

STILL ON THE ROAD

1965 CONCERTS, INTERVIEWS & RECORDING SESSIONS

JANUARY

- | | | |
|----|----------------------------|-------------------------------------------------------------------------------------------------------------------|
| 13 | New York City, New York | Studio A, Columbia Recording Studios,
The 1 st Bringing It All Back Home recording session |
| 14 | New York City, New York | Studio A, Columbia Recording Studios,
The 2 nd Bringing It All Back Home recording session |
| 15 | New York City, New York | Studio A, Columbia Recording Studios,
The 3 rd and last Bringing It All Back Home recording session |
| 29 | Springfield, Massachusetts | Municipal Auditorium |

FEBRUARY

- | | | |
|----|---------------------------|--------------------------------------|
| 10 | New Brunswick, New Jersey | The State College, Rutgers Gymnasium |
| 12 | Troy, New York | Troy Armory |
| 17 | New York City, New York | WABC TV Studios, Les Crane Show |

MARCH

- | | | |
|----|--------------------------|---------------------------|
| 19 | Raleigh, North Carolina | Reynolds Coliseum |
| 21 | Ottawa, Ontario, Canada | Capitol Theatre |
| 26 | Los Angeles, California | Ciro's Le Disc, Hollywood |
| 27 | Santa Monica, California | Civic Auditorium |

APRIL

- | | | |
|----|-------------------------------------|--------------------------------------------------------|
| 9 | Vancouver, British Columbia, Canada | Queen Elizabeth Theatre |
| 24 | Seattle, Washington | The Arena |
| 26 | London, England | Arrival Area, London Airport |
| 26 | London, England | Press Conference Room, London Airport, Short interview |
| 27 | London, England | Savoy Hotel |
| 27 | London, England | Savoy Hotel, Interview by Jack DeManio |
| 27 | London, England | Savoy Hotel, press conference |
| 30 | Sheffield, England | The Oval, City Hall, press conference |
| 30 | Sheffield, England | The Oval, City Hall, soundcheck |
| 30 | Sheffield, England | The Oval, City Hall |

MAY

- | | | |
|--------|---------------------|-------------------------------------------------------------|
| 1 | Liverpool, England | Odeon |
| 2 | Leicester, England | De Montfort Hall |
| 2 | Leicester, England | De Montfort Hall |
| 3 or 4 | London England | A Hotel Room, Savoy Hotel |
| 5 | Birmingham, England | Town Hall, backstage before concert |
| 5 | Birmingham, England | Town Hall |
| 6 | Newcastle, England | City Hall |
| 6 | Newcastle, England | A Hotel Room |
| 7 | Manchester, England | Free Trade Hall, soundcheck |
| 7 | Manchester, England | Free Trade Hall |
| 8 | London England | A Hotel Room, Savoy Hotel |
| 8 or 9 | London England | Alley beside Savoy Hotel |
| 8 or 9 | London England | Hyde Park |
| 8 or 9 | London England | Rooftop of Savoy Hotel |
| 9 | London England | A Restaurant, Royal Albert Hall, Interview by Horace Judson |
| 9 | London England | Royal Albert Hall, backstage |
| 9 | London England | Royal Albert Hall, soundcheck |
| 9 | London England | Royal Albert Hall |
| 10 | London England | Royal Albert Hall, backstage |

10	London England	Royal Albert Hall
12	London England	Levy's Recording Studio
21	New York City, New York	Studio A, Columbia Recording Studios, overdub session

JUNE

1	London England	BBC Studios
15	New York City, New York	Studio A, Columbia Recording Studios, The 1 st Highway 61 Revisited recording session
16	New York City, New York	Studio A, Columbia Recording Studios, The 2 nd Highway 61 Revisited recording session

JULY

24	Newport, Rhode Island	Festival Field, Newport Folk Festival. Contemporary Songs Workshop
25	Newport, Rhode Island	Festival Field, Newport Folk Festival, soundcheck
25	Newport, Rhode Island	Festival Field, Newport Folk Festival
29	New York City, New York	Studio A, Columbia Recording Studios, The 3 rd Highway 61 Revisited recording session
30	New York City, New York	Studio A, Columbia Recording Studios, The 4 th Highway 61 Revisited recording session

AUGUST

2	New York City, New York	Studio A, Columbia Recording Studios, The 5 th Highway 61 Revisited recording session
3	New York City, New York	Studio A, Columbia Recording Studios, Highway 61 Revisited overdub recording session
4	New York City, New York	Studio A, Columbia Recording Studios, The 6 th and last Highway 61 Revisited recording session
28	New York City, New York	Forest Hills Tennis Stadium

SEPTEMBER

3	Los Angeles, California Woodstock, New York	Hollywood Bowl Unidentified Location, rehearsals
24	Austin, Texas	University of Texas, Austin, press conference
24	Austin, Texas	Municipal Auditorium
25	Dallas, Texas	Southern Methodist University Coliseum

OCTOBER

1	New York City, New York	Carnegie Hall
2	Newark, New Jersey	Symphony Hall
5	New York City, New York	Studio A, Columbia Recording Studios, The 1 st Blonde On Blonde recording session
8	Knoxville, Tennessee	Civic Coliseum
9	Atlanta, Georgia	Municipal Auditorium
17	Baltimore, Maryland	Civic Center
22	Providence, Rhode Island	Rhode Island Auditorium
23	Burlington, Vermont	Patrick Gymnasium, University of Vermont
24	Detroit, Michigan	Cobo Hall, interview by Allen Stone
29	Boston, Massachusetts	Back Bay Theater
30	Hartford, Connecticut	Bushnell Memorial Hall
31	Boston, Massachusetts	Loew State Theatre
	New York City, New York	Columbia Office October – November, Nat Hentoff interview for Playboy Magazine

NOVEMBER

5	Minneapolis, Minnesota	Auditorium,
6	Ithaca, New York	Barton Hall, Cornell University
7	Cincinnati, Ohio	Music Hall,
12	Cleveland, Ohio	Music Hall
14	Toronto, Ontario, Canada	Massey Hall
15	Toronto, Ontario, Canada	Massey Hall
19	Columbus, Ohio	Vets Memorial Auditorium
20	Buffalo, New York	Kleinhans Music Hall
21	Syracuse, New York	Onondaga War Memorial Auditorium
26	Chicago, Illinois	Arie Crown Theatre
27	Chicago, Illinois	Arie Crown Theatre
28	Washington, DC	Coliseum
30	New York City, New York	Studio A, Columbia Recording Studios, The 2 nd Blonde On Blonde recording session

DECEMBER

3	San Francisco, California	KQED-TV Studios, San Francisco Press Conference
3	Berkeley, California	Berkeley Community Theatre
10	San Diego, California	Community Concourse Theatre
11	San Francisco, California	Masonic Memorial Temple, backstage
11	San Francisco, California	Masonic Memorial Temple
12	San Jose, California	San Jose Civic Auditorium
16	Los Angeles, California	Columbia Recording Studios, Los Angeles Press Conference
17	Long Beach, California	Long Beach Municipal Auditorium
18	Pasadena, California	Pasadena Civic Auditorium
19	Santa Monica, California	Santa Monica Civic Auditorium

Studio A
Columbia Recording Studios
New York City, New York
13 January 1965

The 1st **Bringing It All Back Home** recording session, produced by Tom Wilson.

1.	<i>Love Minus Zero/No Limit</i>	take 1: breakdown
2.	<i>Love Minus Zero/No Limit</i>	take 2: complete
3.	<i>I'll Keep It With Mine</i>	take 1: Piano demo
4.	<i>It's All Over Now, Baby Blue</i>	take 1: solo acoustic
5.	<i>Bob Dylan's 115th Dream</i>	take 1: fragment
6.	<i>Bob Dylan's 115th Dream</i>	take 2: complete
7.	<i>She Belongs To Me</i>	take 1: complete solo acoustic
8.	<i>Subterranean Homesick Blues</i>	take 1: solo acoustic
9.	<i>Outlaw Blues</i>	take 1: complete solo acoustic
10.	<i>On The Road Again</i>	take 1: complete solo acoustic
11.	<i>Farewell Angelina</i>	take 1: solo acoustic
12.	<i>If You Gotta Go, Go Now</i>	take 1: complete solo acoustic
13.	<i>You Don't Have To Do That</i>	take 1: incomplete solo acoustic
14.	<i>California</i>	take 1: complete solo acoustic
15.	<i>Love Minus Zero/No Limit</i>	take 3 remake: complete acoustic
16.	<i>She Belongs To Me</i>	take 2 remake: complete electric
17.	<i>Outlaw Blues</i>	take 1 remake: false start
18.	<i>Outlaw Blues</i>	take 1 remake: complete

2-4, 8, 12, 13, 18 Bob Dylan (guitar, harmonica, vocal) .

1, 5, 6, 10, 14, Bob Dylan (piano, harmonica, vocal) .

7, 9, 16 Bob Dylan (guitar, vocal) .

1, 2, 15 John Sebastian (bass guitar) .

15, 16, 18 Bruce Langhorne (guitar) .

16 William E. Lee or John Sebastian (bass guitar).

18 Al Gorgoni (guitar) , John Sebastian (harmonica) , Joseph Macho jr (bass guitar).

CO-numbers:

85270 *Love Minus Zero/No Limit*

85271 *I'll Keep It With Mine*

85272 *It's All Over Now, Baby Blue*

85273 *Bob Dylan's 115th Dream*

85274 *She Belongs To Me*

85275 *Subterranean Homesick Blues*

85276 *Sitting On A Barbed-Wire Fence*

85277 *On The Road Again*

85278 *Farewell Angelina*

85279 *If You Gotta Go, Go Now*

85280 *You Don't Have To Do That*

85281 *Outlaw Blues*

Unauthorized Releases

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

3 released on CD and cassette by Pacifica Radio, IZ1156, March 2011.

LP bootleg

Now your mouth cries Wolf. TAKRL.

CD bootlegs

7 Years of Bad Luck. Spank SP102.

Bob Dylan --1965 Revisited (Disc 1). Great Dane / GDR 9419/ 1-14.

Dimestore Medicine. Wild Card/Joker.

Dylan '65 Revisited (acoustic). No label.

The Lonesome Sparrow Sings. Black Nite Crash BNC 003.
Thin Wild Mercury Music. Spank SP-105.

Official releases

- 3 released on **BIOGRAPH, COLUMBIA C5X & C3K 38830**, 28 October 1985.
- 3 released on **SIDE TRACKS, DISC ONE, Columbia 88691924312-46** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.
- 5 (Intro) released on **BRINGING IT ALL BACK HOME, Columbia CL-2328, CS-9128**, 22 March 1965.
- knox5 (Intro) released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO-88697761042**, 18 October 2010.
- 5 (Intro) released in remastered versions on the CD/SACD **BRINGING IT ALL BACK HOME, Columbia 512353-6** as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.
- 5 (Intro) released in remastered versions on **BRINGING IT ALL BACK HOME, Columbia 88691924312-05** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.
- 4, 16 released on **THE BOOTLEG SERIES VOL 7. NO DIRECTION HOME: THE SOUNDTRACK, Columbia Legacy CD 520358 2**, 30 August 2005.
- 8, 11 released on **THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991, VOLUME 2, COLUMBIA 468 086 2**, 26 March 1991.
- 9 released in mp3 format on the download-only three-track single **EXCLUSIVE OUTTAKES FROM NO DIRECTION HOME: THE SOUNDTRACK, Columbia**, 1 November 2005.
- 9 digitally released on the iTunes collection **RARE TRACKS FROM THE VAULTS**, 29 August 2006.
- 14 released on **NCIS The Official TV Soundtrack Vol. 2, CBS Records CBSR029**, 3 November 2009.
- Released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR’S EDITION, Columbia 88875124401D1**, 6 November 2015.
- 2, 3, 6, 7, 8, 11, 13, 14 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D1**, 6 November 2015.
- 1-13, 15, 16, 18 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D1**, 6 November 2015.
- 14 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D1**, 6 November 2015.

References

- Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1).** The Telegraph #52, Summer 1995, pp. 104–107.
- Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994].** St. Martin’s Press December 1995, pp. 33–36.
- Clinton Heylin: Revolution in the Air: The Songs of Bob Dylan 1975-1973,** pp. 223-224.
- The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector’s Edition booklet,** page 60.
- Various: The Cutting Edge Forum.** The Bridge No. 53. Winter 2015, pages 6-78.
- Roger Ford: The Cutting Edge: Sessions from Bringing It All Back Home,** Isis issue 184, pages 42-53.
- Private communications with Gerbrand van der Vooren.

Notes

- 1 breakdown.
- 13 incomplete .
- 17 false start.
- 1, 2 *Dime Store* on recording sheet.
- 3 *Bank Account Blues* on recording sheet.
- 5, 6 *B. Dylan’s Later Dream* on recording sheet.
- 7 *Worse Than Money* on recording sheet.
- 8 *Subterranean Homesick Blues #10* on recording sheet.
- 9 *Barbwire* on recording sheet, corrected on the tape box to *Sitting On A Barbed Wire Fence*. On the copyright card listed as *Outlaw Blues*
- 11 *Alcatraz To The 5th Power* on recording sheet.
- 11 no musicians listed in The Cutting Edge booklet
- 12 *You Gotta Go* on recording sheet.
- 13 *Bending Down on My Stomick Lookin’ West* on recording sheet.
- 13 first circulated as part of the "1992 Compilation tape".
- 14 was used as a Witmark demo and has circulated as *California*. This name is also used in **Bob Dylan: Writings & Drawings** and **Bob Dylan: Lyrics 1962-1985** where it subtitled "early version of Outlaw Blues".
- 17, 18 *Tune X* on recording sheet, corrected to *Key To The Highway* on one tape box and to *Outlaw Blues* on another. This CO number is not listed in the contract cards.
- 17 no musicians listed in The Cutting Edge booklet
- 18 listed in The Cutting Edge booklet, but strange to have a different guitar and bass player only at the end of the session .
- Recorded 7-10 pm.
- Stereo studio recordings, 55 minutes.

Session info updated 9 May 2016.

Studio A
Columbia Recording Studios
New York City, New York
14 January 1965

The 2nd **Bringing It All Back Home** recording session, produced by Tom Wilson.

1.	<i>Love Minus Zero/No Limit</i>	take 1 remake: complete electric
2.	<i>Love Minus Zero/No Limit</i>	take 2 remake:
3.	<i>Love Minus Zero/No Limit</i>	insert
4.	<i>Subterranean Homesick Blues</i>	take 1 remake: complete
5.	<i>Subterranean Homesick Blues</i>	take 2 remake: false start
6.	<i>Subterranean Homesick Blues</i>	take 3 remake:
7.	<i>Outlaw Blues</i>	take 1 remake: false start
8.	<i>Outlaw Blues</i>	take 2 remake: fragment/breakdown
9.	<i>Outlaw Blues</i>	take 3 remake:
10.	<i>She Belongs To Me</i>	take 1 remake: complete
11.	<i>She Belongs To Me</i>	take 2 remake:
12.	<i>Bob Dylan's 115th Dream</i>	take 1: false start
13.	<i>Bob Dylan's 115th Dream</i>	take 2
14.	<i>On The Road Again</i>	take 1: false start
15.	<i>On The Road Again</i>	take 2: complete
16.	<i>On The Road Again</i>	take 3: false start
17.	<i>On The Road Again</i>	take 4: complete

1-3, 7-9 Bob Dylan (vocals, guitar), Al Gorgoni (guitar), Kenneth Rankin (guitar), Bruce Langhorne (guitar), Joseph Macho Jr. (bass), William E. Lee (bass), Bobby Gregg (drums), Paul Griffin (piano).

4-6 Bob Dylan (guitar, harmonica, vocal), John Hammond Jr. (guitar), Bruce Langhorne (guitar), Frank Owens (electric piano), John Boone or John Sebastian (bass), Bobby Gregg (drums),

10, 11 Bob Dylan (guitar, harmonica, vocal), Bruce Langhorne (guitar), William E. Lee (bass), Bobby Gregg (drums).

12, 13 Bob Dylan (guitar, harmonica, vocal), Al Gorgoni (guitar), Kenneth Rankin (guitar), Bruce Langhorne (guitar), Joseph Macho Jr. (bass), Bobby Gregg (drums), Paul Griffin (piano).

14-17 Bob Dylan (piano, vocals), Al Gorgoni (guitar), Kenneth Rankin (guitar), Bruce Langhorne (guitar), Joseph Macho Jr. (bass), William E. Lee (bass), Bobby Gregg (drums), Frank Owens (electric piano).

LP bootleg

Now your mouth cries Wolf. TAKRL.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 1). Great Dane / GDR 9419/ 1-14.

Dimestore Medicine. Wild Card/Joker.

Dylan '65 Revisited (acoustic). No label.

The Lonesome Sparrow Sings. Black Nite Crash BNC 003.

Thin Wild Mercury Music. Spank SP-105.

Official releases

2, 6, 9, 11, 13 released on **BRINGING IT ALL BACK HOME, Columbia CL-2328, CS-9128**, 22 March 1965.

2, 6, 9, 11, 13 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO-88697761042**, 18 October 2010.

2, 6, 9, 11, 13 released in remastered versions on the CD/SACD **BRINGING IT ALL BACK HOME, Columbia 512353-6** as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

2, 6, 9, 11, 13 released in remastered versions on **BRINGING IT ALL BACK HOME, Columbia 88691924312-05** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

2, 6 released on **MASTERPIECES, CBS/SONY 57 AP875-7**, March 1978 in Japan, and later 1978 in Australia and New Zealand.

6 released on single **Columbia 4-43242**, April 1965.

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

6 released on **MASTERPIECES, CBS 462448-2**, (special shortened 2-CD version), 1989 in Australia and New Zealand, and **CBS 462 448-9**.

6 released on **DYLAN ON DYLAN, Westwood One (Radio Station Discs)**, 17 November 1984.
 6 released on **BIOGRAPH, Columbia C5X & C3K 38830**, 28 October 1985.
 6 released in the UK on **THE ESSENTIAL BOB DYLAN, Columbia C2K 85168**, 31 October 2000.
 6 released on 3 CD box set **DYLAN, Columbia 88697114202-D1**, 1 October 2007.
 6 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.
 13 released on single **Columbia 4-43242**, April 1965.
 13 released on **BLUES, Columbia/Legacy 88697009172**, 19 December 2006.
 13 released in Sweden on **THE VERY BEST OF BOB DYLAN, Columbia COL 498540 2**, May 5, 2000.
 13 released on **LOVESICK, Victoria's Secret Exclusive, Sony Music A 72812**, 2004.
 13 released on CD **PURE DYLAN – AN INTIMATE LOOK AT BOB DYLAN, Sony Music 8 86979 88082 5**, 21 October 2011.
 1-9 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D1**, 6 November 2015.
 10-17 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D2**, 6 November 2015.
 17 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D1**, 6 November 2015.
 1, 4, 10, 17 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D1**, 6 November 2015.

CO-numbers:

85270 *Love Minus Zero/No Limit*
 85275 *Subterranean Homesick Blues*
 85282 *Outlaw Blues*
 85283 *She Belongs To Me*
 85284 *Bob Dylan's 115th Dream*
 85285 *On The Road Again*
 85271 *I'll Keep It With Mine*
 85272 *It's All Over Now, Baby Blue*

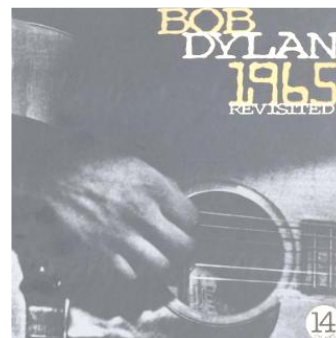
References

Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1). The Telegraph #52, Summer 1995, pp. 108–109.
Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 33–36.
The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, pages 60-61.
Various: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.
Roger Ford: The Cutting Edge: Sessions from Bringing It All Back Home, Isis issue 184, pages 42-53.
 Private communications with Gerbrand van der Vooren.

Notes

3 insert
 5, 7, 12, 13, 15 false starts
 1-11 remakes
 1 (Tune Z) *Dime Store* on recording sheet.
 11, 12 *My Girl* on recording sheet.
 Heylin notes *Mr. Tambourine Man* as a rumoured track from this session.
 Recorded 2:30-6:00 and 7:00-10:00 pm.
 Studio recordings, 37 minutes.

Session info updated 9 May 2016.



Studio A
Columbia Recording Studios
New York City, New York
15 January 1965

The 3rd and last **Bringing It All Back Home** recording session, produced by Tom Wilson.

- | | | |
|-----|---------------------------------------------|----------------------------------|
| 1. | <i>Maggie's Farm</i> | take 1 |
| 2. | <i>On The Road Again</i> | take 1 remake: electric complete |
| 3. | <i>On The Road Again</i> | take 2 remake: false start |
| 4. | <i>On The Road Again</i> | take 3 remake: false start |
| 5. | <i>On The Road Again</i> | take 4 remake: false start |
| 6. | <i>On The Road Again</i> | take 5 remake: false start |
| 7. | <i>On The Road Again</i> | take 6 remake: complete |
| 8. | <i>On The Road Again</i> | take 7 remake: electric complete |
| 9. | <i>On The Road Again</i> | take 8 remake: false start |
| 10. | <i>On The Road Again</i> | take 9 remake: false start |
| 11. | <i>On The Road Again</i> | take 11 remake: false start |
| 12. | <i>On The Road Again</i> | take 12 remake: false start |
| 13. | <i>On The Road Again</i> | take 13 remake: |
| 14. | <i>It's Alright, Ma (I'm Only Bleeding)</i> | take 1: false start |
| 15. | <i>It's Alright, Ma (I'm Only Bleeding)</i> | take 2 |
| 16. | <i>Gates Of Eden</i> | take 1 |
| 17. | <i>Mr. Tambourine Man</i> | take 1: false start |
| 18. | <i>Mr. Tambourine Man</i> | take 2: false start |
| 19. | <i>Mr. Tambourine Man</i> | take 3: with band, breakdown |
| 20. | <i>Mr. Tambourine Man</i> | take 4: breakdown |
| 21. | <i>Mr. Tambourine Man</i> | take 5: breakdown |
| 22. | <i>Mr. Tambourine Man</i> | take 6 |
| 23. | <i>It's All Over Now, Baby Blue</i> | take 1 remake: |
| 24. | <i>If You Gotta Go, Go Now</i> | take 1: complete |
| 25. | <i>If You Gotta Go, Go Now</i> | take 2: electric complete |
| 26. | <i>If You Gotta Go, Go Now</i> | take 3: complete |
| 27. | <i>If You Gotta Go, Go Now</i> | take 4: complete |

1-14 Bob Dylan (piano, vocal), Al Gorgoni (guitar), Kenneth Rankin (guitar), Bruce Langhorne (guitar), Joseph Macho Jr. (bass), William E. Lee (bass), Bobby Gregg (drums), Frank Owens (electric piano).

15-16 Bob Dylan (guitar, harmonica, vocal).

18-23 Bob Dylan (guitar, harmonica, vocal), Bruce Langhorne (guitar), Bobby Gregg (drums).

24 Bob Dylan (guitar, harmonica, vocal), Bruce Langhorne (guitar).

25-28 Bob Dylan (guitar, harmonica, vocal), Al Gorgoni (guitar), Kenneth Rankin (guitar), Bruce Langhorne (guitar), Joseph Macho Jr. (bass), Bobby Gregg (drums), Frank Owens (electric piano), Angeline Butler (background vocal).

LP bootleg

Now your mouth cries Wolf. TAKRL.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 1). Great Dane / GDR 9419/ 1-14.

Dimestore Medicine. Wild Card/Joker.

Dylan '65 Revisited (acoustic). No label.

The Lonesome Sparrow Sings. Black Nite Crash BNC 003.

