of Dylan's importance and mistook his whining and mumbling for poor entertainment until someone pointed out we were witnessing social commentary at its greatest.

I was going to pass this along to some other non-collegians seated next to me, but they left during intermission.

Fortunately, I had always enjoyed good satire, and felt confident I would be able to recognize it immediately.

Ah. There it was. Something funny about the John Birch Society. And there's a biting attack on a dog-eat-dog world inhabited

Also "Ulanova, Her Life and Art."

ORPHEUM — Paul Newman, Claire Bloom, and Laurence

by selfish people.

\* \* \*

It got tougher after that, though. A song about how we done dirt to the Indians and did other foul things while pretending to be religious almost got by me.

I had been aware of some of these injustices for years, and when this new angry young man raised his voice to protest, I could sympathize with him.

"More, more!" I cried, in unison with a bearded fellow sitting next to me.

## CLUB 18

BALLROOM

St. Horeb

Sat., Nov. 21

SILVER WEDDING

### Anniversary Dance

in honor of Mr. and Mrs.  
Gilman Dauck, Middleton

MUSIC BY

**RUSS WILSON**

WEDDING DANCE

DATES AVAILABLE

Fridays — All The  
FISH You Can Eat **90c**

SUNDAYS

Chicken Dinner  
Family Style — After 5 p.m.

**\$1.50**



# Bobby Dylan: A Cry of Pain

By JOHN GRUBER  
Managing Editor

There is both the boy and the man in Bob Dylan, who performed at the Orpheum Theatre Thursday night.

**THERE IS THE** boy who sheepishly grins when one line in a particular song is funny, or catches the audience's fancy; there is the man whose words describe so much of the suffering of the world, a world which has committed so many sins and which will continue to perpetrate further evil.

When Dylan is the man, his raucous voice pulls the audience into his world, and despite attempts to reject it you find yourself swept up in a power which is almost indescribable. His guitar chords leap to the furthest confines of the theater, and the grim tone of his mouth harmonica breaks down any unwillingness you may have to face the reality that he portrays.

But Dylan has "matured" since he caught the attention of the nation three years ago; even his

voice sometimes approaches a gentleness and mellowness which soothes minds immersed in a world which they never made but for which they are somehow responsible.

**THURSDAY** night, "Hey Mr. Tambourine Man" was such an occasion, and there was a gentle wistfulness and desire to get away which came across in a truly beautiful fashion.

In dramatic contrast, however, was the song "The Gates of Eden," which told of a world so horrible and depressing that the mind didn't know exactly how to react to what was being said.

Dylan is perhaps best at the "talking blues" type of folk song, and one such outstanding number was "The John Birch Society Talking Blues." The singer has a dryness which—though often overlooked in the reaction to his anger—puts his subject matter into clearer perspective.

**THERE HAVE** been many arguments as to the sincerity of Bob Dylan; and the fact that he seems  
(continued on page 11)

(continued from page 1)  
to take no interest in the applause of the audience is a facet of his character which is bound to provoke discussion, no matter your point of view.

It should be said, however, that this is a fact, as is Dylan's straight-forward singing approach. There is no byplay or dialogue with the audience, because Dylan doesn't have time for these things.

He is a very serious young man, convinced that there is fundamental evil in society, and determined to articulate his opposition to that evil in music and voice. This he succeeds in doing in a way which draws you to him, and which makes you aware of just what is wrong.

It almost seems that after Dylan has sung, nobody can say it any better or differently. His is the voice of conscience, and we can only ask ourselves if we feel the same way.

# 'Folk Poet' Scores When Anger's Lost

By ROBERT A. DAVIS  
(State Journal Staff Writer)

Bob Dylan, 23-year-old native Minnesotan, who is billed as the "Folk Poet of our Time," Thursday night tried out his brand of poetry set to music to a less-than-capacity crowd at the Orpheum and batted approximately .500.

Dylan, who has risen in folk circles to be known as the new Woody Guthrie, once said, "Anything I can sing, I call a song. Anything I can't sing, I call a poem."

With a vocal style resembling an 80-year-old man with a nasal condition, Dylan still does the near-impossible when he belts out his self-written tirades against the ills of the world.

He comes across sincere, but never really succeeds in sincerely coming across.