Thin Wild Mercury Music. Spank SP-105.

Official releases

1, 13, 15, 16, 22, 23 released on **BRINGING IT ALL BACK HOME, COLUMBIA CL-2328, CS-9128**, 22 March 1965.

1, 13, 15, 16, 22, 23 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO-88697761042**, 18 October 2010.

1, 13, 15, 16, 22, 23 released in remastered versions on the CD/SACD **BRINGING IT ALL BACK HOME, Columbia 512353-6** as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

1, 13, 15, 16, 22, 23 released in remastered versions on **BRINGING IT ALL BACK HOME, Columbia 88691924312-05** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

1, 22, 23 released in the UK on **THE ESSENTIAL BOB DYLAN, Columbia C2K 85168**, 31 October 2000.

1, 16 released on **BOB DYLAN'S GREATEST HITS, VOL. 2, COLUMBIA KG-31120**, 17 November 1971.

1, 22 released on **MASTERPIECES, CBS/SONY 57 AP875-7**, March 1978 in Japan, and later 1978 in Australia and New Zealand.

1, 22, 23 released on 3 CD box set **DYLAN, Columbia 88697114202-D1**, 1 October 2007.

1, 15, 16 released on **DYLAN ON DYLAN, WESTWOOD ONE (RADIO STATION DISCS)**, 17 November 1984.

13 released on single **COLUMBIA 4-43346**, July 1965.

22 released on **BOB DYLAN'S GREATEST HITS, COLUMBIA KCL-2663, MARCH 27**, 1967.

22 released on **BIOGRAPH, COLUMBIA C5X & C3K 38830**, 28 October 1985.

22 released on **THE BEST OF BOB DYLAN, Columbia SONYTV28CD**, 2 June 1997.

22, 23 released on **THE BEST OF BOB DYLAN VOL 2, Columbia COL 498361 9**, 8 May 2000.

22, 23 released in Sweden on **THE VERY BEST OF BOB DYLAN, Columbia COL 498540 2**, 5 May 2000.

22, 23 released in the UK on **BEYOND HERE LIES NOTHIN', Sony Music 8 86979 83862**, 24 October 2011.

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

One of 25, 26, 27 or 28 overdubbed by unidentified musicians 21 May 1965 in Studio A, Columbia Recording Studios, New York City, New York and released on single **CBS-2921**, January 1967 in Benelux, Europe.

One of 24, 25, 26 or 27 overdubbed by unidentified musicians 21 May 1965 in Studio A, Columbia Recording Studios, New York City, New York and released on **THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991, VOLUME 2, COLUMBIA 468 086 2**, 26 March 1991.

1-24 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D2**, 6 November 2015.

25-28 released on CD 3 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D3**, 6 November 2015.

19, 25 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D1**, 6 November 2015.

2, 8, 25 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D1**, 6 November 2015.

14, 17, 19 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D1**, 6 November 2015.

CO-numbers

85286 *Maggie's Farm*
 85285 *On The Road Again*
 85287 *It's Alright, Ma (I'm Only Bleeding)*
 85288 *Gates Of Eden*
 85289 *Mr. Tambourine Man*
 85290 *It's All Over Now, Baby Blue*
 85291 *If You Gotta Go, Go Now*

References

Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1). The Telegraph #52, Summer 1995, pp. 109–110.
Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 33–36.
The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, page 61.
Various: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.
Roger Ford: The Cutting Edge: Sessions from Bringing It All Back Home, Isis issue 184, pages 42-53.
 Private communications with Gerbrand van der Vooren.

Notes

2-13, 23 remakes.
 15, 183-7, 9-12, 14, 17, 18 starts.
 19-21 breakdowns.
 15, 16 *It's All Right Ma* on recording sheet.
 25-28 *You Gotta Go* on recording sheet.
 The two released versions of *If You Gotta Go, Go Now* are different.
 Recorded 2:30-5:30 pm.
 Studio recordings, 58 minutes.

Session info updated 9 May 2016.

**Municipal Auditorium
Springfield, Massachusetts
29 January 1965**

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

Bob Dylan (vocal, harmonica & guitar).

References

Newspaper Ad in The Springfield Union, 23 January 1965.

Newspaper Review in The Springfield Union, 30 January 1965.

Notes

This listing is incomplete.

There is no known tape from this session.

Session info created 3 December 2015.

803

**The State College
Rutgers Gymnasium
New Brunswick, New Jersey
10 February 1965**

1. *With God On Our Side*
2. *All I Really Want To Do*
3. *Mr. Tambourine Man*
4. *Seven Curses*

Bob Dylan (vocal, harmonica & guitar).

Notes

This listing is incomplete.
There is no known tape from this session.

Reference

Examiner.com 9 February 2013..

Session info updated 8 July 2013.

Troy Armory
Troy, New York
12 February 1965

1. *The Times They Are A-Changin'*
2. *Talking John Birch Paranoid Blues*
3. *It's Alright, Ma (I'm Only Bleeding)*
4. *Love Minus Zero/No Limit*
5. *Talking World War III Blues*
6. *Don't Think Twice, It's All Right*
7. *With God On Our Side*

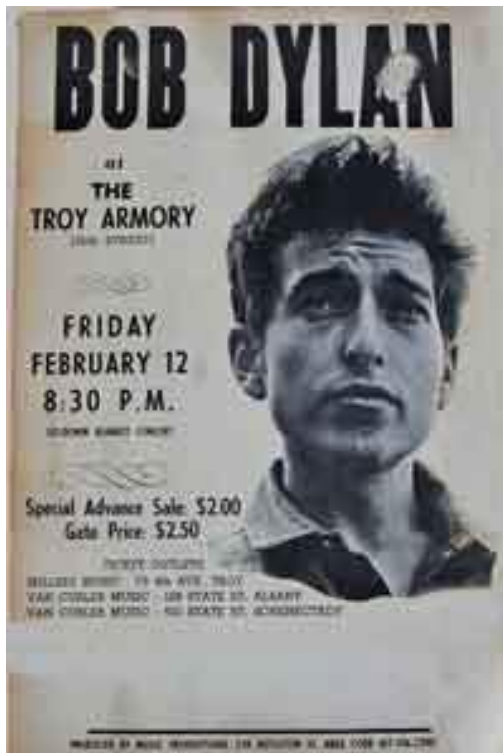
Bob Dylan (vocal, harmonica & guitar).

Notes.

This listing is incomplete.

There is no known tape from this session.

Session info updated 21 October 2011.



**WABC TV Studios
New York City, New York
17 February 1965**

Les Crane Show.

1. *It's All Over Now, Baby Blue*
2. *It's Alright, Ma (I'm Only Bleeding)*

Bob Dylan (vocal, harmonica & acoustic guitar). Bruce Langhorne (electric guitar).

CD bootlegs

Bob Dylan --1965 Revisited (Disc 1). Great Dane / GDR 9419/ 1-14.

Dimestone Medicine. Wild Card/Joker.

From The Heart Vol. 3. Live Experience / LE050203.

I Was So Much Younger Then. Dandelion 075/076/077/078 4CD.

TV Guide. Head.

Unauthorized Releases

(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.

Released in the UK on **ON THE CREST OF THE AIRWAVES VOLUME ONE, Music Melon**

MMLTDBOX12, 13 February 2012.

Official release

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Notes

Dylan chats with Les Crane, Caterina Valente, Tommy Sands and Cy Pullman.

12 seconds of 1 available from 8mm film off TV screen.

Broadcast live by WABC TV in New York City..

The official release, 12 minutes, does not contain any of the chats.

Mono TV broadcast, 32 minutes.

Session info updated 7 December 2015.

820

**Reynolds Coliseum
Raleigh, North Carolina
19 March 1965**

Soundcheck beforehand

Bebo White & David Berkowitz interview

Bob Dylan & Joan Baez.

Notes

An audio recording is on the site of University of North Carolina at Chapel Hill : <http://finding-aids.lib.unc.edu/20544/> contents.
This recording is unfortunately only available to students and university members.

A transcription of the interview and all the details can be found in ISIS # 196 pag.40-44.

Mono recording, 12 minutes.

A 1-minute recording was published on youtube 27 October 2019.

Session info created 9 December 2018.

**830 Capitol Theatre
Ottawa, Ontario, Canada
21 March 1965**

Guest at a Joan Baez concert

Joan Baez	<i>Wild Mountain Thyme</i> (trad.) <i>The Unquiet Grave</i> (trad.) <i>All My Trials</i> (trad.)
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1. *Mama, You Been On My Mind*
2. *Silver Dagger* (trad.)
3. *It Ain't Me, Babe*
4. *Blowin' In The Wind*

Joan Baez (vocal, guitar),
1, 3, 4 Bob Dylan (vocal, guitar),
2 Bob Dylan (guitar, harmonica),

Notes

Source: private communication.
Partial setlist taken from memory.
No known circulating recording exists.

Session info updated 4 December 2013.

835 **Ciro's Le Disc**
Hollywood
Los Angeles, California
26 March 1965

1. *Baby What You Want Me To Do* (Jimmy Reed)

Bob Dylan (harmonica), Roger McGuinn (guitar, vocal), Gene Clark (tambourine, vocal), David Crosby (guitar, vocal), Chris Hillman (bass, vocal), Michael Clark (drums).

Notes

No circulating recording is known.

Roger McGuinn still used his real name Jim McGuinn at the time.

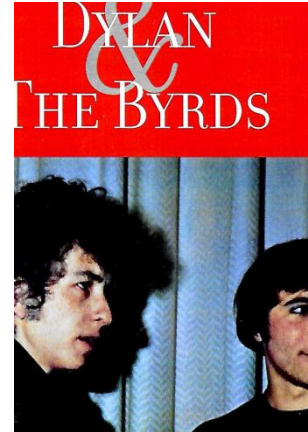
Clinton Heylin says Dylan played on *All I Really Want To*, a reasonable guess giving the fact that The Byrds recorded this song 8 March 1965.

References

Byrds Day-by-Day 1965-1973 by Christopher Hjort, page 28.

A Life In Stolen Moments. Bob Dylan Day by Day 1941-1995 by Clinton Heylin, page 68.

Session info created 30 December 2015.



**Civic Auditorium
Santa Monica, California
27 March 1965**

1. *To Ramona*
2. *Gates Of Eden*
3. *If You Gotta Go, Go Now*
4. *It's Alright, Ma (I'm Only Bleeding)*
5. *Love Minus Zero/No Limit*
6. *Mr. Tambourine Man*
7. *Don't Think Twice, It's All Right*
8. *With God On Our Side*
9. *She Belongs To Me*
10. *It Ain't Me, Babe*
11. *The Lonesome Death Of Hattie Carroll*
12. *All I Really Want To Do*
13. *It's All Over Now, Baby Blue*

Bob Dylan (vocal & guitar).

1, 3, 5-13 Bob Dylan (harmonica).

BobTalk

This is called It's Alright, Ma (I'm Only Bleeding). It's Alright, Ma (I'm Only Bleeding) ... ho ho ho.

The name of this song is Love Minus Zero, er, slash, over's No Limit. End of quote. Kind of like a painting — the title. Paint it in purple.

This is called Gates of Eden. (before "Gates of Eden")

That was called Gates of Eden!

This is a true story — only the words have been changed. (before The Lonesome Death of Hattie Carroll).

... nobody's scared! (before It's All Over Now, Baby Blue).

LP bootleg. Los Angeles 1965. Great White Wonder.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 2). Great Dane / GDR 9419/ 1-14.

Songs That Made Him Famous. Tuff Bites 95.1012

Official release

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Notes

8, 10, 11 are incomplete.

The official release, 50 minutes, does not feature any BobTalk.

Incomplete mono audience recording, 55 minutes.

Session info updated 7 December 2015.

**Queen Elizabeth Theatre
Vancouver, British Columbia, Canada
9 April 1965**

1. *The Times They Are A-Changin'*
2. *To Ramona*
3. *Gates Of Eden*
4. *If You Gotta Go, Go Now*
5. *It's Alright, Ma (I'm Only Bleeding)*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Don't Think Twice, It's All Right*
9. *With God On Our Side*
10. *Talking World War III Blues*
11. *She Belongs To Me*
12. *It Ain't Me, Babe*
13. *The Lonesome Death Of Hattie Carroll*
14. *All I Really Want To Do*
15. *It's All Over Now, Baby Blue*

Bob Dylan (solo, vocal, harmonica & acoustic guitar)..

Notes.

This setlist is taken from memory.

Lyric variation in *Talking World War III Blues*:

"The Shangri-Las, singing 'Leader of the Pack'."

instead of "rock-a-day Johnny singing 'tell your ma,
tell you pa, our love's gonna grow, ooh wah ooh wah'."

Thanks to ch'an bodhi cede!

Session info updated 20 October 2011.



847

**The Arena
Seattle, Washington
24 April 1965**

1. *With God On Our Side*
2. *Talking World War III Blues*
3. *It's Alright, Ma (I'm Only Bleeding)*
4. *It's All Over Now, Baby Blue*

Bob Dylan (vocal, harmonica & guitar).

References

Newspaper Ad in The Seattle Times, 14 April 1965.

Newspaper Review in The Seattle Times, 26 April 1965.

Notes

This listing is incomplete.

There is no known tape from this session.

A film of Dylan's departure from Seattle airport to begin journey to England is amongst the Dont Look Back outtake footage.

Session info created 3 December 2015.

Session info updated 27 December 2020.

850 **Arrival Area**
London Airport
London, England
26 April 1965

1. London Bridge Is Falling Down (trad.)

Bob Dylan, Joan Baez, Bob Neuwirth (shared vocal).

Official releases

Released in the movie **DONT LOOK BACK**, 17 May 1967.

Released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Notes

Mono film soundtrack, 1 minute.

Slightly longer in Dont Look Back outtake footage.

Session info updated 27 May 2021.

**Press Conference Room
London Airport
London, England
26 April 1965**

Short interview.

1. *Interview excerpt #1*
2. *Interview excerpt #2*
3. *Mike Hurst telephone interview*

DVD Bootleg

Dont Look Back Outtakes And More.

Official releases

1 released in the movie **DONT LOOK BACK**, 17 May 1967.

1 released in the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

1 released in DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

1 released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

2,3 released in **DONT LOOK BACK, DISC 2 BOB DYLAN 65 REVISITED, Columbia 82876832139**, 30 April 2007.

Notes

1 consists of two questions from an unidentified journalist and two answers.

The telephone interview is done with Mike Hurst of 'Teen Scene' magazine.

Different parts of 2 and 3 available as DLB out-take footage.

A slightly more complete transcription appears in the book **D.A. Pennebaker: Dont Look Back**, Ballantine Books, April 1968, page 21, and is also reprinted in **The Fiddler Now Upspoke, Volume 3**, Desolation Row Promotions, page 571.

The journalists chatting to Dylan include Maureen Cleave and Bernard Levin.

Mono film soundtracks.

Session info updated 27 May 2021.

860 **Savoy Hotel**
London, England
27 April 1965

Interview by Jack DeManio.

Broadcast by BBC Radio Home Service in the program Today, 28 April 1965.

Note. A transcription of this interview can be found in **The Fiddler Now Upspoke, Volume 1**, Desolation Row Promotions, pages 63-64.

Incomplete radio broadcast, 2 minutes.

Session info updated 7 August 2000.

**865 Savoy Hotel
London, England
27 April 1965**

Preamble to Pete Myers interview for the BBC African service.

Official releases

Released in the movie **DONT LOOK BACK**, 17 May 1967.

Released in the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Released in the DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Notes

The interview itself is uncirculated.

Mono film soundtrack, 1 minute.

Session info created 7 June 2016.

**870 Savoy Hotel
London, England
27 April 1965**

Press conference

DVD Bootleg

Dont Look Back Outtakes And More.

Official releases

Partly released in the movie **DONT LOOK BACK**, 17 May 1967.

Partly released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Partly released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Partly released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Notes

A further portion available as a DON'T LOOK BACK outtake.

A transcription appears in the book **D.A. Pennebaker: Dont Look Back**, Ballantine Books, April 1968, page 22-25, and is also reprinted in **The Fiddler Now Upspoke, Volume 5**, Desolation Row Promotions, page 981-982.

Incomplete recording.

Mono film soundtrack, 2 minutes.

Session info updated 7 June 2016.

878 **The Oval**
City Hall
Sheffield, England
30 April 1965

Press conference before concert.

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 **ON THE CREST OF THE AIRWAVES VOLUME ONE, Music Melon MMLTDBOX12**, 13 February 2012.

Mono recording, 3 minutes.

Session info updated 29 May 2012.

879

**The Oval
City Hall
Sheffield, England
30 April 1965**

Soundcheck before concert.

1. Love Minus Zero/No Limit

Bob Dylan (guitar & vocal).

Official release

Partly released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007.

Session info updated 5 March 2014.

**The Oval
City Hall
Sheffield, England
30 April 1965**

1. *The Times They Are A-Changin'*
2. *To Ramona*
3. *Gates Of Eden*
4. *If You Gotta Go, Go Now*
5. *It's Alright, Ma (I'm Only Bleeding)*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Talking World War III Blues*
9. *Don't Think Twice, It's All Right*
10. *With God On Our Side*
11. *She Belongs To Me*
12. *It Ain't Me, Babe*
13. *The Lonesome Death Of Hattie Carroll*
14. *All I Really Want To Do*
15. *It's All Over Now, Baby Blue*

Bob Dylan (vocal, harmonica & guitar).

CD bootleg

Bob Dylan --1965 Revisited (Disc 3). Great Dane / GDR 9419/ 1-14.

DVD bootlegs

The London Bridges.

Dont Look Back Outtakes And More.

Official releases

Concert footage of 1 and 2 partly released in the movie **DONT LOOK BACK**, 17 May 1967.

Concert footage of 1 and 2 partly released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Concert footage of 1 and 2 partly released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Concert footage of 1 and 2 partly released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Concert footage of 2 released in nearly full version by ABC-TV in the program **20-20**, 10 October 1985.

Concert footage of 2 released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65**

Revisited, Sony BMG Musical Entertainment 82876832139, released 7 May 2007

Audio of 6 released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Audio of 2 released on **Live 1961-2000 - Thirty-nine years of great concert performances, SME Records SRCS 2438**, 28 February 2001.

Audio of 2 digitally released on the iTunes collection **RARE TRACKS FROM THE VAULTS**, 29 August 2006.

Audio of 2 available on **bobdylan.com** December 1999.

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

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

Notes

7-10, 12-15 were new to collectors when 50th Anniversary Collection: 1965 was released.

Concert footage of 7 available on Dont Look Back Outtakes And More.

Parts of 1, all of 2, 7 mono film soundtrack, 5 minutes

1-7 Mono audience recording, 30 minutes. This was the first Dylan audience recording outside of North America!

1-15 Mono PA recording, 72 minutes.

Session info updated 28 December 2020.

**Odeon
Liverpool, England
1 May 1965**

1. *The Times They Are A-Changin'*
2. *To Ramona*
3. *Gates Of Eden*
4. *If You Gotta Go, Go Now*
5. *It's Alright, Ma (I'm Only Bleeding)*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*
8. *Talking World War III Blues*
9. *Don't Think Twice, It's All Right*
10. *With God On Our Side*
11. *She Belongs To Me*
12. *It Ain't Me, Babe*
13. *The Lonesome Death Of Hattie Carroll*
14. *All I Really Want To Do*
15. *It's All Over Now, Baby Blue*

Bob Dylan (vocal, harmonica & guitar).

BobTalk

This is called It's Alright Ma, I'm only Bleeding Ho-Ho-Ho.

DVD bootleg

The London Bridges
Dont Look Back Outtakes And More

Official releases

Fragment of 1, 14 concert footage partly released in the movie **DONT LOOK BACK**, 17 May 1967.

Fragment of 1, 14 concert footage partly released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Fragment of 1, 14 concert footage partly released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Fragment of 1, 14 concert footage partly released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

14 released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

6, 15 released on **Bob Dylan Live 1962-1966. Rare Performances From The Copyright Collections. Disc Two 19075865322-2**, 27 July 2018

Notes

2-4, 6, 8-13 were new to collectors when 50th Anniversary Collection: 1965 was released.

1 is complete in Dont Look Back Outtakes And More.

8 is incomplete.

Incomplete PA recording, 70 minutes.

Session info updated 26 September 2018880.

899

**De Montfort Hall
Leicester, England
2 May 1965**

1. It Takes A Lot To Laugh, It Takes A Train To Cry

Bob Dylan (vocal & piano).

Official releases

Partly released on DVD **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007.

Partly released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Notes

Incomplete recording backstage.

Mono film soundtrack.

Session info updated 27 January 2021.

**De Montfort Hall
Leicester, England
2 May 1965**

1. *The Times They Are A-Changin'*
2. *To Ramona*
3. *Gates Of Eden*
4. *If You Gotta Go, Go Now*
5. *It's Alright, Ma (I'm Only Bleeding)*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Talking World War III Blues*
9. *Don't Think Twice, It's All Right*
10. *With God On Our Side*
11. *She Belongs To Me*
12. *It Ain't Me, Babe*
13. *The Lonesome Death Of Hattie Carroll*
14. *All I Really Want To Do*
15. *It's All Over Now, Baby Blue*

Bob Dylan (vocal, harmonica & guitar).

DVD bootleg

The London Bridges

Dont Look Back Outtakes And More, tracks 1-8

Official releases

First 3 verses of 13 concert footage released in the movie **DONT LOOK BACK**, 17 May 1967.

First 3 verses of 13 concert footage released in the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

First 3 verses of 13 concert footage released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

4th verse of 13 concert footage released in DVD **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007

Partly released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Fragment of 13 released on Interactive Music CD-ROM **Highway 61 Interactive, Columbia/Graphix Zone CDAC 085700**, February 1995.

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Notes

6, 7, 9-12 were new to collectors when 50th Anniversary Collection: 1965 was released.

8 is incomplete.

Incomplete PA recording, 68 minutes.

Session info updated 9 December 2018.

**A Hotel Room
Savoy Hotel
London England
4 May 1965**

1. *What A Friend I Have In Jesus* (trad.)
2. *I Forgot More Than You'll Ever Know* (Cecil A. Null)
3. *Remember Me (When The Candle Lights Are Gleaming)* (Scott Wiseman)
4. *More And More* (Webb Pierce/Merle Kilgore)
5. *Blues Stay Away From Me* (Alton Delmore, Rabon Delmore, Wayne Raney & Henry Glover)
6. *Weary Blues From Waitin'* (Hank Williams)
7. *Lost Highway* (Leon Payne)
8. *I'm So Lonesome I Could Cry* (Hank Williams)
9. *Young But Daily Growing* (trad.)
10. *Wild Mountain Thyme* (trad.)

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

Official releases

3 released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007

Parts of 7, 8 released in the movie **DONT LOOK BACK**, 17 May 1967.

Parts of 7, 8 released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Parts of 7, 8 released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

9 partly released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007

4, 5, 9 released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

3-10 released on CD 18 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D18**, 6 November 2015.

References

Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 37–38.
The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, page 70.

Notes

Tracks 1 and 2 are not in general circulation.

1 is instrumental.

7, 8, 9 mono film soundtracks.

Session info updated 26 June 2016.

920

Town Hall
Birmingham, England
5 May 1965

Backstage before concert.

1. Unidentified song

Bob Dylan (piano).

DVD Bootleg

Dont Look Back Outtakes And More.

Official releases

Partly released in the movie **DONT LOOK BACK**, 17 May 1967.

Partly released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Partly released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Partly released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Different part released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007

Notes

A further 2 minutes is available on Dont Look Back Outtakes And More..

The song is probably an improvisation.

Mono film soundtrack, 3 minutes.

Session info updated 26 June 2016.

**Town Hall
Birmingham, England
5 May 1965**

1. *The Times They Are A-Changin'*
2. *To Ramona*
3. *Gates Of Eden*
4. *If You Gotta Go, Go Now*
5. *It's Alright, Ma (I'm Only Bleeding)*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*
8. *Talking World War III Blues*
9. *Don't Think Twice, It's All Right*
10. *With God On Our Side*
11. *She Belongs To Me*
12. *It Ain't Me, Babe*
13. *The Lonesome Death Of Hattie Carroll*
14. *All I Really Want To Do*
15. *It's All Over Now, Baby Blue*

Bob Dylan (guitar, harmonica & vocal).

Official releases

5, 9 released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007

5, 9 released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Fragment of 5 released on Interactive Music CD-ROM **Highway 61 Interactive, Columbia/Graphix Zone CDAC 085700**, February 1995.

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Notes

1-4, 6-8, 10-15 were new to collectors when 50th Anniversary Collection: 1965 was released.

Stereo PA recording, 70 minutes.

Session info updated 26 June 2016.

927

**City Hall
Newcastle, England
6 May 1965**

1. *Piano Song # 1*
2. *Piano Song # 2*
3. *It Takes A Lot To Laugh, It Takes A Train To Cry*

Bob Dylan (piano).
1, 3 Bob Dylan (vocal).

Note

Bob killing time in a back room before the concert.

Official release

Released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited**, Sony BMG Musical Entertainment 82876832139, 7 May 2007

Mono film soundtracks.

Session info updated 27 August 2014.

City Hall
Newcastle, England
6 May 1965

1. *The Times They Are A-Changin'*
2. *To Ramona*
3. *Gates Of Eden*
4. *If You Gotta Go, Go Now*
5. *It's Alright, Ma (I'm Only Bleeding)*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*
8. *Talking World War III Blues*
9. *Don't Think Twice, It's All Right*
10. *With God On Our Side*
11. *She Belongs To Me*
12. *It Ain't Me, Babe*
13. *The Lonesome Death Of Hattie Carroll*
14. *All I Really Want To Do*
15. *It's All Over Now, Baby Blue*

Bob Dylan (vocal, harmonica & guitar).

CD bootlegs

Folk Rogue. Wild Wolf 6965.

Live In Newport 1965. Document / DR 004.

DVD bootlegs

The London Bridges

Dont Look Back Outtakes And More.

Official releases

Concert footage of 9 partly released in the movie **DONT LOOK BACK**, 17 May 1967.

Concert footage of 9 partly released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Concert footage of 9 partly released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Concert footage of 9 and 12 released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Audio of 2 released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Audio of 9 released on **RETRO ROCK: D. A. PENNEBAKER – ROCK'S CINEMATOGRAPHER,**

Retro Rock Show No. 4 (Radio Station disc), Clayton Webster Corporation, 14 September 1981

Concert footage of 12 released on DVD **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65**

Revisited, Sony BMG Musical Entertainment 82876832139, released 7 May 2007

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5

December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Notes

3-4, 7, 8, 10, 11, 13-15 were new to collectors when 50th Anniversary Collection: 1965 was released.

Footage of 3 is complete on Dont Look Back Outtakes And More.

Mono PA recording, 70 minutes.

Session info updated 26 June 2016.

A Hotel Room
Newcastle, England
6 May 1965

1. *Guitar/Piano/Harmonica riffs*
2. *Little Things* (Booby Goldsboro)
3. *Blues Jam*

Bob Dylan (guitar), Alan Price (piano).

1 harmonica by unidentified person.

2 Bob Dylan and Alan Price (vocal).

Official releases

Released in the movie **DONT LOOK BACK**, 17 May 1967.

Released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Notes

2 includes Alan Price singing *Leaning On A Lamp-Post* by Noel Gay, made famous by George Formby.

Includes interview by Chris Ellis for Science Student magazine, 3 minutes.

Mono film soundtrack, 4 minutes.

Session info updated 27 January 2021.

950

**Free Trade Hall
Manchester, England
7 May 1965**

Soundcheck before concert.

1. *Guitar/Vocal riffs*
2. *Outlaw Blues*

Bob Dylan (guitar & vocal).

DVD bootlegs

The London Bridges

Dont Look Back Outtakes And More.

Official releases

1 released in the movie **DONT LOOK BACK**, 17 May 1967.

1 released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

1 released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

1 released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Notes

2 is available on Dont Look Back Outtakes And More.

Mono film soundtrack, 3 minutes.

Session info updated 26 June 2016.

**Free Trade Hall
Manchester, England
7 May 1965**

1. *The Times They Are A-Changin'*
2. *To Ramona*
3. *Gates Of Eden*
4. *If You Gotta Go, Go Now*
5. *It's Alright, Ma (I'm Only Bleeding)*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Talking World War III Blues*
9. *Don't Think Twice, It's All Right*
10. *With God On Our Side*
11. *She Belongs To Me*
12. *It Ain't Me, Babe*
13. *The Lonesome Death Of Hattie Carroll*
14. *All I Really Want To Do*
15. *It's All Over Now, Baby Blue*

Bob Dylan (guitar, harmonica & vocal).

LP bootleg. *Now Ain't The Time For Your Tears.* Swingin' Pig Records.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 4). Great Dane / GDR 9419/ 1-14.

Now Ain't The Time For Your Tears. Swingin' Pig TSP-CD-057.

From The Heart Vol. 2. Live Experience / LE050202.

DVD bootleg

The London Bridges

Official releases

4 released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007

Fragment of 3 released on the DVD **NO DIRECTION HOME**, October 2005.

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

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

Note

Mono PA recording, 70 minutes.

Session info updated 26 September 2018.

**A Hotel Room
Savoy Hotel
London England
8 May 1965**

1. *It's All Over Now, Baby Blue*
2. *Love Minus Zero/No Limit*
3. *She Belongs To Me*
4. *Let Me Die In My Footsteps*

Bob Dylan (guitar & vocal).

DVD Bootleg

Dont Look Back Outtakes And More.

Official releases

1 partly released in the movie **DONT LOOK BACK**, 17 May 1967.

1 partly released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

1 partly released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

1 partly released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

1 partly released on **RETRO ROCK: D. A. PENNEBAKER – ROCK'S CINEMATOGRAPHER, Retro Rock Show No. 4 (Radio Station disc)**, Clayton Webster Corporation, 14 September 1981.

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

2 available on **bobdylan.com** from July 1998.

4 released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007

3 released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Reference

Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 37–38.

Notes

2 available with tune ups and after song comments on Dont Look Back Outtakes And More.

These are edited out of released version.

These tracks may in fact be from the hotel session 3 or 4 May.

1, 2, 4 mono film soundtracks.

3 stereo PA recording, 3 minutes.

Session info updated 30 June 2016.

973 **Alley near Savoy Hotel**
London England
8 or 9 May 1965

Filming *Subterranean Homesick Blues* cue card video

Official releases

Released in the movie **DONT LOOK BACK**, 17 May 1967.

Released in the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Released in DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Released in the film **HEROES OF ROCK AND ROLL**, 1979

Released as promo video 1986

Released in Interactive Music CD-ROM **Highway 61 Interactive, Columbia/Graphix Zone CDAC 085700**, February 1995.

Available on **bobdylan.com** from July 2008.

Note

Overdubbed with track 6 from the 2nd Bringing It All Back Home recording session.

Session info created 30 June 2016.

974

Hyde Park
London England
8 or 9 May 1965

Filming *Subterranean Homesick Blues* cue card video

Official releases

Released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Note

Overdubbed with track 6 from the 2nd Bringing It All Back Home recording session.

Session info updated 30 June 2016.

**975 Rooftop of Savoy Hotel
London England
8 or 9 May 1965**

Filming *Subterranean Homesick Blues* cue card video

Official releases

Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139, released 7 May 2007.

Note

Overdubbed with track 6 from the 2nd Bringing It All Back Home recording session.

Session info created 10 October 2015.

980

**A Restaurant
Royal Albert Hall
London England
9 May 1965**

Interview by Horace Judson.

Official releases

Released in the movie **DONT LOOK BACK**, 17 May 1967.

Released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Available on **bobdylan.com** from July 2008.

Notes

The article including the interview was written for Time Magazine, but it was never printed.

Reprinted in **The Fiddler Now Upspoke, Volume 3**, Desolation Row Promotions, pages 579-582.

Incomplete recording.

Mono film soundtrack, 5 minutes.

Session info updated 30 June 2016.

985

**Royal Albert Hall
London England
9 May 1965**

Backstage before concert.

1. Slow Down (Larry Williams)

Bob Dylan (piano & vocal), Bob Neuwirth (backup vocal).

Official release

Released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Session info created 30 June 2016.

990

**Royal Albert Hall
London England
9 May 1965**

Soundcheck before concert.

1. *She Belongs To Me*
2. *Harmonica Riffs*
3. *Piano Riffs*
4. *Harmonica Riffs*
5. *Piano Riffs*
6. *Guitar Riffs*

- 1 Bob Dylan (guitar & vocal).
2, 4 Bob Dylan (harmonica).
3, 5 Bob Dylan (guitar).

Official releases

Released in the movie **DONT LOOK BACK**, 17 May 1967.

Released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

Released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

Released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Different parts released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007.

Mono film soundtrack, 5 minutes.

Session info updated 30 June 2016.

1000 **Royal Albert Hall**
London England
9 May 1965

1. *The Times They Are A-Changin'*
2. *To Ramona*
3. *Gates Of Eden*
4. *If You Gotta Go, Go Now*
5. *It's Alright, Ma (I'm Only Bleeding)*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Talking World War III Blues*
9. *Don't Think Twice, It's All Right*
10. *With God On Our Side*
11. *She Belongs To Me*
12. *It Ain't Me, Babe*
13. *The Lonesome Death Of Hattie Carroll*
14. *All I Really Want To Do*
15. *It's All Over Now, Baby Blue*

Bob Dylan (guitar, harmonica & vocal).

CD bootleg

Bob Dylan --1965 Revisited (Disc 5). Great Dane / GDR 9419/ 1-14.

DVD bootleg

The London Bridges

Dont Look Back Outtakes And More.

Official release

1, 3, 6, 5, 8, 14 partly released in the movie **DONT LOOK BACK**, 17 May 1967.

1, 3, 6, 5, 8, 14 partly released on the video **DONT LOOK BACK, Virgin Music Video VVD 251**, August 1986.

1, 3, 6, 5, 8, 14 partly released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

1, 3, 6, 5, 8, 14 partly released on DVD and Blu-Ray **DONT LOOK BACK, The Criterion Collection**, 24 November 2015.

Fragment of 5 released on **RETRO ROCK: D. A. PENNEBAKER – ROCK'S CINEMATOGRAPHER, Retro Rock Show No. 4 (Radio Station disc)**, Clayton Webster Corporation, 14 September 1981.

Fragment of 8 released on **RETRO ROCK: D. A. PENNEBAKER – ROCK'S CINEMATOGRAPHER, Retro Rock Show No. 5 (Radio Station disc)**, Clayton Webster Corporation, 21 September 1981.

9, 11 released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited**, Sony BMG Musical Entertainment 82876832139, released 7 May 2007

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965**, Shop Bob Dylan Support, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Notes

1 incomplete.

Different parts of 1, 3, 5, 8, 14 are available on Dont Look Back Outtakes And More.

Complete film of 7 available as a Dont Look Back outtake.

1, 3, 5- 8, 14 mono film soundtrack, 5 minutes.

1-7 mono audience recording.

8-15 stereo PA recording.

70 minutes.

Session info updated 8 March 2021.

1003 **Royal Albert Hall**
London England
10 May 1965

Backstage before concert

1. I'll Keep It With Mine

Bob Dylan (piano, harmonica & vocal).

Official release

Released in **Dont Look Back - 65 Tour Exclusive Edition, DVD 2: Bob Dylan 65 Revisited, Sony BMG Musical Entertainment 82876832139**, released 7 May 2007

Mono film recording.

Session info updated 5 March 2014.

1005 **Royal Albert Hall**
London England
10 May 1965

1. *The Times They Are A-Changin'*
2. *To Ramona*
3. *Gates Of Eden*
4. *If You Gotta Go, Go Now*
5. *It's Alright, Ma (I'm Only Bleeding)*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Talking World War III Blues*
9. *Don't Think Twice, It's All Right*
10. *With God On Our Side*
11. *She Belongs To Me*
12. *It Ain't Me, Babe*
13. *The Lonesome Death Of Hattie Carroll*
14. *All I Really Want To Do*
15. *It's All Over Now, Baby Blue*

Bob Dylan (guitar, harmonica & vocal).

DVD bootlegs

The London Bridges

Dont Look Back Outtakes And More.

Official releases

12, 13, 15 audio released on DVD **DONT LOOK BACK, Docurama NVG-9447**, January 2000.

15 available on **bobdylan.com** December 1999.

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

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

Notes

1, 2, 4, 7-11, 14 were new to collectors when 50th Anniversary Collection: 1965 was released.

3, 5, 6 available on Dont Look Back Outtakes And More.

3, 5, 6 mono film soundtrack

Mono PA recording, 70 minutes.

Session info updated 26 September 2018.

**1010 Levy's Recording Studio
London England
12 May 1965**

- 1. Spoken Sales Message #1*
- 2. Spoken Sales Message #2*
- 3. If You Gotta Go, Go Now*

1 and 2 spoken messages for sales convention without backing.

2 Bob Dylan (vocal & piano), Hugh Flint (drums).

BobTalk

Hi this is Bob (unacknowledged fragment).

CD bootlegs

Bob Dylan --1965 Revisited (Disc 3). Great Dane / GDR 9419/ 1-14.

The Lonesome Sparrow Sings. Black Nite Crash BNC 003.

Thin Wild Mercury Music. Spank SP-105.

What're You Trying To Say. No label.

Official release

Unacknowledged fragment from sales message released on **VARIOUS ARTISTS; 'MAY YOUR SONG ALWAYS BE SUNG-THE SONGS OF BOB DYLAN, Vol.3, 2CDs, BMG 82876 50567-2**, 26 May 26, 2003. This unacknowledged fragment is at the end of CD2

Mono studio recording, 3 minutes.

Session info updated 28 December 2020.

1015

**Studio A
Columbia Recording Studios
New York City, New York
21 May 1965**

Overdub session, produced by Tom Wilson

1. *If You Gotta Go, Go Now*
2. *If You Gotta Go, Go Now*
3. *If You Gotta Go, Go Now*
4. *If You Gotta Go, Go Now*
5. *If You Gotta Go, Go Now*
6. *If You Gotta Go, Go Now*
7. *If You Gotta Go, Go Now*

Bob Dylan not present at this session!

Overdubbing by unidentified musicians.

Official releases

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

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

CO-number

85291 *If You Gotta Go, Go Now*

Notes

The original track 7 recorded 15 January 1965.

Only 5, 7 are in circulation.

1-7 *You Gotta Go* on recording sheet.

Recorded 2:30-5:30 pm.

Stereo studio recordings.

Reference

Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1). The Telegraph #52, Summer 1995, page 111.

Session info updated 22 August 2014.

1020 **BBC Studios**
London England
1 June 1965

1. *Ballad Of Hollis Brown*
2. *Mr. Tambourine Man*
3. *Gates Of Eden*
4. *If You Gotta Go, Go Now*
5. *The Lonesome Death Of Hattie Carroll*
6. *It Ain't Me, Babe*
7. *Love Minus Zero/No Limit*
8. *One Too Many Mornings*
9. *Boots Of Spanish Leather*
10. *It's Alright, Ma (I'm Only Bleeding)*
11. *She Belongs To Me*
12. *It's All Over Now, Baby Blue*

Bob Dylan (guitar, harmonica & vocal).

LP bootleg. **BBC Broadcast.** TMQ.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 6). Great Dane / GDR 9419/ 1-14.

The Circus Is In Town. Scorpio 92-BD-SC-4004.

Official releases

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

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

Notes

1-6 broadcast by BBC TV-1, 19 June 1965.

7-12 broadcast by BBC TV-1, 26 June 1965.

4 is in circulation as a line recording.

Mono TV broadcast, 65 minutes.

Mono PA recording, 65 minutes.

Session info updated 26 September 2018.

Studio A
Columbia Recording Studios
New York City, New York
15 June 1965

The 1st **Highway 61 Revisited** session, produced by Tom Wilson.

- | | |
|-------------------------------------------------------------|---------------------|
| 1. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 1 |
| 2. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 2: fragment |
| 3. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 3: fragment |
| 4. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 4: breakdown |
| 5. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 5: false start |
| 6. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 6: breakdown |
| 7. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 7: insert |
| 8. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 8 |
| 9. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 9 |
| 10. <i>Sitting On A Barbed-Wire Fence</i> | take 1 |
| 11. <i>Sitting On A Barbed-Wire Fence</i> | take 2 |
| 12. <i>Sitting On A Barbed-Wire Fence</i> | take 3 |
| 13. <i>Sitting On A Barbed-Wire Fence</i> | take 2: edited |
| 14. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 1: remake |
| 15. <i>Sitting On A Barbed-Wire Fence</i> | take 4: false start |
| 16. <i>Sitting On A Barbed-Wire Fence</i> | take 5: false start |
| 17. <i>Sitting On A Barbed-Wire Fence</i> | take 6 |
| 18. <i>Like A Rolling Stone</i> | take 1: rehearsal |
| 19. <i>Like A Rolling Stone</i> | take 2: rehearsal |
| 20. <i>Like A Rolling Stone</i> | take 3: rehearsal |
| 21. <i>Like A Rolling Stone</i> | take 4: rehearsal |
| 22. <i>Like A Rolling Stone</i> | take 5: breakdown |

Bob Dylan (harmonica, vocals, piano, guitar), Michael Bloomfield (guitar), Al Gorgoni (guitar), Al Kooper (guitar), Frank Owens (organ), Bobby Gregg (drums), Joseph Macho Jr. (bass).

CD bootlegs

Bob Dylan --1965 Revisited (Disc 7–8). Great Dane / GDR 9419/ 1-14.

Dimestore Medicine. Wild Card/Joker.

The Genuine Bootleg Series Take 3. Scorpio GZ J81310/J70918/J70826.

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

The Lonesome Sparrow Sings. Black Nite Crash BNC 003.

Thin Wild Mercury Music. Spank SP-105.

We Had Known A Lion. VigOtone VT-170/171 .

Official releases

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

Parts of 18 and 22 released on Interactive Music CD-ROM **Highway 61 Interactive, Columbia/Graphix Zone CDAC 085700**, February 1995.

15, 18 available on **COLUMBIA RECORDING STUDIO'S REFERENCE RECORDINGS.**

12, 14, 21 released on **THE BOOTLEG SERIES (RARE & UNRELEASED) 1961–1991, Volume 2, Columbia 468 086 2**, 26 March 1991.

21 released on CD-single **Like A Rolling Stone, Columbia 657939-2**, 1992.

14 released on **BLUES, Columbia/Legacy 88697009172**, 19 December 2006.

Released on CD 3 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D3**, 6 November 2015.

1, 8, 11 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE DELUXE EDITION, Columbia 88875124412D2**, 6 November 2015.

18-22 released on CD 3 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE DELUXE EDITION**, Columbia 88875124412D3, 6 November 2015.

8, 11, 22 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE**, Columbia 88875124422D1, 6 November 2015.

CO-numbers

86443 *It Takes A Lot To Laugh, It Takes A Train To Cry*
86444 *Sitting On A Barbed-Wire Fence*
86445 *It Takes A Lot To Laugh, It Takes A Train To Cry*
86446 *Like A Rolling Stone*

References

Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1). The Telegraph #52, Summer 1995, pp. 113-114.

Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 39–43.

The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, pages 61-62.

Various: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.

Roger Ford: The Cutting Edge: Sessions for Highway 61 Revisited, Isis issue 185, pages 31-47.

Private communications with Gerbrand van der Vooren.

Notes

2, 3 fragments.

4, 6, 22 breakdowns.

5, 15, 16 false starts.

7 insert.

10 rehearsal and breakdown.

13 Edited version.

14 remake.

18-21 rehearsals.

1-9, 14 *Phantom Engineer* on recording sheet.

10-14 *Over The Cliffs, pt 1* on recording sheet.

14-17 started circulating 1980.

15-17 *Over The Cliff* on recording sheet.

The Cutting Edge booklet

a) incorrectly states Al Kooper playing organ on *It Takes A Laugh It Takes A Train To Cry* and *Sitting On A Barbed-Wire Fence*.

b) incorrectly states Paul Griffin (organ) and Frank Owens (piano) on *Like A Rolling Stone*.

Recorded 2:30-5:30 pm.

Stereo studio recordings, 55 minutes.

Session info updated 10 May 2016.

Studio A
Columbia Recording Studios
New York City, New York
16 June 1965

The 2nd **Highway 61 Revisited** session, produced by Tom Wilson.

1. <i>Like A Rolling Stone</i>	rehearsal: remake
2. <i>Like A Rolling Stone</i>	take 1: remake
3. <i>Like A Rolling Stone</i>	take 2: remake
4. <i>Like A Rolling Stone</i>	take 3: remake
5. <i>Like A Rolling Stone</i>	take 4: remake
6. <i>Like A Rolling Stone</i>	take 5: remake rehearsal
7. <i>Like A Rolling Stone</i>	take 6: remake false start
8. <i>Like A Rolling Stone</i>	take 8: remake breakdown
9. <i>Like A Rolling Stone</i>	take 9: remake false start
10. <i>Like A Rolling Stone</i>	take 10: remake false start
11. <i>Like A Rolling Stone</i>	take 11: remake
12. <i>Like A Rolling Stone</i>	take 12: remake false start
13. <i>Like A Rolling Stone</i>	take 13: remake breakdown
14. <i>Like A Rolling Stone</i>	take 14: remake false start
15. <i>Like A Rolling Stone</i>	take 13: remake breakdown
16. <i>Untitled fragment</i>	

1 Bob Dylan (piano, harmonica, vocals), Michael Bloomfield (guitar), Paul Griffin (organ), Bobby Gregg (drums), Joseph Macho Jr. (bass).

2-15 Bob Dylan (guitar, harmonica, vocals), Michael Bloomfield (guitar), Paul Griffin (piano), Bobby Gregg (drums), Joseph Macho Jr. (bass), Al Kooper (organ).

LP bootlegs

Highway 61 revisited again (I never talked to Bruce Springsteen). No label.

He's Your Lover Now. No label.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 7–8). Great Dane / GDR 9419/ 1-14.

Dimestore Medicine. Wild Card/Joker.

The Genuine Bootleg Series Take Volume 2 (track 16)

The Genuine Bootleg Series Take 3. Scorpio GZ J81310/J70918/J70826.

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

The Lonesome Sparrow Sings. Black Nite Crash BNC 003.

Thin Wild Mercury Music. Spank SP-105.

We Had Known A Lion. VigOtone VT-170/171 .

Official releases

Parts of 1, 2, 6, 7, 8, 10, 15 released on Interactive Music CD-ROM **Highway 61 Interactive, Columbia/Graphix Zone CDAC 085700**, February 1995.

One of 1, 8 or 11 is instrumental and released in remastered version on **Michael Bloomfield: From His Head To His Heart To His Hands, Columbia 88765478342**, released 4 February 2014.

5 released on **HIGHWAY 61 REVISITED, Columbia CL-2389, CS-9189**, 30 August 1965.

5 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO-88697761042**, 18 October 2010.

5 released in remastered version on the CD/SACD **HIGHWAY 61 REVISITED, Columbia 512351-6** as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

5 released in remastered version on **HIGHWAY 61 REVISITED, Columbia 88691924312-06** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

5 released on single **Columbia 4-43346**, July 20 1965.