Only when he throws aside his "angry young" poetry and slips

## Ballet Company Auditions Sunday

They will hold auditions at 11 a.m. at 720 E. Gorham st., for advanced students. Applicants from Appleton, Kenosha, Racine, and other areas have been invited to send out applications. Ballet students not already

into the comfort of a simple melody and clever lyrics can he capture an audience to the fullest extent, and this he did several times Thursday night.

With the exception of his "Talking John Birch Paranoid Blues," and a few other clever songs, Dylan used the first half of his abbreviated concert to strike out at various aspects of contemporary society.

His targets ranged from nuclear war to Madison ave. types. While the initial impact is impressive, Dylan eventually illustrates his talent for overstating the obvious with glittering gems of words.

But Dylan is talented. In the second half, when he fell back into the familiarity of songs his audience recognized from the first whine of his bluesy harmonica and twang of his driving guitar, he was the Bob Dylan the audience came to see.

"Talking World War III," his comical anti-nuclear war song concerning an afternoon in the life

His targets ranged from nuclear war to Madison ave. types. While the initial impact is impressive, Dylan eventually illustrates his talent for overstating the obvious with glittering gems of words.

But Dylan is talented. In the second half, when he fell back into the familiarity of songs his audience recognized from the first whine of his bluesy harmonica and twang of his driving guitar, he was the Bob Dylan the audience came to see.

"Talking World War III," his comical anti-nuclear war song concerning an afternoon in the life of a survivor, drew prolonged applause. To the delight of the crowd, Dylan played around with the familiar lyrics, changing them to suit recent changes.

His harmonica virtuosity was never better displayed than when he slid into "Don't Think Twice, It's All Right," a song picked up by more commercial folk groups, but never sung by anyone with more joy and energy than Dylan, the composer.

Whether cataloging the woes of the world in "That's All Right, Ma, It's Life And Life Only," or shouting out "It's A Hard Rain A'Gonna Fall," which is loaded with enough symbolism for 10 novels, Dylan is a man with a purpose.

In no song, however, does he present a solution.

**758**      **Orchestra Hall**  
**Chicago, Illinois**  
**20 November 1964**

Bob Dylan (guitar, vocal, harmonica)

**Note**

There is no available recording or set-list from this concert.

**Source**

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



Session info created 20 January 2019.

759

**Oriental Theater  
Milwaukee, Wisconsin  
21 November 1964**

1. *The Times They Are A-Changin'*
2. *Talking John Birch Paranoid Blues*

Bob Dylan (guitar, vocal, harmonica).

*Notes*

Only two songs were performed. Dylan left the stage after the sound system broke down. There is no available recording from this concert.

*References*

**ISIS Magazine #108.** April-May 2003.

**ISIS Magazine #157.** July-August 2011.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).





Session info created 20 January 2019.

760

**Civic Auditorium  
San José, California  
25 November 1964**

1. *The Times They Are A-Changin'*
2. *Talking John Birch Paranoid Blues*
3. *To Ramona*
4. *Gates Of Eden*
5. *If You Gotta Go, Go Now*
6. *It's Alright, Ma (I'm Only Bleeding)*
7. *Mr. Tambourine Man*
8. *A Hard Rain's A-Gonna Fall*
  
9. *Talking World War III Blues*
10. *Don't Think Twice, It's All Right*

Bob Dylan (guitar, harmonica and vocal).

Released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 9**, 8 December 2014.

***Reference***

**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964**. Review by Derek Barker. Isis # 178 pp 44-47.

***Note***

Incomplete mono audience recording, 55 minutes.

Session info updated 20 January 2019.

*In Person...* ★

**BOB DYLAN**

★



★ FOLK MUSIC CONCERT ★

---

**WED. Eve., NOV. 25, 1964**  
 AT 8:30 P.M.

**SAN JOSE CIVIC AUDITORIUM**

TICKETS \$4.50 - \$4.00 - \$3.50 - \$2.50

On Sale at WENDELL WATKINS Box Office in Sherman Clay, 89 So. First St.,  
 San Jose - CY 3-8332

## Dylan Concert Slated

Bob Dylan, the young singer-composer who has emerged as the ideological leader for the folksong faction, will take over the stage of the San Jose Civic Auditorium when he gives a concert on November 25 at 8:30 p.m.