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

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

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

Bob Dylan recording sessions, interviews and concerts 1965

5 released on **THE BEST OF BOB DYLAN, Columbia SONYTV28CD**, 2 June 1997.
5 released on **THE BEST OF BOB DYLAN VOL 2, Columbia COL 498361 9**, 8 May 2000.
5 released in Sweden on **THE VERY BEST OF BOB DYLAN, Columbia COL 498540 2**, May 5, 2000.
5 released in the UK on **THE ESSENTIAL BOB DYLAN, Columbia C2K 85168**, 31 October 2000.
5 released on 3 CD box set **DYLAN, Columbia 88697114202-D1**, 1 October 2007.
5 released in the UK on **BEYOND HERE LIES NOTHIN', Sony Music 8 86979 83862**, 24 October 2011.
5 released on CD-single **Like A Rolling Stone, Columbia 657939-2**, 1992.
1-15 released on CD 4 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D4**, 6 November 2015.
1-15 released on CD 3 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D3**, 6 November 2015.
11 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D1**, 6 November 2015.

CO-numbers: 86446 *Like A Rolling Stone*
86449 Untitled fragment.

References

Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1). The Telegraph #52, Summer 1995, pp. 114-115.
Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 39–43.
The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, page 62.
Various: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.
Roger Ford: The Cutting Edge: Sessions for Highway 61 Revisited, Isis issue 185, pages 31-47.
Private communications with Gerbrand van der Vooren.

Notes

1 rehearsal remake.
1 The Cutting Edge booklet does not list Dylan on piano on this rehearsal.
2-6 remakes.
7, 9, 10, 12, 14 remake false starts
8, 13, 15 remake breakdowns
11 complete remake
4 is available as rough mix from WITMARK & SONS COPYRIGHT REEL, assembled August 1965.
16 is a song with real title unknown and CO-number 86449. It has also circulated as *Lunatic Princess Revisited*.
The Cutting Edge booklet has *Why Should You Have To Be So Frantic?* recorded 27 January 1966 as *Lunatic Princess*.
Recorded 2:30-5:30 pm.
Studio recordings, 52 minutes.

Session info updated 10 May 2016.

**1050 Festival Field
Newport, Rhode Island
24 July 1965**

Newport Folk Festival. Contemporary Songs Workshop.

1. *All I Really Want To Do*
2. *Tombstone Blues*
3. *Mr. Tambourine Man*
4. *If You Gotta Go, Go Now*
5. *Love Minus Zero/No Limit*

Bob Dylan (vocal, harmonica & acoustic guitar).

Notes

Live debut of *Tombstone Blues*.

This session took place Saturday Morning/Afternoon 11:00 AM to 1:30 PM. It was hosted by Peter Yarrow and Ronnie Gilbert. Also scheduled to appear at the workshop were Donovan, Gordon Lightfoot, Eric Von Schmidt, Richard & Mimi Farina and Ian & Sylvia.

The footage in the film **FESTIVAL** combines the recording of *All I Really Want To Do* from Newport Folk Festival 26 July 1964.

The footage included in **FESTIVAL** combines 2 first verses of *All I Really Want To Do* from 1965 with the last one from his 1964 performance, in an attempt to recreate a single track.

Mr. Tambourine Man plays in the background while Ronnie Gilbert talks about the idols of each generation, before announcing Dylan in 1964, and is also edited and combines recordings of two different performances, as also occurs in the DVD **THE OTHER SIDE OF THE MIRROR**, using approximately the first 40 seconds of the 24 July 1964 performance and a 16-second harmonica break from 1.

2 broadcast by WDR, Germany for the first time in July/August 1965, lately re-broadcast on 9 August 2003.

The WDR documentary made by the famous German reporter Gerd Ruge, shows Bob Dylan performing *Tombstone Blues* in a so-called American shot, with the same acoustic Gibson guitar we see him playing in **FESTIVAL** while performing *All I Really Want To Do* on Saturday afternoon, 24 July. He is wearing the same attire, on the same stage, and same windy day as shown in the rest of the several excerpts filmed during that one performance seen on **THE OTHER SIDE OF THE MIRROR**.

The *Tombstone Blues* performance happened only days before the studio recording of the same cut for **HIGHWAY 61 REVISITED** in its final electric version. The German TV documentary consists of a small fragment, less than two minutes of footage, in which Ruge is heard over a great part of the song except for a brief pause in the commentary which leaves Bob's phrasing perfectly audible for a moment. We can only see Dylan on stage for a short time. The rest of the footage shows the crowd, the atmosphere of the Festival, —merchandising! and, again, the crowd. The camera pans, finding the reporter seated amongst the audience, ready to talk. We see and hear Donovan in a distant shot singing *The Little Tin Soldier*, and again Ruge, preparing to finish his reporting.

A fragment of 3 can be heard in the background during an interview with Mississippi John Hurt in the film **FESTIVAL**.

CD Bootlegs

Folk Rogue. Wild Wolf 6965.

Hollow Horn Series - Performing Artist Vol. 5 (Does Anybody Have An E Harmonica?)

Unauthorized release

2 partially released in the news documentary made by Gerd Ruge for German TV, WDR, believed to broadcast for the first time in July/August 1965, re-broadcast by that German channel on August 9, 2003.

Official releases

1, 3 partly released in the film **FESTIVAL**, 1967.

1, 4, 5 released on the DVD **THE OTHER SIDE OF THE MIRROR. LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965**, Columbia 88697144669, 29 October 2007.

2 released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965**, Shop Bob Dylan Support, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

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**.

Private communication from Cory Markoff.

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

Newport Daily News 23 July 1965.

Mono PA recordings.

Session info updated 6 November 2016.

**1055 Festival Field
Newport, Rhode Island
25 July 1965**

Newport Folk Festival. Soundcheck before concert

1. *Organ Riffs*
2. *Maggie's Farm*
3. *Like A Rolling Stone*

1 Bob Dylan (organ).

2 and 3 Bob Dylan (vocal & electric guitar), Michael Bloomfield (electric guitar), Barry Goldberg (organ), Al Kooper (organ), Jerome Arnold (bass), Sam Lay (drums).

Official releases

Partly released in the film **FESTIVAL**, 1967.

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

Partly released on the DVD **NO DIRECTION HOME**, October 2005.

1 released on **BOB DYLAN CLASSICS LIVE**, December 2007.

References

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.

Notes

Same parts released in **FESTIVAL** ad **THE OTHER SIDE OF THE MIRROR**.

Different parts released in **NO DIRECTION HOME**.

Mono film soundtrack, 1 minute.

The soundcheck took place probably between 5:30 PM and 6:30 PM.

Session info updated 8 March 2021.

**1060 Festival Field
Newport, Rhode Island
25 July 1965**

Newport Folk Festival.

1. *Maggie's Farm*
2. *Like A Rolling Stone*
3. *It Takes A Lot To Laugh, It Takes A Train To Cry*
4. *It's All Over Now, Baby Blue*
5. *Mr. Tambourine Man*

Bob Dylan (vocal & electric guitar), Michael Bloomfield (electric guitar), Sam Lay (drums).

1 Al Kooper (organ), Jerome Arnold (bass).

2, 3 Barry Goldberg (organ), Al Kooper (bass)

4, 5 Bob Dylan (vocal, harmonica & acoustic guitar).

Notes.

- First "electric" Dylan concert ever!
- Live debuts of *Maggie's Farm*, *Like A Rolling Stone* and *It Takes A Lot To Laugh, It Takes A Train To Cry*.
- The footage of *Mr. Tambourine Man* contains Intro, Chorus, Verse 2, Chorus.
- This session took place Sunday Evening between 8:00 PM to 10:30 PM.

Official releases

1 and 5 partly released in the film **FESTIVAL**, 1967.

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

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.

1, 2, 4, 5 released on the DVD **THE OTHER SIDE OF THE MIRROR. LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965, Columbia 88697144669**, 29 October 2007.

Fragments of 1, 2, 4, 5 released in the DVD **NO DIRECTION HOME**, October 2005.

Fragments of 1, 2, 4, 5 released on Interactive Music CD-ROM **Highway 61 Interactive, Columbia/Graphix Zone CDAC 085700**, February 1995.

3 released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

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

LP bootlegs

Newport 65/Manchester 66. TMQ.

Newport 65. No label.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 8). Great Dane / GDR 9419/ 1-14.

Dont Look Back Soundtrack & Newport '65. Magic Mushroom 013.

Folk Rogue. Wild Wolf 6965.

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

From The Heart Vols. 3. Live Experience / LE050203.

Live In Newport 1965. Document DR 004.

Ghost of Electricity. Doberman 155

Squaring The Circle. Diamonds In Your Ears 70/71.

References

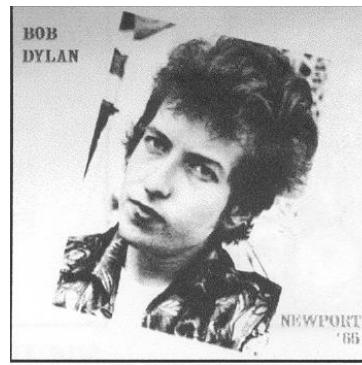
Re-tracking Dylan 1 (Dylan At Newport) by Ian Woodward, ISIS Issue 135, November-December 2007, pp 46-51.

Private communication from Cory Markoff.

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

Mono PA recording, 38 minutes.

Session info updated 15 October 2020.



Studio A
Columbia Recording Studios
New York City, New York
29 July 1965

The 3rd **Highway 61 Revisited** session, produced by Bob Johnston.

- | | |
|-------------------------------------------------------------|--------------------------------|
| 1. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 1: breakdown |
| 2. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 2: false start |
| 3. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 3: incomplete |
| 4. <i>Tombstone Blues</i> | take 1: complete |
| 5. <i>Tombstone Blues</i> | take 2: false start |
| 6. <i>Tombstone Blues</i> | take 3: false start |
| 7. <i>Tombstone Blues</i> | take 4: complete |
| 8. <i>Tombstone Blues</i> | take 5: false start, rehearsal |
| 9. <i>Tombstone Blues</i> | take 6: false start, rehearsal |
| 10. <i>Tombstone Blues</i> | take 7: false start, rehearsal |
| 11. <i>Tombstone Blues</i> | take 9 |
| 12. <i>Tombstone Blues</i> | take 10: false start |
| 13. <i>Tombstone Blues</i> | take 11: breakdown |
| 14. <i>Tombstone Blues</i> | take 12 |
| 15. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 1: complete |
| 16. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 2: false start |
| 17. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 3: complete |
| 18. <i>It Takes A Lot To Laugh, It Takes A Train To Cry</i> | take 4: |
| 19. <i>Positively 4th Street</i> | take 1: false start |
| 20. <i>Positively 4th Street</i> | take 2: false start |
| 21. <i>Positively 4th Street</i> | take 3: false start |
| 22. <i>Positively 4th Street</i> | take 4: complete |
| 23. <i>Positively 4th Street</i> | take 5: complete |
| 24. <i>Positively 4th Street</i> | take 6: breakdown |
| 25. <i>Positively 4th Street</i> | take 7: breakdown |
| 26. <i>Positively 4th Street</i> | take 8: breakdown |
| 27. <i>Positively 4th Street</i> | take 10: breakdown |
| 28. <i>Positively 4th Street</i> | take 12 |
| 29. <i>Desolation Row</i> | take 1 |

Bob Dylan (guitar, piano, harmonica, vocal).

1-3 Michael Bloomfield (guitar), Frank Owens (piano), Bobby Gregg (drums), Joseph Macho Jr. (bass), Al Kooper (organ).

4-14 Michael Bloomfield (guitar), Paul Griffin (piano), Bobby Gregg (drums), Joseph Macho Jr. (bass), Al Kooper (organ).

15-18 Michael Bloomfield (guitar), Frank Owens (piano), Bobby Gregg (drums), Russ Savakus (bass).

19-28 Michael Bloomfield (guitar), Frank Owens (piano), Bobby Gregg (drums), Russ Savakus (bass), Al Kooper (organ).

29 Al Kooper (organ), Harvey Brooks (bass).

LP bootleg

Highway 61 revisited again (I never talked to Bruce Springsteen). No label.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 7-8). Great Dane / GDR 9419/ 1-14.

The Genuine Bootleg Series Take 3. Scorpio GZ J81310/J70918/J70826.

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

The Lonesome Sparrow Sings. Black Nite Crash BNC 003.

We Had Known A Lion. VigOtone VT-170/171 .

Official releases

11, 29 released on **THE BOOTLEG SERIES VOL 7. NO DIRECTION HOME: THE SOUNDTRACK,**
Columbia Legacy CD 520358 2, 30 August 2005.

14 with Chambers Brothers overdub released on **Michael Bloomfield: From His Head To His Heart To His Hands, Columbia 88765478342**, released 4 February 2014.

14, 18 released on **HIGHWAY 61 REVISITED, Columbia CL-2389, CS-9189**, 30 August 1965.

14, 18 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO-88697761042**, 18 October 2010.

14, 18 released in remastered versions on the CD/SACD **HIGHWAY 61 REVISITED, Columbia 512351-6** as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

14, 18 released in remastered versions on **HIGHWAY 61 REVISITED, Columbia 88691924312-06** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

14, 28 released on **BIOGRAPH, Columbia C5X & C3K 38830**, 28 October 1985.

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

14, 18, 28 are available as rough-mixes from **WITMARK & SONS COPYRIGHT REEL**, assembled August 1965.

28 released on single **Columbia 4-43346**, 7 September 1965.

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

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

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

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

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

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

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

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

28 released on **CHRONIQUES Volume 1, Sony Music Media SMM 520163-2**, 5 May 2005 in France.

28 available in mono as download from www.bobdylan.com for customers who bought **The Original Mono Recordings** CD box.

28 released on **SIDE TRACKS, DISC ONE, Columbia 88691924312-46** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

1-28 released on CD 5 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D5**, 6 November 2015.

29 released on CD 6 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D6**, 6 November 2015.

3, 4, 11, 17, 19-23 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D2**, 6 November 2015.

4,23 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D2**, 6 November 2015.

CO-numbers

86837 *It Takes A Lot To Laugh, It Takes A Train To Cry*
 86838 *Tombstone Blues*
 86839 *It Takes A Lot To Laugh, It Takes A Train To Cry*
 86840 *Positively 4th Street*

References

Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1). The Telegraph #52, Summer 1995, pp. 115–116.
Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 39–43.
The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, pages 62-63.
Various: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.
Roger Ford: The Cutting Edge: Sessions for Highway 61 Revisited, Isis issue 185, pages 31-47.
 Private communications with Gerbrand van der Vooren.

Notes

Take 8 of *Tombstone Blues* is missing, probably not existing
 Takes 9 and 11 of *Positively 4th Street* are missing, probably not existing
 1, 13, 24-27 breakdowns.
 2, 5, 6, 12, 16, 19-21 false starts
 3 incomplete
 8-10 false starts, rehearsal
 1-3, 5-18 *Phantom Engineers* on recording sheet.
 4-14 *Tombstone* on recording sheet.
 19-28 *Black Dalli Rue* on recording sheet.
 28 is timed at 3:56 on all releases except Greatest Hits, Best Of Bob Dylan Vol2 and the rough mix, which are timed as 4:12.
 Tracks 1-14 recorded 10 am – 1 pm.

Tracks 15-29 recorded 2:30 – 5:30 pm.
29 recorded on 30 July 1965 according to Krogsgaard, on 29 July 1965 according to The Cutting Edge booklet.
Studio recordings, 81 minutes.

Session info updated 10 May 2016.

Studio A
Columbia Recording Studios
New York City, New York
30 July 1965

The 4th **Highway 61 Revisited** session, produced by Bob Johnston.

1. <i>From A Buick 6</i>	take 1 false start
2. <i>From A Buick 6</i>	take 2 false start
3. <i>From A Buick 6</i>	take 4
4. <i>From A Buick 6</i>	take 5
5. <i>Can You Please Crawl Out Your Window?</i>	take 1 false start
6. <i>Can You Please Crawl Out Your Window?</i>	take 2 false start
7. <i>Can You Please Crawl Out Your Window?</i>	take 3 false start
8. <i>Can You Please Crawl Out Your Window?</i>	take 4 false start
9. <i>Can You Please Crawl Out Your Window?</i>	take 1 (restart numbering)
10. <i>Can You Please Crawl Out Your Window?</i>	take 2 false start
11. <i>Can You Please Crawl Out Your Window?</i>	take 3
12. <i>Can You Please Crawl Out Your Window?</i>	take 4 false start
13. <i>Can You Please Crawl Out Your Window?</i>	take 5
14. <i>Can You Please Crawl Out Your Window?</i>	take 6 rehearsal / false start
15. <i>Can You Please Crawl Out Your Window?</i>	take 7 false start
16. <i>Can You Please Crawl Out Your Window?</i>	take 8 false start
17. <i>Can You Please Crawl Out Your Window?</i>	take 10 false start
18. <i>Can You Please Crawl Out Your Window?</i>	take 11 false start
19. <i>Can You Please Crawl Out Your Window?</i>	take 12
20. <i>Can You Please Crawl Out Your Window?</i>	take 14 breakdown
21. <i>Can You Please Crawl Out Your Window?</i>	take 15 breakdown
22. <i>Can You Please Crawl Out Your Window?</i>	take 17

1-4 Bob Dylan (guitar, harmonica, vocal), Michael Bloomfield (guitar), Al Kooper (organ), Harvey Brooks (bass).

5-22 Bob Dylan (guitar, piano, harmonica, vocal), Michael Bloomfield (guitar), Al Kooper (celeste), Paul Griffin (piano), Harvey Brooks (bass), Bobby Gregg (drums).

LP bootleg

Highway 61 revisited again (I never talked to Bruce Springsteen). No label.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 7–8). Great Dane / GDR 9419/ 1-14.

Dimestore Medicine. Wild Card/Joker.

The Genuine Bootleg Series Take 3. Scorpio GZ J81310/J70918/J70826.

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

The Lonesome Sparrow Sings. Black Nite Crash BNC 003.

Thin Wild Mercury Music. Spank SP-105.

We Had Known A Lion. VigOtone VT-170/171 .

Official releases

3 released on **HIGHWAY 61 REVISITED (Japanese version)**, CBS/Sony 25 AP 273.

3 released on the Japanese promo **CD DYLAN GA ROCK**, Sony Records XDCS 93111-2, 1993. (not on the 2010 re-release)

4 released on **HIGHWAY 61 REVISITED, Columbia CL-2389, CS-9189**, 30 August 1965.

4 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO-88697761042**, 18 October 2010.

4 released in remastered version on the CD/SACD **HIGHWAY 61 REVISITED, Columbia 512351-6** as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.

4 released in remastered version on **HIGHWAY 61 REVISITED, Columbia 88691924312-06** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

4 released on **MR D's COLLECTION #1**, mid 1974.

4, 22 available as rough-mixes from **WITMARK & SONS COPYRIGHT REEL**, assembled August 1965.

Probably 22 available from **WITMARK & SONS COPYRIGHT REEL**, assembled August 1965.

22 mistakenly released as *Positively Fourth Street* on single **Columbia 4-43389**, September 1965.

22 available on **bobdylan.com** from January 1998.

Released on CD 6 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D6, 6 November 2015.

1, 3 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D2, 6 November 2015.

9, 22 released on CD 4 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D4, 6 November 2015.

9 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE**, Columbia 88875124422D2, 6 November 2015.

CO-numbers:

86843 *From A Buick 6*

86844 *Can You Please Crawl Out Your Window?*

86845 *Desolation Row*

References

Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1). The Telegraph #52, Summer 1995, pp. 117–118.

Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 39–43.

The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, pages 63.

Various: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.

Roger Ford: The Cutting Edge: Sessions for Highway 61 Revisited, Isis issue 185, pages 31-47.

Private communications with Gerbrand van der Vooren.

Notes

From A Buick 6, take 3 is missing, probably not existing.

Can You Please Crawl Out Your Window?, takes 9, 13, 16 are missing, probably not existing.

1, 2, 5-8, 10, 12, 15-18 false starts.

14 rehearsal, false start.

20, 21 breakdowns.

1-5 *Lunatic Princess No. 3* on recording sheet.

6-26 *Look At Barry Run* on recording sheet.

Recorded 2:30 – 5:30 pm, 7-10 pm.

Studio recordings, 39 minutes.

Session info updated 24 October 2020.



Studio A
Columbia Recording Studios
New York City, New York
2 August 1965

The 5th **Highway 61 Revisited** session, produced by Bob Johnston.

1. <i>Highway 61 Revisited</i>	take 1: false start
2. <i>Highway 61 Revisited</i>	take 2: false start
3. <i>Highway 61 Revisited</i>	take 3: complete
4. <i>Highway 61 Revisited</i>	take 4: false start
5. <i>Highway 61 Revisited</i>	take 5: complete
6. <i>Highway 61 Revisited</i>	take 5: (again; error) complete
7. <i>Highway 61 Revisited</i>	take 6
8. <i>Highway 61 Revisited</i>	take 7: False start
9. <i>Highway 61 Revisited</i>	take 8: False start
10. <i>Highway 61 Revisited</i>	take 9
11. <i>Just Like Tom Thumb's Blues</i>	take 1: breakdown
12. <i>Just Like Tom Thumb's Blues</i>	take 3: complete
13. <i>Just Like Tom Thumb's Blues</i>	take 4: rehearsal
14. <i>Just Like Tom Thumb's Blues</i>	take 5:
15. <i>Just Like Tom Thumb's Blues</i>	take 9: breakdown
16. <i>Just Like Tom Thumb's Blues</i>	take 10: breakdown
17. <i>Just Like Tom Thumb's Blues</i>	take 11: false start
18. <i>Just Like Tom Thumb's Blues</i>	take 12: false start
19. <i>Just Like Tom Thumb's Blues</i>	take 13: complete
20. <i>Just Like Tom Thumb's Blues</i>	take 14: false start
21. <i>Just Like Tom Thumb's Blues</i>	take 15: false start
22. <i>Just Like Tom Thumb's Blues</i>	take 16
23. <i>Queen Jane Approximately</i>	take 1: rehearsal
24. <i>Queen Jane Approximately</i>	take 2: complete
25. <i>Queen Jane Approximately</i>	take 3: false start
26. <i>Queen Jane Approximately</i>	take 4: false start
27. <i>Queen Jane Approximately</i>	take 5: complete
28. <i>Queen Jane Approximately</i>	take 6: complete
29. <i>Queen Jane Approximately</i>	take 7
30. <i>Ballad Of A Thin Man</i>	take 1: false start
31. <i>Ballad Of A Thin Man</i>	take 2: breakdown
32. <i>Ballad Of A Thin Man</i>	take 3
33. <i>Ballad Of A Thin Man</i>	take 4: insert
34. <i>Desolation Row</i>	take 1: false start
35. <i>Desolation Row</i>	take 2: breakdown
36. <i>Desolation Row</i>	take 3 remake: breakdown
37. <i>Desolation Row</i>	take 4 remake: false start

Bob Dylan (guitar, piano, harmonica, vocal).

1-10 Michael Bloomfield (guitar), Paul Griffin (piano), Frank Owens (piano), Sam Lay (drums), Harvey Brooks (bass), Al Kooper (organ).

11-22, 30-33 Michael Bloomfield (guitar), Paul Griffin (piano), Bobby Gregg (drums), Harvey Brooks (bass), Al Kooper (electric piano).

23-29 Michael Bloomfield (guitar), Paul Griffin (piano), Bobby Gregg (drums), Harvey Brooks (bass), Al Kooper (celeste).

34-37 Michael Bloomfield (guitar), Gregg (drums), Harvey Brooks (bass), Al Kooper (electric piano).

CD bootlegs

Bob Dylan --1965 Revisited (Disc 7-8). Great Dane / GDR 9419/ 1-14.

Dimestore Medicine. Wild Card/Joker.
The Genuine Bootleg Series Take 3. Scorpio GZ J81310/J70918/J70826.
From Newport To The Ancient Empty Streets Of L.A. Dandelion DL 061/62.
The Lonesome Sparrow Sings. Black Nite Crash BNC 003.
Thin Wild Mercury Music. Spank SP-105.
We Had Known A Lion. VigOtone VT-170/171 .

Official releases

7, 14 released on **THE BOOTLEG SERIES VOL 7. NO DIRECTION HOME: THE SOUNDTRACK, Columbia Legacy CD 520358 2**, 30 August 2005.
10, 22, 29, 32 released on **HIGHWAY 61 REVISITED, Columbia CL-2389, CS-9189**, 30 August 1965.
10, 22, 29, 32 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO-88697761042**, 18 October 2010.
10, 22, 29, 32 released in remastered versions on the CD/SACD **HIGHWAY 61 REVISITED, Columbia 512351-6** as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.
10, 22, 29, 32 released in remastered versions on **HIGHWAY 61 REVISITED, Columbia 88691924312-06** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.
10 released on single **Columbia 4-43477**, December 1965.
10 released on **THE BEST OF BOB DYLAN VOL 2, Columbia COL 498361 9**, 8 May 2000.
22 released on **BOB DYLAN'S GREATEST HITS, VOL. 2, COLUMBIA KG-31120**, 17 November 1971.
22 released on **DYLAN ON DYLAN, Westwood One (Radio Station Discs)**, 17 November 1984.
29 released on single **Columbia 4-43541**, December 1965.
32 released on **MASTERPIECES, CBS/SONY 57 AP875-7**, March 1978 in Japan, and later 1978 in Australia and New Zealand.
Short cuts of 1 and 7 released on the radio promo sampler from **THE BOOTLEG SERIES VOL 7. NO DIRECTION HOME: THE SOUNDTRACK**.
1-10 released on CD 6 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D6**, 6 November 2015.
11-33 released on CD 7 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D7**, 6 November 2015.
34-38 released on CD 8 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D8**, 6 November 2015.
38 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D4**, 6 November 2015.
3, 5, 8, 11, 12, 19, 24, 27, 31 released on CD 4 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D4**, 6 November 2015.
3, 7, 12, 27 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D2**, 6 November 2015.
12 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.

CO-numbers

86846 *Highway 61 Revisited*
86847 *Just Like Tom Thumb's Blues*
86848 *Queen Jane Approximately*
86849 *Ballad Of A Thin Man*
86845 *Desolation Row*

References

Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1). The Telegraph #52, Summer 1995, pp. 119–120.
Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 39–43.
The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, pages 63-64.
Variou:s: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.
Roger Ford: The Cutting Edge: Sessions for Highway 61 Revisited, Isis issue 185, pages 31-47.
Private communications with Gerbrand van der Vooren.

Notes

Takes 2, 6-8 of *Just Like Tom Thumb's Blues* are missing, probably not existing.
1, 2, 4, 8, 9, 17, 18, 20, 21, 22, 25, 26, 30, 34, 37 false starts.
11, 15, 16, 31, 35, 36 breakdowns.
13, 23 rehearsals.
33 insert.
1-10 *Highway 61* on recording sheet.
11-22 *Juarez* on recording sheet.
23-39 *Queen Jane* on recording sheet.
Recorded 8.00 pm - 3:30 am.

Studio recordings. 83 minutes.

Session info 17 October 2020.

1095 **Studio A**
Columbia Recording Studios
New York City, New York
3 August 1965

Highway 61 Revisited overdub session, produced by Bob Johnston.

1. *Tombstone Blues*
2. *Tombstone Blues*
3. *Tombstone Blues*

The Chamber Brothers (background vocals).

Official release

Released on CD 8 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR’S EDITION**, Columbia 88875124401D8, 6 November 2015.

References

The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector’s Edition booklet, page 64.

Various: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.

Roger Ford: The Cutting Edge: Sessions for Highway 61 Revisited, Isis issue 185, pages 31-47.

Private communications with Gerbrand van der Vooren.

Note

Three complete takes with vocal overdubs.

Studio recordings, 15 minutes.

Session info updated 16 May 2016.

**1100 Studio A
Columbia Recording Studios
New York City, New York
4 August 1965**

The 6th and last **Highway 61 Revisited** session, produced by Bob Johnston.

- | | |
|---------------------------|---------------------------------------------------------------------------------|
| 1. <i>Desolation Row</i> | take 1: rehearsal |
| 2. <i>Desolation Row</i> | take 2: rehearsal piano demo |
| 3. <i>Desolation Row</i> | take 1: complete, with insert, incorrectly numbered,
should have been take 3 |
| 4. <i>Desolation Row</i> | take 5: complete master without acoustic guitar overdub |
| 5. <i>Desolation Row</i> | take 6: guitar overdub |
| 6. <i>Desolation Row</i> | take 7: guitar overdub |
| 7. <i>Tombstone Blues</i> | take 1: harmonica overdub |

Overdub session with
Bob Dylan piano on 1 & 2, guitar on 3-6 and harmonica on 2-6.
Charlie McCoy guitar 5 and 6
Russ Savakus bass 2-4.
Bob Dylan harmonica on 7.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 7–8). Great Dane / GDR 9419/ 1-14.
Dimestore Medicine. Wild Card/Joker.
The Genuine Bootleg Series Take 3. Scorpio GZ J81310/J70918/J70826.
From Newport To The Ancient Empty Streets Of L.A. Dandelion DL 061/62.
The Lonesome Sparrow Sings. Black Nite Crash BNC 003.
Thin Wild Mercury Music. Spank SP-105.
We Had Known A Lion. VigOtone VT-170/171 .

Official releases

4 released on **HIGHWAY 61 REVISITED, Columbia CL–2389, CS–9189**, 30 August 1965.
4 released in mono as part of the CD box **BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO–88697761042**, 18 October 2010.
4 released in remastered versions on the CD/SACD **HIGHWAY 61 REVISITED, Columbia 512351-6** as part of the CD box **BOB DYLAN REVISITED, THE REISSUE SERIES**, 24 March 2004.
4 released in remastered versions on **HIGHWAY 61 REVISITED, Columbia 88691924312-06** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.
4 released in the UK on **BEYOND HERE LIES NOTHIN', Sony Music 8 86979 83862**, 24 October 2011.
Released on CD 8 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D8**, 6 November 2015.
2, 3 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D1**, 6 November 2015.
2, 3 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D2**, 6 November 2015.

CO-numbers

86937 *Desolation Row*
86938 *Tombstone Blues*

References

Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1). The Telegraph #52, Summer 1995, page 121.
Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 39–43.
Glen Dundas: Tangled Up In Tapes. 4th edition. SMA Services 1999, page 28.
The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, page 64.
Various: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.
Roger Ford: The Cutting Edge: Sessions for Highway 61 Revisited, Isis issue 185, pages 31-47.
Private communications with Gerbrand van der Vooren.

Notes

Take 4 of Desolation Row is missing, probably not existing.

On disc 2 of the Deluxe Edition of The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge. Track 15 is take 3 and track 16 is take 2!

1, 2, rehearsals.

5, 6 guitar overdubs.

7 harmonica overdub.

Recorded 1-4 pm.

Studio recordings, 48 minutes.

Session info updated 16 May 2016.

**1130 Forest Hills Tennis Stadium
New York City, New York
28 August 1965**

1. *She Belongs To Me*
2. *To Ramona*
3. *Gates Of Eden*
4. *Love Minus Zero/No Limit*
5. *Desolation Row*
6. *It's All Over Now, Baby Blue*
7. *Mr. Tambourine Man*

8. *Tombstone Blues*
9. *I Don't Believe You (She Acts Like We Never Have Met)*
10. *From A Buick 6*
11. *Just Like Tom Thumb's Blues*
12. *Maggie's Farm*
13. *It Ain't Me, Babe*
14. *Ballad Of A Thin Man*
15. *Like A Rolling Stone*

1-7 Bob Dylan (vocal, harmonica & acoustic guitar).

8-15 Bob Dylan (vocal & electric guitar), Robbie Robertson (electric guitar), Al Kooper (organ), Harvey Brooks (bass), Levon Helm (drums).

13-15 Bob Dylan (harmonica).

CD bootleg

Bob Dylan --1965 Revisited (Disc 9–10). Great Dane / GDR 9419/ 1-14.

Official release

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, a Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Notes

First half acoustic, half electric concert.

Live debuts of *Desolation Row*, *From A Buick 6*, *Just Like Tom Thumb's Blues* and *Ballad Of A Thin Man*.

First electric versions of *I Don't Believe You* and *It Ain't Me, Babe*.

Mono audience recording, 90 minutes.

Session info updated 8 December 2015.

**1135 Hollywood Bowl
Los Angeles, California
3 September 1965**

1. *She Belongs To Me*
2. *To Ramona*
3. *Gates Of Eden*
4. *It's All Over Now, Baby Blue*
5. *Desolation Row*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Tombstone Blues*
9. *I Don't Believe You (She Acts Like We Never Have Met)*
10. *Just Like Tom Thumb's Blues*
11. *From A Buick 6*
12. *Maggie's Farm*
13. *It Ain't Me, Babe*
14. *Ballad Of A Thin Man*
15. *Like A Rolling Stone*

1-7 Bob Dylan (vocal & acoustic guitar).

1-7, 9, 13-15 Bob Dylan (harmonica).

8-15 Bob Dylan (vocal & electric guitar), Robbie Robertson (guitar), Al Kooper (organ), Harvey Brooks (bass), Levon Helm (drums).

BobTalk

[someone in the audience is tooting a trumpet] *What is that thing out there man?* (toot toot) *What are you trying to say?* (before Gates Of Eden).

Does anybody have a C harmonica? Not that one! No!! Just throw it! [thud! laughter] (before Like A Rolling Stone).

CD bootlegs

Back In The Hollywood Bowl. Bell Bottom / BB 036

Electric Black Night Crash. Junkyard Angel / 001.

First Time For Everything. Wild Wolf 6965

Folk Rogue. Wild Wolf 6965.

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

Live At The Hollywood Bowl, September 3, 1965. No label.

Squaring The Circle. Diamonds In Your Ears 70/71.

Walking Like Rimbaud. Shogun 2D.

We Had Known A Lion. VigOtone VT-170/171 .

Western Electric. Wild Wolf.

What're You Trying To Say. No label.

Official releases

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5

December 2015, **AS DOWNLOADABLE MP3 FILES**, A Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

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

Notes

The tape might be missing the encores.

Mono PA recording, 75 minutes.

Session info updated 26 September 2018.

**1140 Unidentified Location
Woodstock, New York
September 1965**

Rehearsals.

1. *Maggie's Farm*
2. *Maggie's Farm*
3. *Maggie's Farm*
4. *Maggie's Farm*
5. *It Takes A Lot To Laugh, It Takes A Train To Cry*
6. *It Ain't Me, Babe*
7. *It Ain't Me, Babe*
8. *Can You Please Crawl Out Your Window?*
9. *Can You Please Crawl Out Your Window?*
10. *Like A Rolling Stone*
11. *Mr. Tambourine Man*
12. *Mr. Tambourine Man*
13. *Blues Stay Away From Me* (Alton Delmore, Rabon Delmore, Wayne Raney & Henry Glover)
14. *Tombstone Blues*
15. *Tombstone Blues*
16. *Just Like Tom Thumb's Blues*
17. *Ballad Of A Thin Man*
18. *I Don't Believe You (She Acts Like We Never Have Met)*
19. *I Don't Believe You (She Acts Like We Never Have Met)*
20. *Maggie's Farm*
21. *Maggie's Farm*
22. *Positively 4th Street*
23. *Please Don't Leave Me (?)*

Bob Dylan (vocal, harmonica & guitar), Robbie Robertson (guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

9, 20 instrumentals.

Note. There is no circulating recording from these rehearsals.

Source. **Glen Dundas: Tangled Up In Tapes — 4th Edition. A Recording History of Bob Dylan.** SMA Services, Thunder Bay, Ontario, Canada 1999.

Session info updated 7 August 2000.

**1144 University of Texas, Austin
Austin, Texas
24 September 1965**

Press conference.

Mono recording, 25 minutes.

Session info updated 16 June 2011.

**1145 Municipal Auditorium
Austin, Texas
24 September 1965**

1. *Gates Of Eden*
2. *It's All Over Now, Baby Blue*
3. *Desolation Row*
4. *Mr. Tambourine Man*
5. *Tombstone Blues*
6. *Baby Let Me Follow You Down*
7. *It Ain't Me, Babe*
8. *Ballad Of A Thin Man*
9. *Like A Rolling Stone*
10. *Maggie's Farm*

1-4 Bob Dylan (vocal, harmonica & acoustic guitar),

5-10 Bob Dylan (vocal, harmonica & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Notes.

This is an incomplete listing.

There is no circulating recording from this concert.

Source. Michael Corcoran: Long before the ACL Fest, Dylan electrified a smaller Austin venue. American-Statesman 15 September 2007.

Session info updated 22 February 2011.

**1147 Southern Methodist University Coliseum
Dallas, Texas
25 September 1965**

1. *Desolation Row*
2. *Mr. Tambourine Man*
3. *To Ramona*

4. *Maggie's Farm*
5. *Like A Rolling Stone*

1-3 Bob Dylan (vocal, harmonica & acoustic guitar),

4 Bob Dylan (vocal & piano), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

5 Bob Dylan (vocal, harmonica & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

BobTalk

I think Texas audiences, in Austin and Dallas, are the best.

Notes.

This is an incomplete listing.

There is no circulating recording from this concert.

Source. Dallas Morning News review.

Session info updated 22 February 2011.

**Carnegie Hall
New York City, New York
1 October 1965**

1. *She Belongs To Me*
2. *To Ramona*
3. *Gates Of Eden*
4. *Mr. Tambourine Man*
5. *Love Minus Zero/No Limit*
6. *Desolation Row*
7. *It's All Over Now, Baby Blue*

8. *Maggie's Farm*
9. *I Don't Believe You (She Acts Like We Never Have Met)*
10. *Can You Please Crawl Out Your Window?*
11. *Just Like Tom Thumb's Blues*
12. *Tombstone Blues*
13. *It Ain't Me, Babe*
14. *Positively 4th Street*
15. *Ballad Of A Thin Man*
16. *Like A Rolling Stone*

1-7 Bob Dylan (vocal, harmonica & acoustic guitar),

8-16 Bob Dylan (vocal, harmonica & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Note. There is no circulating recording from this concert.

Source. **Glen Dundas: Tangled Up In Tapes — 4th Edition. A Recording History of Bob Dylan.** SMA Services, Thunder Bay, Ontario, Canada 1999.

Session info updated 7 August 2000.

**Symphony Hall
Newark, New Jersey
2 October 1965**

1. *She Belongs To Me*
 2. *To Ramona*
 3. *Gates Of Eden*
 4. *Love Minus Zero/No Limit*
 5. *Desolation Row*
 6. *It's All Over Now, Baby Blue*
 7. *Mr. Tambourine Man*

 8. *Tombstone Blues*
 9. *Baby Let Me Follow You Down* (Eric von Schmidt)
 10. *I Don't Believe You* (*She Acts Like We Never Have Met*)
 11. *It Ain't Me, Babe*
 12. *Maggie's Farm*
 13. *Just Like Tom Thumb's Blues*
 14. *Ballad Of A Thin Man*
 15. *Like A Rolling Stone*
-
16. *Positively 4th Street*

1-7 Bob Dylan (vocal, harmonica, acoustic guitar).

8-16 Bob Dylan (vocal, harmonica, guitar), Robbie Robertson (guitar), Richard Manuel (piano), Garth Hudson (organ), Rick Danko (bass) and Levon Helm (drums).

Notes

No tracks from this concert are circulating.

Symphony Hall was earlier called the Mosque Theater

BobTalk:

Excuse me, I just got over a case of leprosy. (after coughing during Gates of Eden).

This is called I don't believe you. It used to go like that and now it goes like this!

References

e-mail communication from Peter Stone Brown.

<http://blog.peterstonebrown.com/reviving-a-memory/>

Session info updated 17 March 2014.

Studio A
Columbia Recording Studios
New York City, New York
5 October 1965

The 1st **Blonde On Blonde** session, produced by Bob Johnston.

1. <i>Medicine Sunday</i>	take 1: incomplete
2. <i>Medicine Sunday</i>	take 2: Incomplete
3. <i>Jet Pilot</i>	take 1
4. <i>I Wanna Be Your Lover</i>	rehearsal
5. <i>Can You Please Crawl Out Your Window?</i>	take 1: fragment
6. <i>Can You Please Crawl Out Your Window?</i>	take 2: fragment
7. <i>I Wanna Be Your Lover</i>	take 1: fragment
8. <i>I Wanna Be Your Lover</i>	take 1: edit 1 complete
9. <i>I Wanna Be Your Lover</i>	take 1: edit 2 complete
10. <i>I Wanna Be Your Lover</i>	take 2: complete
11. <i>I Wanna Be Your Lover</i>	rehearsal
12. <i>I Wanna Be Your Lover</i>	take 3: complete
13. <i>I Wanna Be Your Lover</i>	take 4: complete
14. <i>I Wanna Be Your Lover</i>	take 5: complete
15. <i>I Wanna Be Your Lover</i>	take 6: complete
16. <i>I Wanna Be Your Lover</i>	take 6 mis-slate:
17. <i>Instrumental</i>	take 1: fragment
18. <i>Instrumental</i>	take 2: complete

Bob Dylan (guitar, piano, harmonica, vocal), Robbie Robertson (guitar), Garth Hudson (organ), Rick Danko (bass), Richard Manuel (piano), Levon Helm (drums)..

CO-numbers:

87183	<i>Medicine Sunday</i>
87186	<i>Jet Pilot</i>
87184	<i>Can You Please Crawl Out Your Window?</i>
87185	<i>I Wanna Be Your Lover</i>
87187	<i>Instrumental</i>
87192	<i>Instrumental</i>

LP bootleg

Now your mouth cries Wolf. TAKRL.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 10). Great Dane / GDR 9419/ 1-14.
Dimestore Medicine. Wild Card/Joker.
Dylan '65 Revisited (electric). No label.

Official releases

1 released on Interactive Music CD-ROM **Highway 61 Interactive, Columbia/Graphix Zone CDAC 085700,** February 1995.

3, 16 released on **BIOGRAPH, Columbia C5X & C3K 38830,** 28 October 1985.

3 released on **SIDE TRACKS, DISC ONE, Columbia 88691924312-46** as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE,** 5 November 2013.

1-6 released on CD 8 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D8,** 6 November 2015.

7-18 released on CD 9 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION, Columbia 88875124401D9,** 6 November 2015.

1, 3, 8, 16, 18 released on CD 4 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION, Columbia 88875124412D4,** 6 November 2015.

1 released on CD 1 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE, Columbia 88875124422D1,** 6 November 2015.

Bob Dylan recording sessions, interviews and concerts 1965

References:

- Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1).** The Telegraph #52, Summer 1995, pp. 122–124.
Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 47–54.
Looking Back on Bob Dylan's Blonde On Blonde, The Record That Changed Nashville, by Daryl Sanders. Nashville Scene May 5, 2011.
The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, pages 64-65.
Roger Ford: The Cutting Edge: New York Single Sessions, Oct – Nov 1965, Isis issue 186, pages 39-46.
Various: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.
Private communications with Gerbrand van der Vooren.

Notes

- 1, 2 incomplete.
5, 6, 7, 19 fragments.
4, 11 rehearsals.
1 is available on the BIOGRAPH pre-release tape, circulated mid-1983 but was withdrawn from final release.
1 is longer on the BIOGRAPH pre-release tape than other sources.
3 is available on SPECIAL RIDER COPYRIGHT TAPE #1.
3 has a longer spoken introduction on the Special Rider tape and a longer ending on the Biograph pre-release tape.
5-6 *Crawl Out Your Window* on recording sheet.
7-16 *I Don't Want To Be Your Partner* on recording sheet.
17-18 *Unannounced* on recording sheet.
17 or 18 is circulating as *Number One*.
Recorded 7-10 pm and 11:30-2:30 pm.
Stereo studio recordings, 41 minutes.

Session info updated 26 June 2016.

**1165 Civic Auditorium
Knoxville, Tennessee
8 October 1965**



Photo by Robert Bolton.

Bob Dylan (vocal, harmonica, acoustic & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Note. There is no circulating recording from this concert.

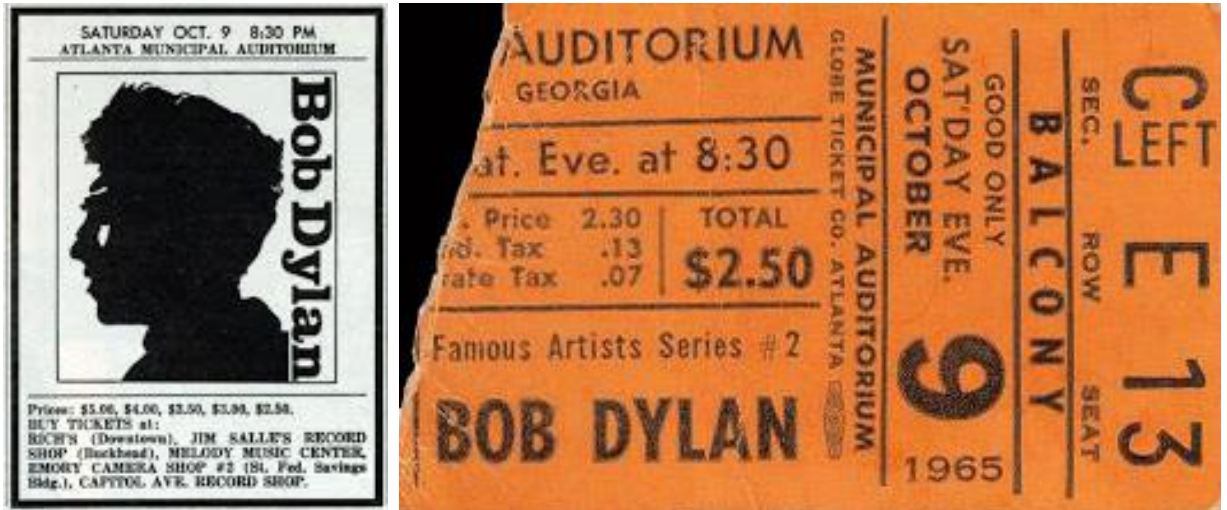


Session info updated 19 February 2017.

**1166 Municipal Auditorium
Atlanta, Georgia
9 October 1965**

Bob Dylan (vocal, harmonica, acoustic & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Note. There is no circulating recording from this concert.



MOP-TOPPED FOLK SINGER

Dylan 'Acute Adversity'By **BETTIE SIMS**

A lone spotlight shone on the wailing figure of Bob Dylan, controversial folk singer. Perched on a stool and plucking his little ol' \$1,000 guitar, he seemed to be the essence of acute adversity.

Some of his abominable lyrics do make sense, that is if you can understand them. After listening to one of his flock elaborate on his talents, it seems to me you have to be a "Rolling Stone" to appreciate the "prec-

ious gems of genuineness," that flow from the mop-topped singer.

Dylan and his followers strike a responsive chord. It is a kind of forlornness that youth finds itself in all over the western world—a feeling that there is an unbreachable gulf between them and the older generation.

The City Auditorium audience of some 4,700, that is before many started leaving half way through the show, consisted of a wide variety of idola-

ters, curiosity seekers and ones who gave the impression of wishing they were elsewhere.

Dylan, in his somewhat vocal "hillbilly" style graced them with two hours of his words of wisdom, before he finally loped off the stage to speed to the seclusion of his hotel room.

Le Von and the Hawkes, the group backing Dylan in the second half of the program, said that next the show would go to New York, and then on to about 18 other cities all over the country.

Session info created 20 February 2017.