The young man with a guitar and the explosive, haunting style of singing is the most unusual new talent in American folk music. A strong influence on Bob Dylan was comedian Charlie Chaplin. After seeing many Chaplin films, Dylan found himself beginning to pick up some of the gestures of the classic tramp of silent films. Now as he appears on the stage in a humorous number, you can see Dylan nervously tapping his hat, adjusting it, using it as a prop, almost leaning on it, as the Chaplin tramp did before him.

Tickets for the Bob Dylan concert are on sale at Wendell Watkins Box Office, located in Sherman Clay, 89 South First Street, San Jose 10:30 to 5:30 daily except Saturday and Sunday. Mail orders are accepted when accompanied by a self-addressed stamped envelope.

IN PERSON

# BOB DYLAN

FOLK MUSIC CONCERT

WEDNESDAY EVENING, NOVEMBER 25 at 8:30  
SAN JOSE CIVIC AUDITORIUM

Tickets Now on Sale at WENDELL WATKINS BOX OFFICE at Sherman Clay, 89 So. First St., San Jose 10:30 to 5:30 except Saturday and Sunday.

\$4.50, \$4.00, \$3.50, \$2.50 — CY 3-6252

With Mail Orders send stamped, self-addressed envelope for return of tickets.

2—Santa Cruz Sentinel      Wednesday, Nov. 4, 1964

## Folk Singer Bob Dylan To Perform In San Jose

Folk singer Bob Dylan will give a single performance at the San Jose Civic auditorium at 8:30 p.m. November 25.

Dylan, who sings and plays in a rough-edged, even raucous, style, is considered a major figure in present day folk music for the intensity of his performance and the "protest" content of the songs he writes. His best-known composition, of course, is "Blowin' in the Wind."

Dylan plays steel string guitar in a style derived from past folk, country and mountain-style performers, and doubles on harmonica for some songs.

The musical affinity of Dylan and Joan Baez has become leg-

end in the past two years. Many of Baez's best-known songs were written by Dylan.

Tickets are on sale at Wendell Watkins boxoffice, at Sherman Clay, 89 South First street, San Jose.

Session info created 20 January 2019.



770

**Masonic Memorial Auditorium  
San Francisco, California  
27 November 1964**

1. *Gates Of Eden*
2. *If You Gotta Go, Go Now*
3. *It's Alright, Ma (I'm Only Bleeding)*
4. *Talking World War III Blues*
5. *Don't Think Twice, It's All Right*
6. *Mama, You Been On My Mind*

Bob Dylan (guitar, harmonica and vocal).  
6 Joan Baez (guitar and vocal).

**Official release**

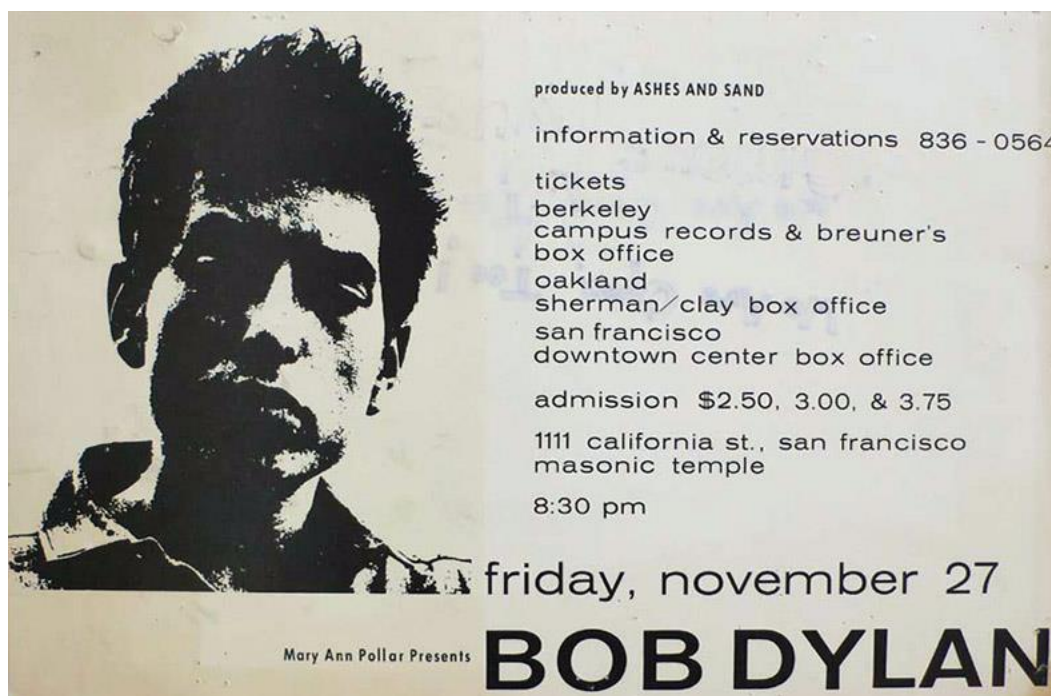
Released on **50<sup>th</sup> ANNIVERSARY COLLECTION (1964), LP 8, side P**, 8 December 2014.