**1167 Civic Centre
Baltimore, Maryland
17 October 1965**

1. *It's All Over Now, Baby Blue*
2. *Desolation Row*
3. *Mr. Tambourine Man*
4. *Visions Of Johanna*
5. *Maggie's Farm*
6. *Just Like Tom Thumb's Blues*
7. *It Ain't Me, Babe*
8. *Ballad Of A Thin Man*

-
9. *Like A Rolling Stone*

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

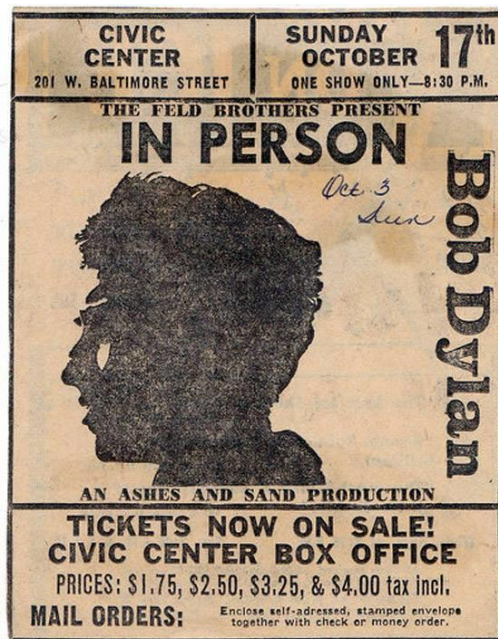
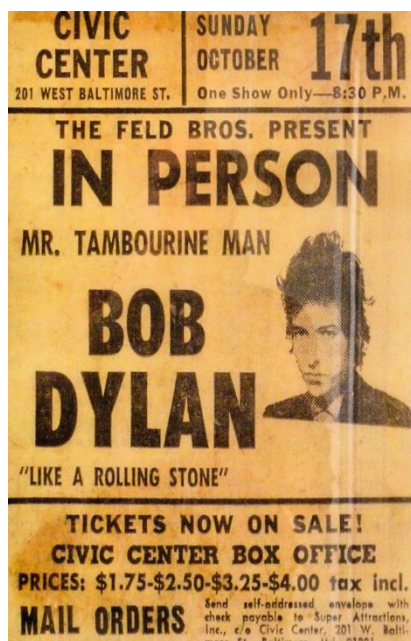
5-9 Bob Dylan (vocal, harmonica, acoustic & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Note

Set-list from memory, there is no circulating recording from this concert.

Reference

ISIS Magazine #85. June / July 1999



Session info created 20 February 2017.

**Rhode Island Auditorium
Providence, Rhode Island
22 October 1965**

1. *She Belongs To Me*
2. *To Ramona*
3. *Gates Of Eden*
4. *It's All Over Now, Baby Blue*
5. *Desolation Row*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Tombstone Blues*
9. *Baby Let Me Follow You Down*
10. *Just Like Tom Thumb's Blues*
11. *Maggie's Farm*
12. *It Ain't Me, Babe*
13. *Ballad Of A Thin Man*
14. *Positively 4th Street*

15. *Like A Rolling Stone*

1-7 Bob Dylan (vocal, harmonica, acoustic guitar).

8-16 Bob Dylan (vocal, harmonica, guitar),
Robbie Robertson (guitar),
Richard Manuel (piano),
Garth Hudson (organ),
Levon Helm (drums).

Notes

Unconfirmed setlist
No tracks from this concert are circulating.

References

RI Rocks.net.
Bob Dylan, Redux by J.V. Houlihan, Jr.

Session info updated 3 March 2017.





Photo by Ed Grazda

THE PEMBROKE RECORD, TUESDAY, OCTOBER 26, 1965

Bob Dylan Speaks to Masses Through Folk-rock Medium

by Laurie Overby

Bob Dylan is a strange young man with a strange appeal. His concert Friday night in the Rhode Island Auditorium was evidence to this fact. The audience out to hear the newest star of "folk-rock" is not the same audience that brought Dylan to his original fame. This collection drew its bulk from the Cranston West and Pawtucket East High School crowds, and college student in the audience were more the exception than the rule. Bob Dylan is now the "thing" with teenage America as much as the Supremes or Mick Jagger.

Dylan broke up his concert into two portions. The first half consisted of songs like "Love Minus Zero/No Limit", "Desolation Row", and "Tambourine Man", played solo by Dylan with folk guitar and harmonica. Dylan's heart, though, did not seem to be in this stuff.

But the second act saw Dy-

lan break loose with electric guitar and drum, piano and electric guitar backing him up. Here, Dylan had the teenage crowd enhanced and his heart was clearly in it. As he pranced around the stage twisting his slight body to the music, teenage girls shrieked and boys whistled. Fifteen-year-olds with teased hair snapped their fingers and sang along with the lyrics of "Positively Fourth Street."

Folk rock and Dylan's big switch is definitely the biggest thing in the musical world, today.

Essentially, it is a combination of the lyrical message of folk music with the electric sound of rock and roll. It deals with subjects much more socially and politically aware than rock and roll—and Dylan is its foremost leader.

But Bob Dylan is more than a singer—he is a poet, and he is a young man who feels he has a

lot to say. Phil Ochs, in a recent issue of *Broadside*, a folk music magazine, had some interesting things to say about Dylan: "(His music) is poetry in song form. And therefore not really subject to all the disciplines of classic poetry, but subject to the disciplines of the ballad and of music. And he's combined the two . . . He's the first poet to speak to everybody—to the mass audience. And it has been through the vehicle of music."

Dylan indeed, does reach his audience. In his final number—his well known hit of last summer, "Like A Rolling Stone,"—Bob Dylan had his audience completely captivated. If Dylan is a good poet, perhaps his wisest move in attempting to reach the masses was to speak their language. Perhaps musically as well as poetically, the temper of the times can be conveyed through the art medium of popular music.

**1169 Patrick Gymnasium
University of Vermont
Burlington, Vermont
23 October 1965**

Bob Dylan (vocal, harmonica, acoustic & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Note

No tracks from this concert are circulating.

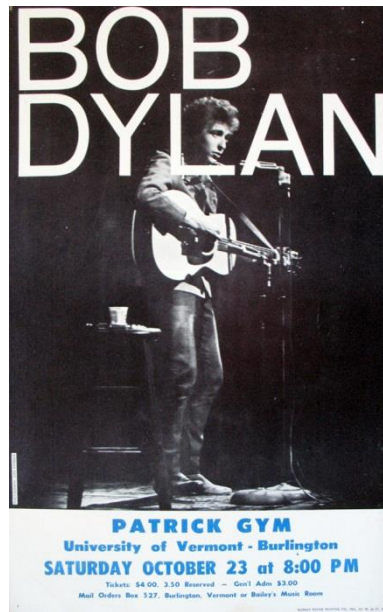
Reference

Daniel Mark Epstein: *The Ballad of Bob Dylan. A Portrait*, page 166.

Session info created 3 March 2017.



Photo by Jim LaClair



2--Bennington Banner, Thursday, October 21, 1965

Seats Available for Dylan Concert

BURLINGTON — There are still about 2000 of the more than 5000 seats available for the Bob Dylan concert at 8 Saturday night in UVM's Patrick Gymnasium as a benefit for the Vermont Tuberculosis and Health Association. The Crown and Sword Honorary Society of St. Michael's College will provide voluntary ushers for the concert.

**1170 Cobo Hall
Detroit, Michigan
24 October 1965**

Interview by Allen Stone.

Note. Broadcast by WDTM radio, Detroit, Michigan.

Official release

Released on **The Bob Dylan Scrapbook: 1956-1966, Gey Water Productions**, released 2 October 2005.

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 **ON THE CREST OF THE AIRWAVES VOLUME ONE, Music Melon MMLTDBOX12**, 13 February 2012.

Mono radio broadcast, 15 minutes.

Session info updated 28 May 2012.

**1172 Back Bay Theater
Boston, Massachusetts
29 October 1965**

1. *Tombstone Blues*
2. *Baby Let Me Follow You Down* (Eric von Schmidt)
3. *I Don't Believe You (She Acts Like We Never Have Met)*
4. *Ballad Of A Thin Man*

Bob Dylan (vocal, guitar), Robbie Robertson (guitar), Richard Manuel (piano), Garth Hudson (organ), Rick Danko (bass) and Levon Helm (drums).
2, 3 Bob Dylan (harmonica).

Official release

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, **AS DOWNLOADABLE MP3 FILES**, A Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Reference

A Chat with Clinton Heylin, ISIS Magazine, issue 187, pages 12-14.

Notes

2-4 are incomplete.

This tape has circulated as Chicago, Illinois, 26 November 1965.

Incomplete mono audience recording, 16 minutes.

Session info updated 3 March 2017.



Bob Dylan

FRI: OCT. 29 8:30 P.M.
BACK BAY THEATRE
(formerly Donnelly)

MAIL ORDERS NOW TO—
Back Bay Theatre, Mass. Ave.,
Boston. Enclose stamped, self ad-
dressed envelope with check or
money order. Tickets — 4.75-3.75-
2.75 on sale starting Wed., Oct. 13
at Filene's, Boston. Out of Town
News & Theatre Ticket—Harvard
Sq., and all other ticket agencies.

**1175 Bushnell Memorial Hall
Hartford, Connecticut
30 October 1965**

1. *She Belongs To Me*
2. *To Ramona*
3. *Gates Of Eden*
4. *It's All Over Now, Baby Blue*
5. *Desolation Row*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Tombstone Blues*
9. *Baby Let Me Follow You Down* (Eric von Schmidt)
10. *Just Like Tom Thumb's Blues*
11. *Maggie's Farm*
12. *It Ain't Me, Babe*
13. *Ballad Of A Thin Man*
14. *Positively 4th Street*
15. *Like A Rolling Stone*

1-7 Bob Dylan (vocal, harmonica, acoustic guitar).

8-15 Bob Dylan (vocal, guitar), Robbie Robertson (guitar), Richard Manuel (piano), Garth Hudson (organ), Rick Danko (bass) and Levon Helm (drums).

9, 12, 15 Bob Dylan (harmonica).

Official release

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, **AS DOWNLOADABLE MP3 FILES**, A Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Notes

2, 3, 5, 6, 10, 13 are incomplete.

Incomplete mono audience recording, 45 minutes.

Session info updated 9 December 2015.

**1176 Loew State Theatre
Boston, Massachusetts
31 October 1965**

Bob Dylan (vocal, harmonica, acoustic & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Note

No tracks from this concert are circulating.

Session info created 3 March 2017.

THE BOSTON HERALD, WEDNESDAY, OCT. 27, 1965

**Ticket Rush Results
In 3d Dylan Concert**

Due to an unexpected demand for tickets, the producers of Bob Dylan's first Boston concert, Friday, have scheduled another performance Sunday at 7:30 p.m. at the Loew State Theater. Dylan, a folk singer, will accompany himself on the guitar and harmonica in both concerts.

**1180 Columbia Office
New York City, New York
October - November 1965**

Nat Hentoff interview for Playboy Magazine.

Notes.

This is the original Playboy interview containing no less than 177 question and answers. It is very different from the one published in Playboy March 1966.

A transcription can be found in **The Fiddler Now Upspoke, Volume 2**, Desolation Row Promotions, pages 319-358. The published version can also be found in **The Fiddler Now Upspoke, Volume 1**, Desolation Row Promotions, pages 65-80.

LP bootleg. Temporary Like Bob Dylan. Speaking Tube Label.

Mono recording, 126 minutes.

Session info updated 31 October 2010.

**1181 Minneapolis Auditorium
Minneapolis, Minnesota
5 November 1965**

1. *Desolation Row*
2. *Mr. Tambourine Man*
3. *Ballad Of A Thin Man*
4. *Positively 4th Street*
5. *Like A Rolling Stone*

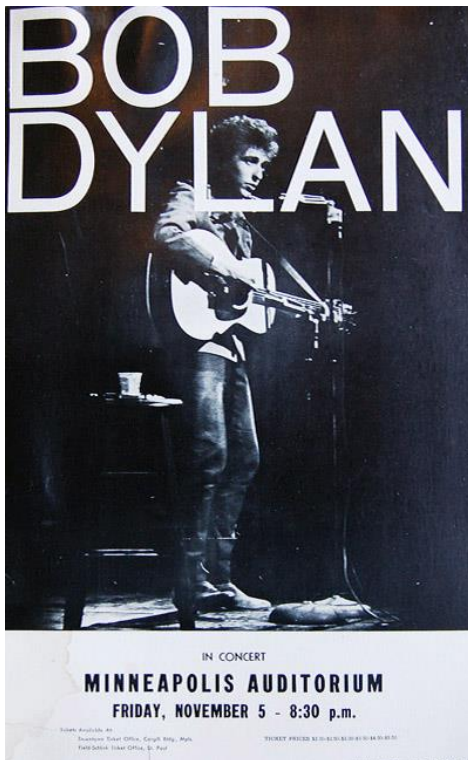
Bob Dylan (vocal, harmonica, acoustic & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Notes

Unconfirmed setlist.

No tracks from this concert are circulating.

Session info created 3 March 2017.





Dylan plays to an audience of thousands at the
Mpls. Auditorium

MINNEAPOLIS AUDITORIUM

5 Nov 1965

DYLAN'S RETURN BY MANN

Bob Dylan is probably the best known and least understood folk-singer that has ever hit the "pop" scene. The scene itself came into a full-color reality last November 5, as Dylan returned to Minneapolis, "In Concert" at the auditorium. What happened through the course of that evening, and his brief stay in Minneapolis only confirmed this popularity and incomprehensibility.

Dylan's return began officially at 8:55 November 5 after the start was delayed twenty-five minutes, due to a combination of Dylan's guitar tuning and the slowness of the crowd to seat and quiet themselves. Dylan finally appeared, quite along on the auditorium stage, with his hair shorter, and his clothes neater than the last time I saw him, at the hot and dusty Newport Folk Festival. Nevertheless, his long, nearly "ratted" hair, and his tight, continental suit, were undeniable focal points as he stood front stage.

With guitar in hand, harmonica (mouth harp) around his neck, he began to a quiet, expectant audience.

For a little over an hour, Dylan, alternating between singing and strumming, played a good portion of his newest compositions, including "Mr. Tambourine Man", "Desolation Row", and — linked together, without explanation and only a slight pause now and then for a drink, he gave the audience an exact replica of what they have heard, or would hear in an hour sitting in front of a record player. This process would seem very boring and unbearable, if it were not for the preconditioning of the "fans". This preconditioning can be explained to you by a Dylan advocate as he plays for you his records.

The fans' typical response to your sour face upon first hearing a Dylan record is "Don't listen to his voice, listen to his words." Thus most of the audience listened through Dylan's voice to the words of his protests. By

the intermission, though, the halls and exits were crowded with angry patrons who did not understand this simple secret.

When the lights went off for the second half of the concert, the "New Dylan" appeared on stage. Now he was visibly a little tighter, and a little happier, as he bounced around the stage in his "high heeled boots" giving last minute instructions to his "big beat" electrified rock and roll band.

Backing Dylan up, was a rhythm and a bass guitar, a piano, an organ, and a wild drummer, with Dylan of course, playing lead guitar.

This folk-rock, as it has been called, was Dylan's own innovation, and ever since he traded his folk guitar for the electric, last summer, his followers have been very unsure. The reactions have gone from adoration, to utter and complete condemnation.

My favorite was written by reviewer Ed Freeman:

"Bob Dylan writes songs and sings them, sort of. Once upon a time, he used to sound like a lung cancer victim singing Woody Guthrie. Now he sounds like a Rolling Stone singing Immanuel Kant."

But what ever the personal reaction was, the over all reaction was great. Those that remained (most) sat through another fast moving hour of loud jamming and hoarse shouting.

Dylan yelled out his songs just barely above the rumble of the bass and the fantastic accompaniment of the rhythm guitar. The words were really unintelligible—yet many followed enjoyably, having memorized most of the words, especially the refrains: "How does it feel" or "You're got a lot of nerve".

The feeling was exciting, and with the heavy drum beat, and the wail of the harmonica, you felt you were where the action was.

Dylan too, looked, as I said, a bit

more active, as he bounced about, with his back to the audience at the beginning of each song, to get his band synchronized. He played piano for the "Ballad of a Thin Man", which from my reactions, and those of the audience, was his best number of the evening.

Yet it ended, neither too soon, nor too late. But very abruptly.

Most seemed to sense the end, and many came to the front of the auditorium for one last look, during the last song. Then, at 10:30 with a quick nod, Dylan said, "That's it"; and left the stage.

The crowd too, left quickly, with a round of applause which ceased as the lights came up. These 9,000 or so... "gum chewing teen-agers in costumes straight out of circus side shows", (as the Tribune reviewer put it) cleared the auditorium in record time. It was a curious ending to a curious evening.

Enthusiasm was never part of the show. Those who came liking Dylan left liking him; those who came unsure, left unsure, and those who disliked him, left at the intermission.


Afterwards, a small Twin City A Go Go staff remained to try for an interview, and got backstage just in time to hear Dylan was already out of town, by way of his private plane.

Thus far, I've tried to objectively tell of Dylan's return, without evaluation, mainly because of my opening statement; for Dylan is really not understandable.

From my misunderstandings though, my personal evaluation would be, that he was as good as expected. To the normal viewer, he was tedious, uninspired, and harsh; yet to those who like him, he was still great.

There is by now, almost an adage, saying: "No one sings Dylan like Dylan." I would like to add my own to this, namely: "No one likes Dylan like those who like Dylan." He came, we saw, yet there was no conquest.

AN EVENING WITH



Bob Dylan

MPLS. AUDITORIUM FRI., NOV. 5 8:30 P. M.

Mail orders now accepted at downtown ticket office, Carzik Bldg., Mpls.
Include self-addressed envelope.
Ticket Prices: 2.00-2.50-3.00-3.50-4.50-5.50.

**A PERSONAL
OBSERVATION**

There is one extra note on Dylan's return to Minneapolis—(which was, in case you didn't know, the place where he started from) and that is from a friend of mine, who as far as I know, was the only unforeseen contact Dylan made while in this city.

She, and I will withhold her name (although it is available if requested to those who would like to question her further or see the cigarette butt she managed to swipe,) acted as Dylan's guide around Minneapolis for two hours Thursday night, after Dylan and three companions chanced to stop her and a friend in Dinkytown to ask of the whereabouts of Tony Glover (the Minneapolis harmonicaist of "Blues Rags & Hollers").

The six of them traveled around to the Scholar, a few bars, and finally McCosh's Book Store as Dylan sought Glover and reminisced of his Minneapolis days.

Her comments, although frenzied when I received them, (at 2:00 A.M. that morning) were interesting.

The main thing Dylan was interested in was the Minneapolis scene, and what was done around here for excitement. Dylan questioned the guys much more than they questioned him, for he, and his manager kept refusing to answer any "fan" questions. Dylan, she went on, asked who was popular around here; both as a folk singer and popular rock and roll. He asked especially about himself, and the write-ups he received—tearing an advertisement of his up coming concert out of the paper to save. His hair was very real and long, although she insisted he had a "cute" face under it. His clothes that night were "grubby" and he wore shades most of the eve-

ning until my dear friend commented on how brilliant the sunlight was—causing a grin and a discarding of the glasses. He seemed very quiet; "almost dull", was her comment, "although he was very gracious to me". The others in his party were much more friendly, including his manager and two members from his band.

Everywhere they went she had to go in first to see if the path was clear, then the group followed. They ended up sitting in McCosh's book store and remained there for about an hour.

In that time they ate (and she commented that Dylan's manners left much to be desired) and talked, yet about nothing stimulating. During most of the time, Dylan remained quiet, yet interested in the conversation.

Then it was over, Dylan dropped her and her friend off at home (so they could do homework) and then he proceeded to drive around town early Friday morning.


"Dylan was interesting, but he lacked the exciting quality of a star." She continued that he was very quiet, laughed just a bit (at her comment on his shades) and asked questions like any normal person would about the city.

"It was great, and I still dream about it, yet he seemed so ordinary. I could hardly believe that he could write such deep, great songs."

Once again, Dylan came, was seen, but no one was conquered.



EVERYBODY'S
GO-GO-GOING TO
"GIBSON CITY?"
FOR

Thin Bodys ES335, 330
Basses EBO EB2
AMPS GSS 100
WATT Comb
BASS &
GUITAR
ORGAN THE COMBO
COMPACT
"DRUMMERS
PARADISE"
ROGERS, LUDWIG,
SLINGERLAND
SO GO GO WITH THE
BANDS TO
 **SUNESON**
MUSIC CENTER
1611 EAST LAKE STREET
MINNEAPOLIS PA 4-0615

TWIN CITY a GO GO
page 21 page 23
Precise date unknown

**Barton Hall
Cornell University
Ithaca, New York
6 November 1965**

1. *Desolation Row*
2. *Ballad Of A Thin Man*

Bob Dylan (vocal, harmonica, acoustic & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Reference

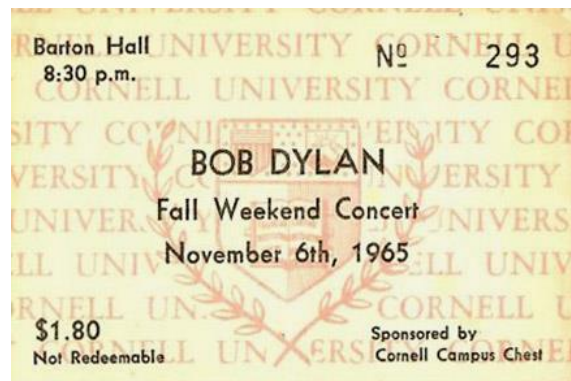
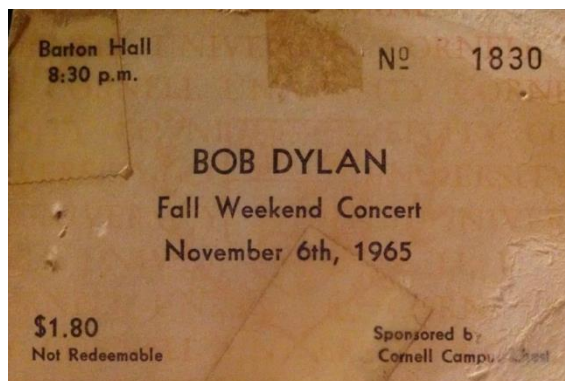
<http://cornellsun.com/2015/11/05/50-years-ago-today-a-25-year-old-bob-dylan-serenades-barton-hall/>

Notes

Unconfirmed setlist.

No tracks from this concert are circulating.

Session info created 3 March 2017.



— *It's What's Happenin'* —
'Bob Dylan in Concert'

BOB DYLAN CONCERT. At Barton Hall, Saturday night.

B. Dylan is what's happenin' (baby). FOLK ROCK: the animals, the turtles, the byrds, barry mcguire, the spokesman, donovan, the lovin' spoonful, johnny rivers, we five, sonny & cher, time, newsweek, etc.

Dylan remains disinterested—except for the bread.

... and all these young chicks in painted wheatjeans jerking to the Eve of Destruction. But that's where it's at. It's nothing new for Dylan — a return to high school ... and he IS having fun.

Dylan in concert—completely divorced from the audience, while a student in the row before studies him with binoculars: what does he look like; how does he walk; buddy, are you for real?

It must take a great deal of discipline to sit there coldly and

watch him perform. His harp makes us want to dance. Sharp, shrill, searing, soaring — like Coltrane. But there's always someone there to bring you down (the audience).

While the great beautiful sound rolls over you, wrapping you in its folds. So strong you can touch it. LEVON & the HAWKS: strong, staccato bass; organ and piano blurring into one complete whole; shrill harp and guitar rising above. WOW.

"We want Dylan!"