**Reference**

**BOB DYLAN 50<sup>th</sup> ANNIVERSARY COLLECTION 1964**. Review by Derek Barker. Isis # 178 pp 44-47.

**Note**

Incomplete mono audience recording, 30 minutes.



Session info updated 20 January 2019.

775

**Auditorium  
Sacramento, California  
29 November 1964**

Bob Dylan (guitar, vocal, harmonica).

*Notes*

Only two songs were performed. Dylan left the stage after the sound system broke down. There is no available recording or known set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



Photo Richard Simpson.

Session info created 20 January 2019.

**College Gymnasium  
San Mateo, California  
1 December 1964**

1. *The Times They Are A-Changin'*
2. *It Ain't Me, Babe*
3. *Don't Think Twice, It's All Right*
4. *The Lonesome Death Of Hattie Carroll*
5. *It's Alright, Ma (I'm Only Bleeding)*
6. *A Hard Rain's A-Gonna Fall*

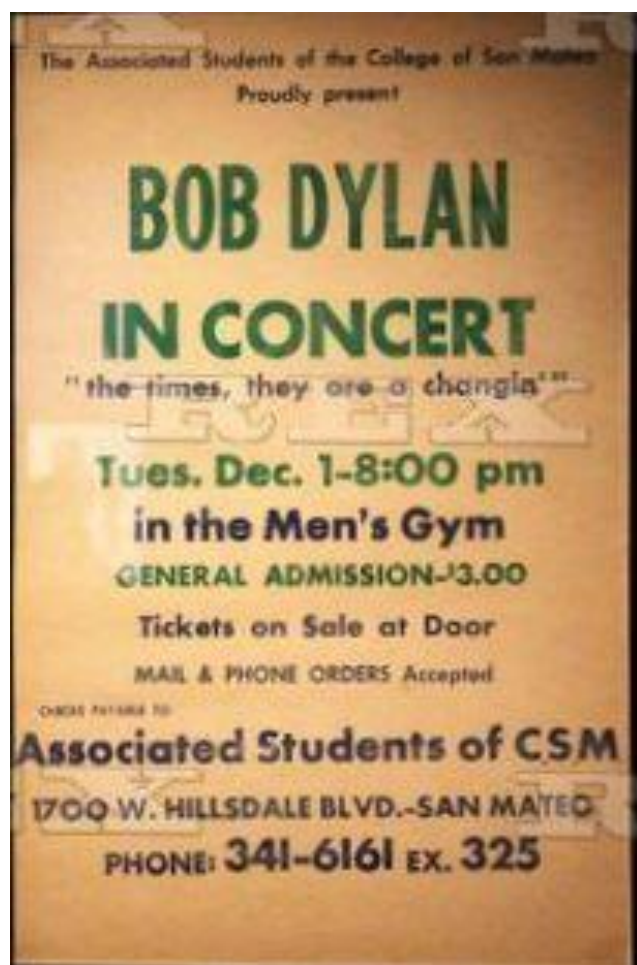
Bob Dylan (guitar, vocal, harmonica).

**Note**

There is no available recording or complete set-list from this concert.

**Source**

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



Session info created 21 January 2019.

**778          Peterson Gymnasium  
San Diego State College  
San Diego, California  
4 December 1964**

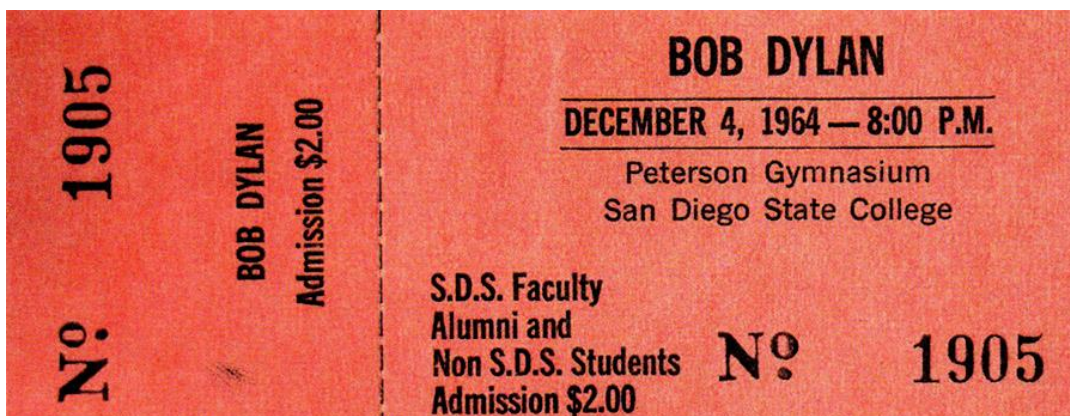
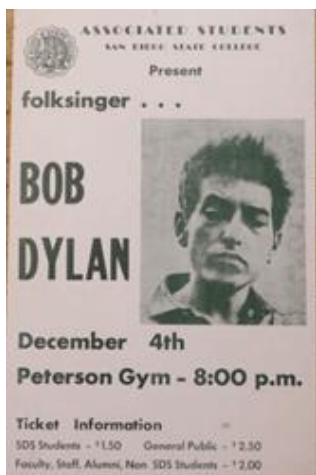
Bob Dylan (guitar, vocal, harmonica).

*Note*

There is no available recording or complete set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).





Dylan in his own world.

## Bob Dylan

Bob Dylan, tops among folksingers and college students, performed in Peterson Gym on Dec. 4. Dylan, 23, is a non-conformist who writes, and sings songs of his own experiences. His social protest ballads were an innovation in folk music which helped him to reach his stardom. In his songs, Dylan stresses contemporary social problems such as the Negro's struggle for civil rights. "Blowin' in the Wind" sung by Peter, Paul, and Mary, is perhaps his best known song for it became a million-dollar seller.

Session info created 21 January 2019.

**780**

**Wilson High School  
Long Beach, California  
5 December 1964**

Bob Blackmar Interview

*Notes*

Includes contributions from Victor Maimudes and Bob Neuwirth.  
Recorded for KCSB-Radio, Santa Barbara but never broadcast.  
Mono recording, 13 minutes.

Session info updated 27 January 2021.

**781 Wilson High School  
Long Beach, California  
5 December 1964**

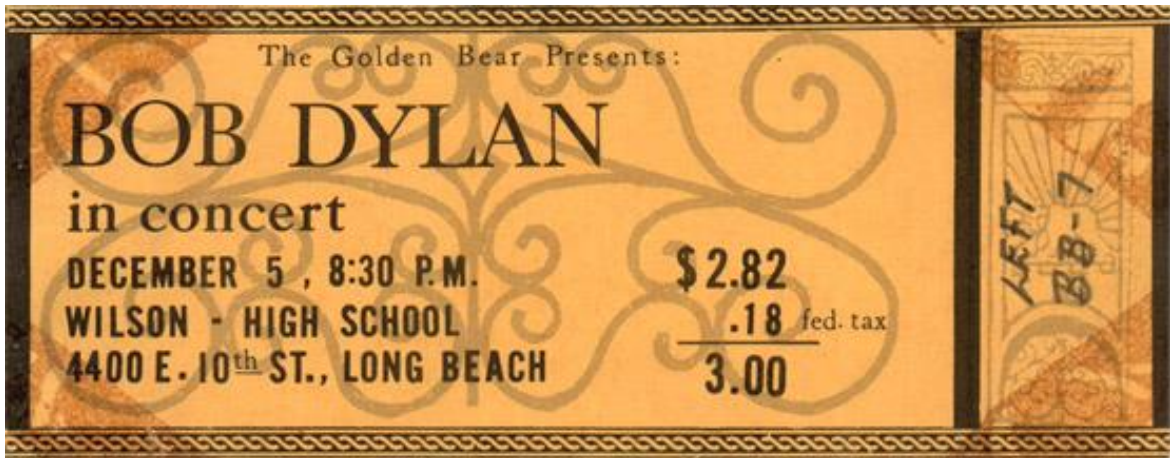
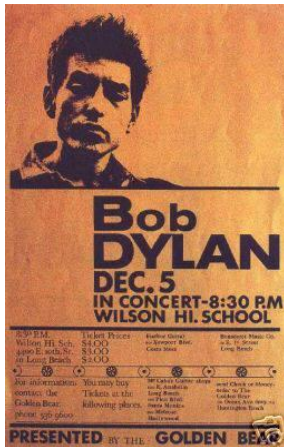
Bob Dylan (guitar, vocal, harmonica).