"O.K., you can have him." That Dylan died with the release of "Another Side." THIS one is more HONEST, more NATURAL, more PERSONAL. Songs of love and other absurdities. A NEW KIND OF PROTEST And a new rock sound — full bodied, very big, and very masculine.

—Charlie Nash

**Music Hall
Cincinnati, Ohio
7 November 1965**

Bob Dylan (vocal, harmonica, acoustic & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).


Note

There is no circulating recording from this concert.

Session info created 4 March 2017.

IN PERSON
BOB DYLAN
"CROWNED PRINCE OF FOLK MUSIC"
MUSIC HALL, SUNDAY, NOVEMBER 7
7:30 p.m., Cincinnati, Ohio
IN OXFORD, TICKETS AT:
APOTHECARY SHOP
TICKETS: \$2.50, \$3.50, \$4.50

Bob Dylan



SUNDAY, NOV. 7, 7:30 P. M.
MUSIC HALL
Tickets now on sale at Community
Ticket Office, 415 Race St., Cin'ti 2,
Ohio. PRICES: \$2.50, \$3.50, \$4.50

Bob Dylan Concert Tonight In Cincinnati Music Hall

Bob Dylan, who will appear at Music Hall at 7:30 p.m. Sunday has systematically shaken, upset, overturned and finally re-routed the entire course of contemporary folk music.

There is hardly a singer in the folk field today who hasn't in some way been influenced by him, in his writing, his performing, even in his appearance.

Imitators are legion, but Dylan continues on his own way, belonging to no one, blazing his own trails — exciting, unpredictable, unexcelled.

Looking for a key to Dylan's success — a single, facile explanation — is quite as impossible as trying to explain his music. It used to be that whenever the topic of Dylan came up, the usual pantheon — Leadbelly, Guthrie, Seeger — was invoked with appropriate wonder. Apparently Bob Dylan wasn't listening.

The kids with the denim shirts and the opaque sunglasses used to sit around the basement coffeehouses talking about him as if he were their own private property, a kind of glorious spokesman for the pubescent hippie. Traces of the influence of Guthrie and the rest still remain, but Dylan's music has long since come out of the coffeehouses and into the open — the wide open.

He gives sell-out concerts at places like Lincoln Center and Town Hall, and has recently returned from an enormously successful tour of England, where he managed to surpass the Beatles, The Rolling Stones, The Animals and all the rest of them on the record charts; suddenly, everyone stopped dancing and started listening.



BOB DYLAN

Tickets to the Dylan Concert are priced at \$2.50, 3.50 and 4.50 and are available today at Community Ticket Office, 415 Race Street, Cincinnati, telephone 241-1038.

Ballet On Film

HOLLYWOOD, Calif. (UPI)—"Romeo and Juliet," starring Margot Fonteyn and Rudolf Nureyev and the Royal Ballet will be brought to the screen by Joseph E. Levine.

Zsa Zsa Cast

HOLLYWOOD (UPI) — Zsa Zsa Gabor has signed on to play a wealthy Hungarian divorcee in "My Last Duchess" —type casting?

UNIVERSITY OF CINCINNATI NEWS RECORD

Thursday, November 11, 1965

Dylan Discusses "New-Style Sound"

by Larry Patterson

This past Sunday night was a very special one that had been eagerly awaited by many here at UC. Bob Dylan was appearing at Music Hall, in concert. We overcame seemingly unsurmountable obstacles in order to gain a few minutes of conversation with Dylan, in an attempt to gain a bit of insight into what makes this unusual young man the hottest item in the music industry today.

While talking with Dylan, it is easy to get the feeling that you are surrounded by every form of outcast musician known to man. The fellows that accompany him on the road protect Dylan as though he were a tiny child, with the intensity of people who realize that their entire livelihood depends upon his every movement.

In trying to cast some light upon the new-style sound that is the top seller across the na-

tion today, I asked him if he felt that this form of music was going to be accepted with as much enthusiasm by his followers as the old solo style was. He said, "What we are doing now is what I was searching for in my second and fourth albums, but I never could really get. We don't sing anything really bad. I don't write songs for commercial reasons, I couldn't do that, they just sort of seemed to work out that way."

When I asked him what his response had been to the reception he received at the show he did in Forest Hills, New York, this summer, his reaction was interesting. "The regular band that accompanies me wasn't with me that day, and it just wasn't coming off right. I don't know why they acted that way; maybe it was something that they weren't used to that will take awhile to catch on. But I don't let the boogie and that both-

er me. As long as they paid their money, they're entitled to their own thinking. I know I wouldn't pay to hear something I wasn't going to like, though, and I would not pay money just to boo."

What would you call this new style then, I asked. "It isn't rock n'roll or the hard driving rock that's coming across a lot now. It isn't even folk, or what they're calling folk-rock. I don't know if you can put a name on it, we just play it." Would you say that it is a style all your own, then, and do you think it will last longer than the usual trends? "You could say that we originated the style. It's us and it's what we're here for. I try to tell it like they'll understand it, in the way that I think they want it. It's how I feel; you know. Now I can't say whether they'll like it enough to keep it around long, but I think it's what they're wanting. I'll play it until the majority don't want

to hear me. But what is happening now is we're giving them a whole new way of looking at things—making them think—and a new reason for being here."

Getting this interview was a major task in itself, and the sight and thoughts of this interesting young man were experiences never before encountered that will not soon be forgotten. The audience, somewhat disappointed, to say the least, by a faulty sound system, was often noticeably disappointed by the second half of the show in which Dylan sang with a band. But seeing the unique and sometimes obviously exhibitionist types in individuals that attended was a treat in itself. However this must be recorded as one of Dylan's worst appearances vocally, and the capacity audience indicated openly their disappointment with their idol in his new capacity.

**Music Hall
Cleveland, Ohio
12 November 1965**

1. *Desolation Row*
2. *Mr. Tambourine Man*
3. *Just Like Tom Thumb's Blues*
4. *Like A Rolling Stone*

1, 2 Bob Dylan (vocal, harmonica & acoustic guitar)
 3, 4, 5 Bob Dylan (vocal, & electric guitar),
 Robbie Robertson (electric guitar), Garth Hudson (organ),
 Richard Manuel (piano), Rick Danko (bass),
 Levon Helm (drums).

Notes

Unconfirmed setlist
 No tracks from this concert are circulating.

Session info created 4 March 2017.

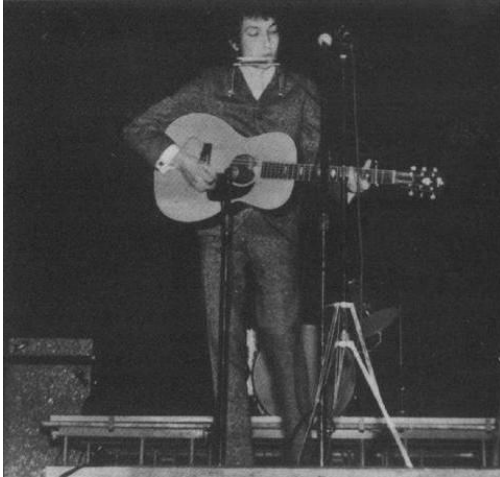


Photo by Sonny Kern

**Bob Dylan
Fires Vocal
Guns Here**

By GLENN C. PULLEN
 An influential young troubadour, who apparently does not like this imperfect world, expressed his opinion of it last night at Public Music Hall in his own social songs of protest.

Bob Dylan chanted them with an air of grave earnestness that impressed about 3,000 of his youthful devotees. They cheered with sadistic glee when the 24-year-old composer and folk-rocking singer, the new musical leader of modern rebels, turned his vocal guns on people whom he doesn't like.

OLD-FASHIONED parents and "square-headed" teachers, warmongering politicians and segregationists—all were supposed to bite the dust in his oftenimitated ballads.

His messages, however, did not come through with enough clarity.

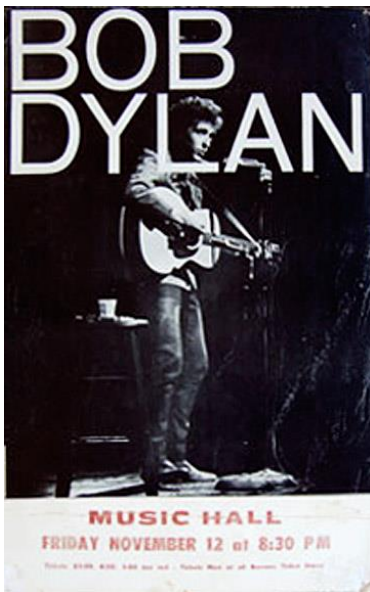
THE PLAIN DEALER - SATURDAY, NOVEMBER 13, 1965

Dylan sang his first act of serious ethnic songs with fuzzy diction and the twangy accents of a hillbilly. Even when he belted his famous "Mr. Tambourine Man," "Desolation Road" and other woeful tunes, he often sounded exactly like a southern hound dog baying for a raccoon.

This slim minstrel with the long girlish brown hair was not so monotonous in his second act. Here he got the benefit of a five-piece orchestra loaded with electronic amplifying devices.

THESE MUSICIANS tackled the often-recorded Dylan compositions, all in the upper best-selling bracket, with the fierce drive of building wreckers.

Teen-agers in the audience screamed ecstatically and rocked along with the star as he shouted "Just Like Tom Thumb's Blues," "Like a Rolling Stone" and his newest "Positively the 4th Street." What came out of the amplifiers was a tremendously big beat sound, exciting to the young generation but deafening to the few adults in the audience.



**1185 Massey Hall
Toronto, Ontario, Canada
14 November 1965**

1. *She Belongs To Me*
2. *To Ramona*
3. *Gates Of Eden*
4. *It's All Over Now, Baby Blue*
5. *Desolation Row*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Tombstone Blues*
9. *Baby Let Me Follow You Down* (Eric von Schmidt)
10. *Just Like Tom Thumb's Blues*
11. *I Don't Believe You (She Acts Like We Never Have Met)*
12. *It Ain't Me, Babe*
13. *Ballad Of A Thin Man*
14. *Positively 4th Street*
15. *Like A Rolling Stone*

1-7 Bob Dylan (vocal, harmonica & acoustic guitar)

8-15 Bob Dylan (vocal, & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

References

Brady J. Leyser & Olof Björner: 'Live in Canada, A Concert History 1962-2005, pages 15-17.

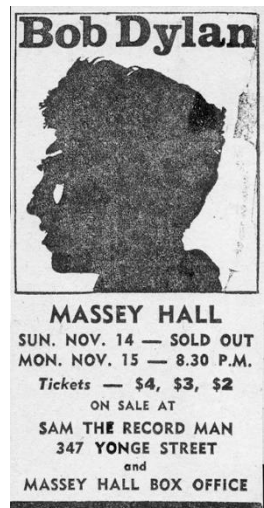
Hoot Magazine. January 1966.

Notes

Unconfirmed setlist

No tracks from this concert are circulating.

Session info created 4 March 2017.



Man from Ashes and Sand

By ANTONY FERRY
Star staff writer

The Ashes and Sand Corporation, with its forbidding overtones of nuclear holocaust and global desolation, is a tight little corporate outfit that works out of New York and does business around the world.

Ashes and Sand is not listed in any industrial index, nor is its stock tripped out daily on a ticker tape. Nobody knows exactly how well capitalized it is, but the assets of Ashes and Sand Corporation run into the millions, and there seems no end to the demand for its product.

The entire corporation is named after the whimsey of one man. He is always talking about The Bomb and his Cassandra visions of doom as he flies about the continent in his own private plane.

He believes diplomats and politicians are all liars and that the world is living a count-down before it blasts into nowhere—and even when he goes to Europe people listen to him.

This one man who is subject to visions at the top of the pyramid complex of Ashes and Sand is the sole productive force in

the whole corporation. Yet he makes almost no executive decisions himself. These are made by advisers, counsels, experts in promoting his ideas, and investment personnel who channel Ashes and Sand profits into underground securities.

In four short years the doom-saying purveyor of protest who heads Ashes and Sand has subverted, in countless ways, the thinking and the tastes of hordes of young people. He has crystallized with his visions everything the young people of the Western World—who make up a majority of the population—everything they think about and doubt about in our middle-aged-oriented world.

The head man of Ashes and Sand devised this very ingenious corporation to avoid paying 80 per cent of his earnings into the arms race.

He came to Toronto on Sunday to preach at Massey Hall and packed it to the rafters, as he did again last night.

Ashes and Sand Corporation is a folk-rock protest singer.

His name is Bob Dylan.



HE'S HUNG UP ON DESOLATION ROW
24-year-old corporation head

at 5 o'
it's

for 1

More people than
their 5 o'clock m

Look at this week

NOVEMBER 16

folk music

volkmar richter

Dylan: swinger or sell-out?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

He's always been inconsis-



The ubiquitous Mr. Dylan strikes again.

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

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

AROUND TOWN:

Dylan's appearances were important but now as for

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



Bobby, baby, it's about that hair!

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

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

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

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

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

In the second half he was

A VISIT FROM RUSSIA

By JANIS RAPPOPORT

"Da" and "Nyett!" are perhaps the most familiar Russian exclamations to one who is a native speaker of English. Similar syllables from at least five different languages managed to filter through attempts at conversation when some thirty U of T students entertained a visiting Russian group last week.

The fact that they didn't look particularly Russian (whatever that may be) caused some problems at first. Friendly U of T—ers anxiously approached likely suspects with a standard query: "Do you speak English?" More than often, the reply: "Only all my life!" Eventually, most formed speaking acquaintances with those with whom communication was sufficiently difficult.

The Soviet group was composed of people from many occupations: university students, engineers, journalists, historians, teachers. Their three week tour of the United States and Canada was arranged by the Experiment In International Living, an American organization which is engaged in "international educational exchange."

Their meeting and dinner with the U of T students was sponsored and paid for by the Ontario government.

In her welcoming address, SAC president Mary Brewin began to explain the college system and commented on

various other features of university life.

A spokesman from the Soviet group reciprocated by quoting statistics associated with Russia's largest universities. They would be sure to compare U of T with the other Canadian universities they expected to see on the remainder of their tour. He smiled as he expressed the hope that their opinion would not differ from the favorable (if somewhat prejudiced) outlook of their hosts.

We were perhaps too eager to hear first hand about life in the Soviet Union: their remarks were limited to statistics on progress. They even passed out pamphlets, Siberia anyone?

Having been in the States for the past two weeks, they were most willing to offer comments on the cities visited there. Generally, they seemed to sense a tight constriction in such sky scraper cities as New York. They regretted that the Americans did not seem to be as friendly as they had expected. The obsessive concern with money surprised them as well.

After dinner, some went off to tour the campus by night. Others wanted to see more of the city itself.

It's unfortunate that their schedule allowed them only one day in Toronto, six in all of Canada.

review 11

**1186 Massey Hall
Toronto, Ontario, Canada
15 November 1965**

1. *She Belongs To Me*
2. *To Ramona*
3. *Gates Of Eden*
4. *It's All Over Now, Baby Blue*
5. *Desolation Row*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Tombstone Blues*
9. *Baby Let Me Follow You Down* (Eric von Schmidt)
10. *Just Like Tom Thumb's Blues*
11. *I Don't Believe You (She Acts Like We Never Have Met)*
12. *It Ain't Me, Babe*
13. *Ballad Of A Thin Man*
14. *Positively 4th Street*
15. *Like A Rolling Stone*

1-7 Bob Dylan (vocal, harmonica & acoustic guitar)

8-15 Bob Dylan (vocal, & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

References

Brady J. Leyser & Olof Björner: 'Live in Canada, A Concert History 1962-2005, pages 17-18.

Hoot Magazine. January 1966.

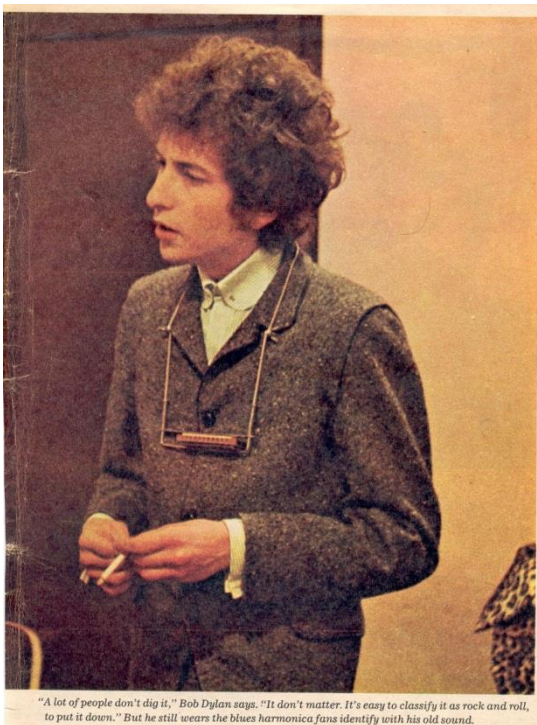
Notes

Unconfirmed setlist

No tracks from this concert are circulating.

Session info created 4 March 2017.

Session info updated 11 May 2019.



"A lot of people don't dig it," Bob Dylan says. "It don't matter. It's easy to classify it as rock and roll, to put it down." But he still wears the blues harmonica fans identify with his old sound.

DYLAN:

a poem is a naked person

bob dylan

He says he had this song called 'Subterranean Homesick Blues'. It didn't sound right on his lonely guitar.

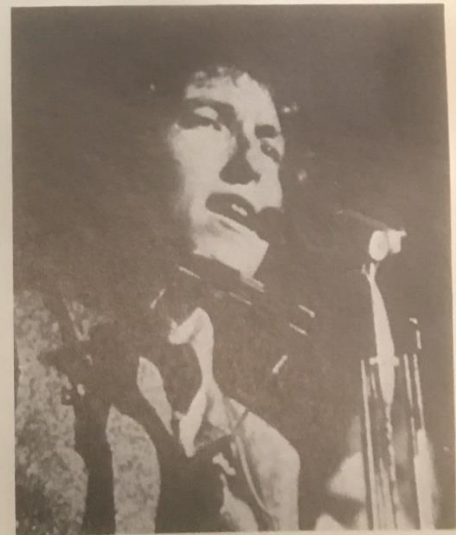
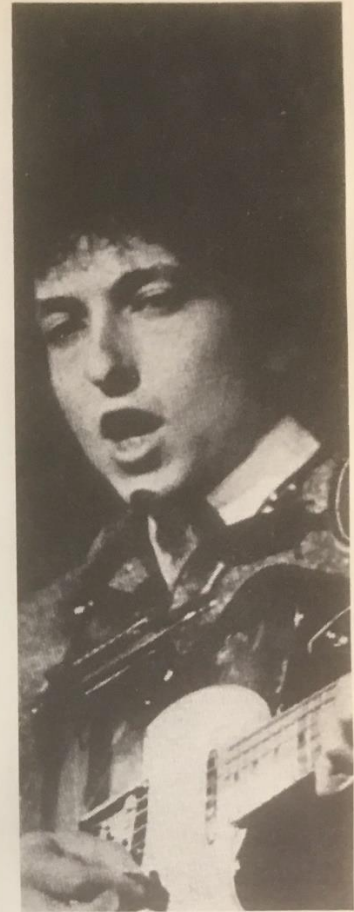
You see, over the years he had cultivated a strange mysticism and interest in pure imagery, almost devoid of CONCRETE meaning. This song over-emphasized this development and made it look like a sudden change.

One might have seen it coming all these years since the young rimbaldian adolescent folk-poet came down from the north country, with his unrefined youthful exuberance, joking, with crazy hat, and Charlie Chaplin walk . . . 'digging everything', assimilating not only Leadbelly and Guthrie, but Presley, James Dean, Villon, Ginzburg (a friend) and, indeed, anybody or anything that would enrich his song. But "'Homesick Blues' was a variation on Chuck Berry, with a kind of wild downtown N.Y. zen lyrics. It was an urban song. It required an urban sound. Enter the electric guitar, electric organ, electric bass, drums, piano. It needed also an urban singer. Perhaps he discovered that he was an urban singer. Certainly his hair was longer now. His dress showed the change. Even his voice showed a slight variation. It had moved in from the cotton-field.

And suddenly a true poet, of bohemian underground New York City, who had been for years an enormous subterranean influence on the music of his time, stepped into the hands of the American machinery of success. Dylan had combined true poetry mysticism and urbanization and came up with a 'new beat'. A mass of imitators, disciples, hysterical little girls, the works. Question: What kind of psychological hang-ups occur after a hipster makes his first million?

Answer: It's a long long walk from the north country to Desolation Row.

Ted Byrne 12.5.4.



From the 1966 yearbook for Delta Secondary School. In Hamilton, Ontario, Canada.
By courtesy of Ben Dymont.

**Vets Memorial Auditorium
Columbus, Ohio
19 November 1965**

1. *It's All Over Now, Baby Blue*
2. *Desolation Row*
3. *Love Minus Zero/No Limit*

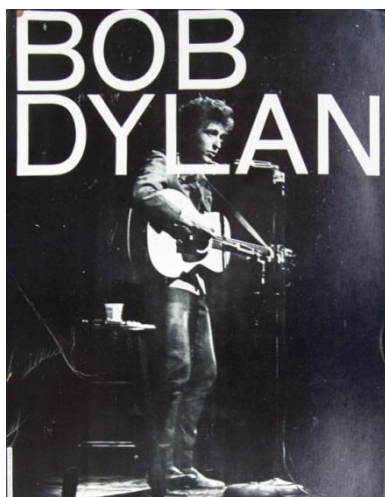
Bob Dylan (vocal, harmonica & acoustic guitar).

Notes

Songs mentioned in concert review.

There is no circulating recording from this concert.


Session info created 4 March 2017.



BOB DYLAN

VETS MEMORIAL AUD.
FRIDAY, NOVEMBER 19 8:15 p.m.
TICKETS — Central Ticket Office 37 N. HIGH ST. (RICHMAN'S)
Prices \$4.50 \$3.50 \$2.50 Tax Inc.

**VETS MEMORIAL AUDITORIUM
FRIDAY, NOVEMBER 19—8:30 P.M.**



BOB DYLAN

**TICKETS: CENTRAL TICKET OFFICE (Richman's), 37
N. High Street, or any SEARS Store.
PRICES: \$4.50—3.50—2.50 Tax Incl.**

THE OHIO STATE LANTERN, Mon., Nov. 22, 1965

3

Backed-Up by Band

Dylan Pleases Audience

By CHARLES G. FENTON

Bob Dylan came to town Friday night with a cold that made his voice rasp more than usual. Nevertheless, he pleased the youthful audience packed into Veterans Memorial Auditorium.

There were grade school children with braces on their teeth. There were high schoolers in tight denims wearing "Dylan caps." There were college students ranging from the far-out crowd with long hair and peace buttons to cool types in herringbone suits and vests.

She Wore a Mink

There was even one middle-aged couple. She wore a mink. He had distinguished-looking grey hair.

They all had come to hear the foremost musical spokesman of the younger generation.

When Dylan sang the songs he composes himself they listened respectfully. The instant he finished a song the vast auditorium resounded with applause.

Dylan began his concert with "She's Got Everything She Needs." He accompanied himself with a steady, driving guitar beat and occasional

breaks on a howling, wailing harmonica.

Dylan doesn't really sing, but he does more than just recite his songs. His voice has little range, but he conveys a variety of feelings from the melancholy of "Baby Blue" to the bitter social commentary of "Desolation Row."

In "Desolation Row" Dylan blasts Alfred Einstein, priests, insurance salesmen and middle-men of all descriptions.

Ignores Audience

Dylan is a very self-contained performer. He concentrates on what he is doing and all but ignores his audience.

After nearly every song in the first half of the program

he paused to retune his guitar. "My electric guitar never goes out of tune," he told the audience.