*Note*

There is no available recording or complete set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



Session info updated 21 January 2019.

782

**Royce Hall Auditorium  
Pasadena, California  
6 December 1964**

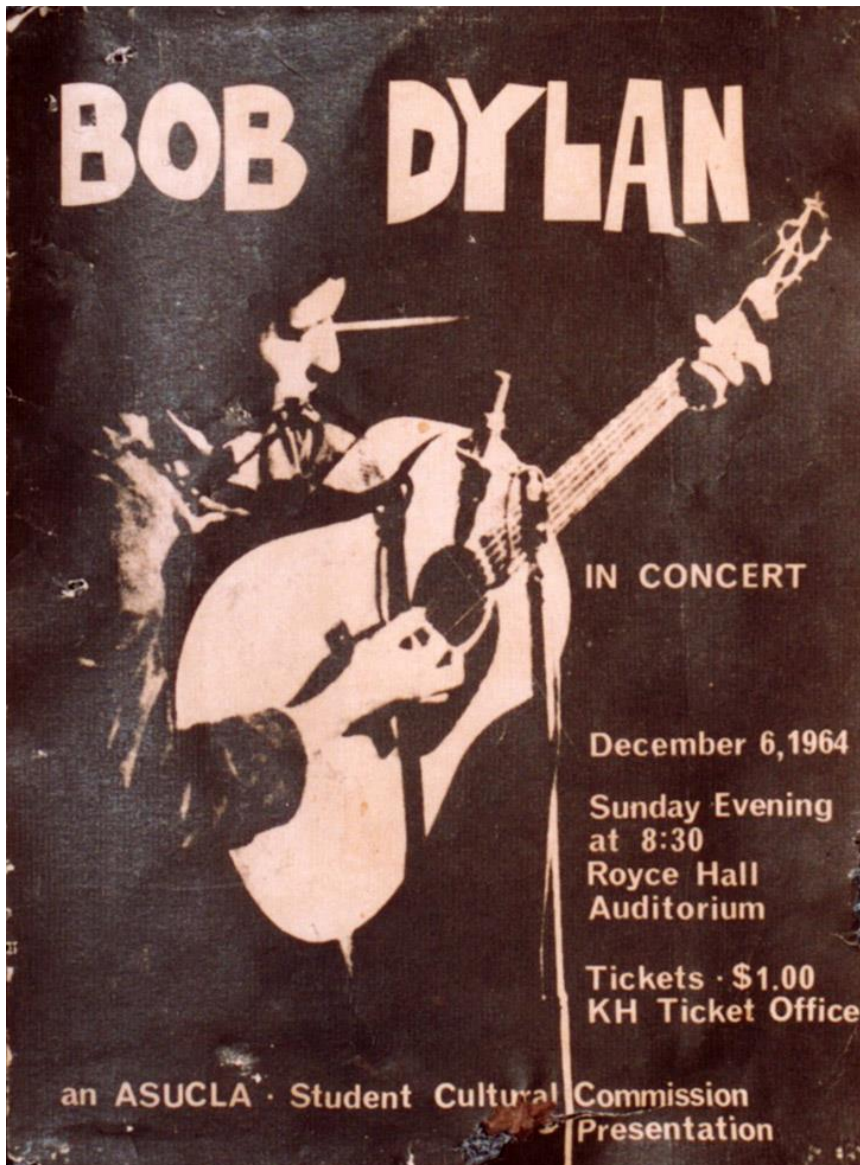
Bob Dylan (guitar, vocal, harmonica).

*Note*

There is no available recording or complete set-list from this concert.

*Source*

**Bob Dylan: Known & Rumoured Appearances.** (Not in general circulation).



Session info updated 21 January 2019.