In keeping with his new image as a rock singer, Dylan was backed up by a five-man band for the last half of his concert.

A grand piano, drums, an electric organ and two electric guitars make a lot of music for one singer to shout down, but Dylan did it, cold and all.

The sound of all those instruments amplified in many times over through the huge speakers at Vets was almost deafening, but the audience seemed to like it.

Thanks to you

WE APPRECIATE THE COURTESY WHICH OSU STUDENTS HAVE SHOWN US. HAVE A SAFE AND HAPPY THANKSGIVING VACATION.

TASTY-FREEZ

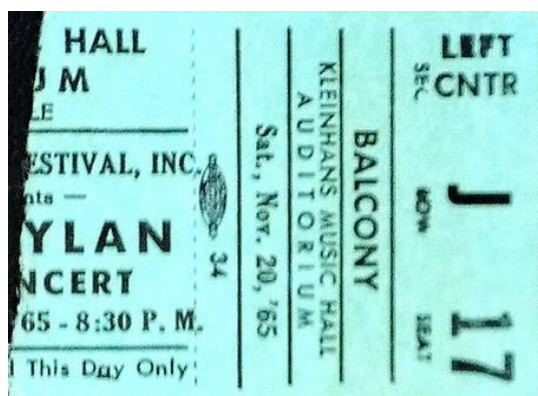
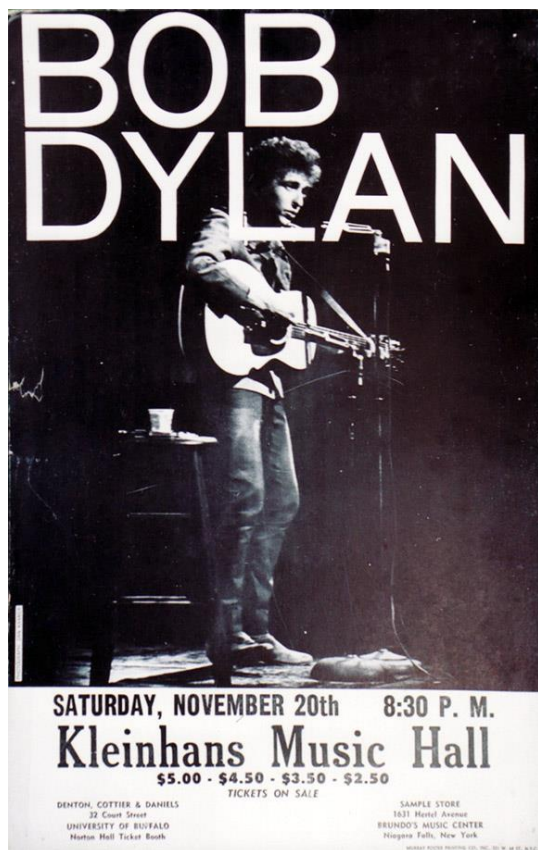
TRUCKS LOCATED ON 11TH AVE. SOUTH CAMPUS AND NEAR DRACKETT TOWER & SCOTT HOUSE.

1188 **Kleinhans Music Hall**
Buffalo, New York
20 November 1965

Note

There is no circulating recording from this concert.

Session info created 4 March 2017.



**1189 Onondaga War Memorial Auditorium
Syracuse, New York
21 November 1965**

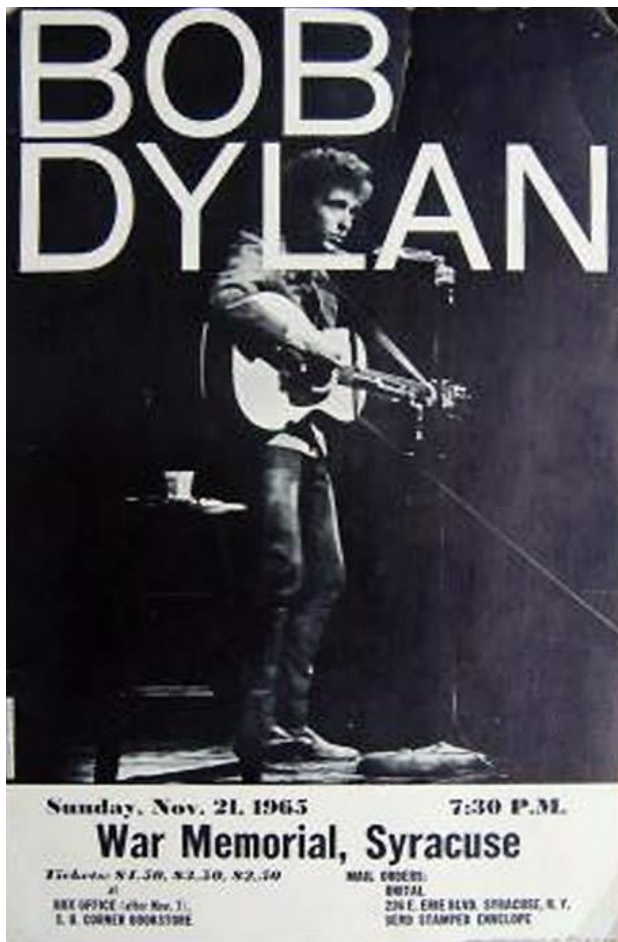
Acoustic set: Bob Dylan (vocal, harmonica & acoustic guitar)

Electric set: Bob Dylan (vocal, & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Note

There is no circulating recording from this concert.

Session info created 4 March 2017.



Teens Like Dylan; Old Fans Startled

Bob Dylan walked slowly on the stage last night with a harmonica strapped around his neck and a western guitar around his chest and people started whispering it was he in front of them; and they were too excited to even clap.

The applause started and strengthened. Dylan with the long curly hair stepped up to the mike and started singing, and his fans, his old fans, started to sing along with him.

The old Bob Dylan, the Dylan who sang folk songs and protest songs, the Dylan who created beautiful words to songs he sang in a hillbilly voice, the

one-man band, was alone on stage at the War Memorial the first part of the evening.

College students, boys with long hair, girls in long blond hair, listened to every word the poet-musician sang.

The few adults, dragged to the program by their teen-age sons and daughters, made comments about the feminine-looking man on stage and the way he sang.

They didn't understand the words. The words were meant for a younger generation, a new generation. And even the harmonica playing of the poet Dylan held a hypnotic attention of

the younger generation.

In the second half of the program, the new Bob Dylan followed a piano and an organ player, a drummer, and two electric guitarists on stage; and Bob Dylan himself, the folk singer, had an electric guitar strapped around his shoulder.

Dylan sang just as clear and in the same hillbilly sound he had produced the first half, and the applause was loud.

On the way out of the auditorium, someone said Bob Dylan had to change his sound and had to bring in non-folk instruments.

The person said Dylan is trying to reach a new generation, a fast-moving generation that isn't satisfied to sit and wait for change, a generation that becomes bored with the slow, old ways of change.

And this seemed to justify the new Bob Dylan sound. — C. R.

Dylan impressive in folk-rock songs

Bob Dylan, claiming to be recovering from leprosy, still found the energy to impress a slim Syracuse audience last night.

Dylan, a man of few words and many meanings, performed the first half of the show accompanied by his own guitar and harmonica as he did here

in 1963. The only two impressive songs of the first half were "She Belongs to Me" and "Desolation Row."

During the second half, Dylan was joined by the five members of his accompanying band.

The audience actually turned out to hear folk-rock. Folk-rock is rapidly becoming a new cultural interest. Dylan exhibited a tremendous performance of this during his most popular recording of "Positively Fourth Street." He is not only an incredible poetry and song writer but also a versatile musician. He accompanied himself on the piano in "Ballad of a Thin Man." One of the best songs of the show was "Baby, Can I Follow You Down?", which he did not write. "Like A Rolling Stone," which was his biggest hit recording, naturally impressed the audience most. T. L. M.

Sisters slate concert

The Hawaiian Ensemble, comprised of four members, will be featured at the concert at 2:30 and 7:30 p.m. Sunday in Convent School Auditorium of The Singing Sisters of Syracuse.

In addition, the Barbershop quartet and soloist Sister Grace Jose are also spotlighted

HERALD-JOURNAL

36 Mon., Nov. 22, 1965

Where the action is

Dylan's profitable doom

by Jan Sturdevant



The question now: can a babyfaced poet-prophet of doom from the Minnesota mining country find health, wealth and happiness as a teenage idol?

The answer: sure he can . . . if he measures health, wealth and happiness solely in terms of dollars and cents. But poet-prophets of doom have never appeared comfortable wearing the trappings of commercial success, and Bob Dylan seems no exception.

I saw Dylan again Sunday night at the Onondaga County War Memorial in Syracuse. I say again because it was almost exactly two years earlier that I had first heard him in person, also in Syracuse, but on the shabbier stage of the University Regent Theater.

His audience that first night was composed mostly of folkniks, rightsniks and peaceniks, to call them the way the Establishment sees them. Uniform of the day was levis and engineer boots, beards for the boys and thigh-high Joan Baez hairdos for the girls.

Denizens of the drop-out underground at Syracuse University and the other upstate colleges, some of them between Snick pilgrimages to the Deep South, they had come to hear the redhaired priest of their cult, come to hear him chant in that rasping wail of his of the times that would be a-changin', of the hard rains that were a-gonna fall . . .

THERE WERE still a few subterraneans left among the War Memorial audience Sunday night, but they were lost amid the upstate imitation of New York City's high-camp pop society. Those who had come to hear the Bob Dylan of two years earlier found themselves as voices, quite literally, howling in the wilderness.

While the folkniks, rightsniks and peaceniks howled their betrayal, the new rank of Dylan fans practiced raising their

youthful eyebrows. That, of course, is an assumption. No one could really see eyebrows nestling under the Beatle cuts and Chicago boxcar cuts, bouffant boys and girls together with their long locks teased high and swirling about their heads. Where Dylan's leafy hairdo was the wildest of the wild, even among the wildest, two years ago, he might have passed tonsorially for any teenager Sunday night.

AND THE QUESTION, beyond hairdos and howlers, remains. Can a babyfaced etcetera of doom survive pop society's adoption? Will success spoil Bob Dylan? Has it?

The answer must come from his songs, which reveal more of Dylan than anything written about him.

His new songs are not his old songs. He has passed through the stage of overt social protest into a twilight zone of highly personalized, bitterly compelling laments over the individual human condition, particularly his own.

THE NEW WORLD of Bob Dylan is as uncomfortable as the old for those sucked unwillingly into its vortex. It's a world where Desolation Row marks the borderline between those who have crossed because they had to and those who don't dare cross. It's a world where there are no truths outside the "Gales of Eden." It's a world where a leering, sneering, compassionate rasp of a voice explains to the neophyte that "you know something is happening but you don't know what it is, do you, Mister Jones?"

The thrum of the guitar, when you can hear it over or separate from the folk-rock backing, is as hypnotic as ever. The lonesome wail of the Dylan harmonica shivers the spine more fiercely than before.

But the reason for it all, for the new Dylan, the new songs?

IF COULD BE simply for money. Maybe Dylan wants to get back some of that loot his songs made for others.

Maybe, as those who claim to know him say, it is the result of experiments with LSD-25, a psychedelic drug. Perhaps, released at last into the mainstream of his 24 year old psyche, he is reveling in a new kind of knowledge, an understanding which only the initiate can share.

Or maybe, as the wise old mouth-cluckers would say, it's "just a phase he's going through, he'll grow out of it, just wait, you'll see."

EITHER WAY, the howlers were wrong. "We want Dylan," they hooted. Like it or not, they had Dylan, the Dylan who has continued to run his own race, refusing now to be bound by the rules of the subterranean world as he once refused to be bound by the rules of the Establishment.

There was another flashing young American talent, who did flame out when he soared too near the sun of his time's pop society. Asked about his one-time friendship with Ernest Hemingway, Scott Fitzgerald replied with sad understatement, "Ernest and I can never again talk across the same table. He speaks with the authority of success, and I with the authority of failure."

Dylan has known failure, and now knows success. He would most likely scoff at either authority. If you could corner him long enough, this redhaired little poet-prophet who moves through daydreams and nightmares with the jerky grace of a Chaplin, he would probably reply, "I speak with the authority of Dylan, whoever he is, an' t'hell with the rest."

At 24, he can afford to say it.

1190 **Arie Crown Theatre**
Chicago, Illinois
26 November 1965

1. *She Belongs To Me*
2. *To Ramona*
3. *Gates Of Eden*
4. *It's All Over Now, Baby Blue*
5. *Desolation Row*
6. *Love Minus Zero/No Limit*
7. *Mr. Tambourine Man*

8. *Tombstone Blues*
9. *I Don't Believe You (She Acts Like We Never Have Met)*
10. *Baby Let Me Follow You Down* (Eric von Schmidt)
11. *Just Like Tom Thumb's Blues*
12. *Long Distance Operator*
13. *Ballad Of A Thin Man*
14. *Positively 4th Street*
15. *Like A Rolling Stone*

1-7 Bob Dylan (vocal, harmonica & acoustic guitar)

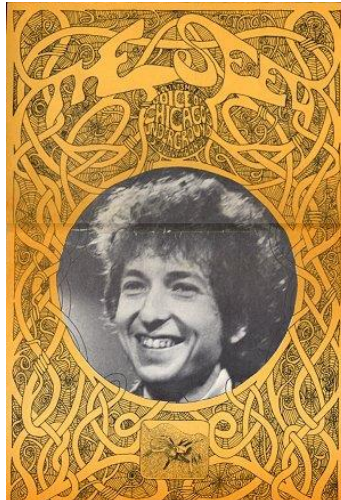
8-15 Bob Dylan (vocal, & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Notes

Unconfirmed setlist.

No tracks from this concert are circulating.

Session info created 5 March 2017.



Bob Dylan Mixes Sentiment with Rock and Roll

BY BRUCE PLOWMAN

BOB DYLAN, high priest of the folk music world, gave two concerts in the Arie Crown theater in McCormick Place last night—one featured the atonal vocalizing of modern folk sentiment for which he has become famous; the other was pure rock and roll.

He opened with the folk music, and for 45 minutes, the ragged harmonica, the even strum of an unamplified guitar, and that voice shaping those peculiarly phrased lyrics mourned for a woman, protested against the social order and its inequities, cried out against war, and warned that a new order is coming.

But all was not serious; Dylan sang an absurd, incongruous, and funny song about "Desolation Row," and he wound up the first half with "Mister Tambourine Man," the most warm-

ly received song up until that point.

Only a few minutes later, another Dylan emerged, and this time he had company. There were, in addition to the high priest of folk, a pianist, a drummer, an organist, and two fellows who played electric guitar and electric bass, respectively. All except the pianist and drummer were thoroughly wired for sound [including Dylan, who had switched to electric guitar], and they proceeded to make the most of it.

They opened with "Tombstone Blues"—at least that appeared to be the name of the song; there were no programs, and you couldn't catch very many of the words over the accompaniment.

The numbers that followed seemed much the same, if only because of the high noise level. Dylan introduced a new song

last night, one which he wrote, called "Long Distance Operator." It's an enigmatic discourse directed at the operator, urging her to put his call thru to his baby. I'm afraid it was a wrong number.

Thruout the second half—or second concert — Dylan was booed by the folk purists who wanted him to unplug his guitar, send his cohorts off the stage, and start singing the way he did before intermission. This was more than balanced, though, by rock and roll enthusiasts in the audience who were now

hearing what they had paid their money for.

There was one interesting exception: Dylan put down his amplified guitar and went over to the piano, where he played and sang a song about a Mr. Jones who visited a freak show, only to discover that he, in fact, was the odd one. The lyrics were trenchant and, for once, the accompaniment was at a tolerable volume level. This effort received the most applause of the evening, which should say something to Dylan. If his rock and roll songs have a message the way his folk songs do, he ought to put a damper on his band so we can hear what he is trying to say.

The folk enthusiast who goes to Dylan's concert tonight won't think much of the second session, preferring the old Dylan to the new, but, as Dylan points out: "The Times They Are 'A-Changin'."

Chicago Tribune
Saturday, Nov. 27, 1965

1191 **Arie Crown Theatre**
Chicago, Illinois
27 November 1965

Reference

Interview in Chicago Daily News. 27 November.

Note

There is no circulating recording from this concert.

Session info created 5 March 2017.



1192 **Washington Coliseum**
Washington, District Of Columbia
28 November 1965

1. *She Belongs To Me*
2. *To Ramona*
2. *It's All Over Now, Baby Blue*
4. *Desolation Row*
5. *Love Minus Zero/No Limit*
6. *Mr. Tambourine Man*

7. *Tombstone Blues*
8. *I Don't Believe You (She Acts Like We Never Have Met)*
9. *It Ain't me Babe*
10. *Ballad Of A Thin Man*
11. *Positively 4th Street*
12. *Like A Rolling Stone*

1-6 Bob Dylan (vocal, harmonica & acoustic guitar)

7-12 Bob Dylan (vocal, & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Levon Helm (drums).

Reference

ISIS Magazine #85. June / July 1999.

Notes

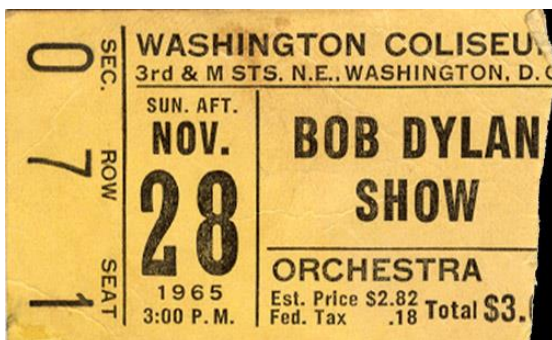
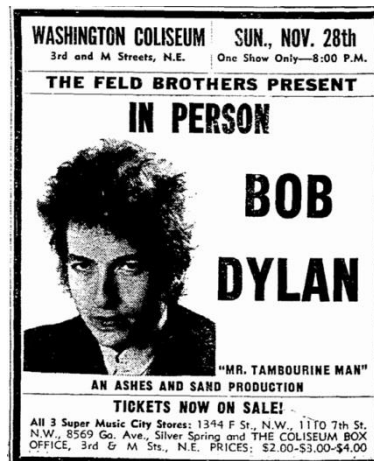
Partial unconfirmed setlist.

There is no circulating recording from this concert.

Session info created 6 March 2017.



Photo by Rowland Scherman



1200

**Studio A
Columbia Recording Studios
New York City, New York
30 November 1965**

The 2nd **Blonde On Blonde** session, produced by Bob Johnston.

1. <i>Visions Of Johanna</i>	take 1: rehearsal
2. <i>Visions Of Johanna</i>	take 2: rehearsal
3. <i>Visions Of Johanna</i>	take 3: rehearsal
4. <i>Visions Of Johanna</i>	take 4: complete
5. <i>Visions Of Johanna</i>	take 5: complete
6. <i>Visions Of Johanna</i>	take 6: rehearsal
7. <i>Visions Of Johanna</i>	take 7: complete
8. <i>Visions Of Johanna</i>	take 8
9. <i>Visions Of Johanna</i>	take 9: false start
10. <i>Visions Of Johanna</i>	take 10: false start
11. <i>Visions Of Johanna</i>	take 11: false start
12. <i>Visions Of Johanna</i>	take 12: false start
13. <i>Visions Of Johanna</i>	take 13: breakdown
14. <i>Visions Of Johanna</i>	take 14: complete
15. <i>Can You Please Crawl Out Your Window?</i>	take 1: false start
16. <i>Can You Please Crawl Out Your Window?</i>	take 2: false start
17. <i>Can You Please Crawl Out Your Window?</i>	take 3: false start
18. <i>Can You Please Crawl Out Your Window?</i>	take 4: false start
19. <i>Can You Please Crawl Out Your Window?</i>	take 5: rehearsal ?
20. <i>Can You Please Crawl Out Your Window?</i>	take 6: complete
21. <i>Can You Please Crawl Out Your Window?</i>	take 7: breakdown
22. <i>Can You Please Crawl Out Your Window?</i>	take 8: complete
23. <i>Can You Please Crawl Out Your Window?</i>	take 9: false start
24. <i>Can You Please Crawl Out Your Window?</i>	take 10

Bob Dylan (guitar, piano, harmonica), Robbie Robertson (guitar), Garth Hudson (organ), Rick Danko (bass), Richard Manuel (piano), Paul Griffin (piano), Bobby Gregg (drums).

CO-numbers:

88581 *Visions Of Johanna*

88582 *Can You Please Out Your Window?*

LP bootleg

Now your mouth cries Wolf. TAKRL.

CD bootlegs

Bob Dylan --1965 Revisited (Disc 10). Great Dane / GDR 9419/ 1-14.

Dimestore Medicine. Wild Card/Joker.

Dylan '65 Revisited (electric). No label.

The Lonesome Sparrow Sings. Black Nite Crash BNC 003.

Thin Wild Mercury Music. Spank SP-105.

Official releases

8 released on **THE BOOTLEG SERIES VOL 7. NO DIRECTION HOME: THE SOUNDTRACK,**

Columbia Legacy CD 520358 2, 30 August 2005.

13 or 14 available on **COLUMBIA RECORDING STUDIO'S REFERENCE RECORDINGS,** 1980.

24 released or available on

- single **Columbia 4-43477**, 30 November 1965, (21 December 1965 according to The Cutting Edge book)
- **MR D's COLLECTION #1**, mid 1974
- **MR D's COLLECTION #2**, late 1976
- **COLUMBIA RECORDING STUDIO'S REFERENCE RECORDINGS**, 1980
- **BIOGRAPH**, Columbia C5X & C3K 38830, 28 October 1985.
- **THE ESSENTIAL BOB DYLAN**, Columbia C2K 85168, 31 October 2000.
- **SIDE TRACKS, DISC ONE**, Columbia 88691924312-46 as part of the CD box **THE COMPLETE ALBUM COLLECTION, VOL. ONE**, 5 November 2013.

1-8 released on CD 9 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D9, 6 November 2015.

9-24 released on CD 10 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - COLLECTOR'S EDITION**, Columbia 88875124401D10, 6 November 2015.

1, 5, 7, 8 released on CD 4 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D4, 6 November 2015.

14, 20 released on CD 5 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE CUTTING EDGE - DELUXE EDITION**, Columbia 88875124412D5, 6 November 2015.

5 released on CD 2 of **BOB DYLAN – THE BOOTLEG SERIES VOL. 12 BOB DYLAN 1965-1966 THE BEST OF THE CUTTING EDGE**, Columbia 88875124422D2, 6 November 2015.

5 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.

References

Michael Krogsgaard: Bob Dylan: The Recording Sessions (Part 1). The Telegraph #52, Summer 1995, pp. 124–125.

Clinton Heylin: Bob Dylan. The Recording Sessions [1960 – 1994]. St. Martin's Press December 1995, pp. 47–54.

Looking Back on Bob Dylan's Blonde On Blonde, The Record That Changed Nashville, by Daryl Sanders. Nashville Scene May 5, 2011.

The Bootleg Series Vol. 12 Bob Dylan 1965-1966 The Cutting Edge – Collector's Edition booklet, page 65.

: **The Cutting Edge: New York Single Sessions, Oct – Nov 1965**, Isis issue 186, pages 39-46.

Various: The Cutting Edge Forum. The Bridge No. 53. Winter 2015, pages 6-78.

Private communications with Gerbrand van der Vooren.

Notes

1-3, 6 rehearsals.

9-12, 15-18, 23 false starts.

13, 21 breakdowns.

1-14 *Freeze Out* on recording sheet.

15-24 *Crawl Out The Window* on recording sheet.

19 not included in The Cutting Edge – Collector's Edition but may be the short instrumental 'rehearsal' at the end of take 4 (18)

All the releases of 20, 22 or 24 are mono except the Columbia Reference Recording.

Recorded 2:30-5:30 pm and 7 pm till finished.

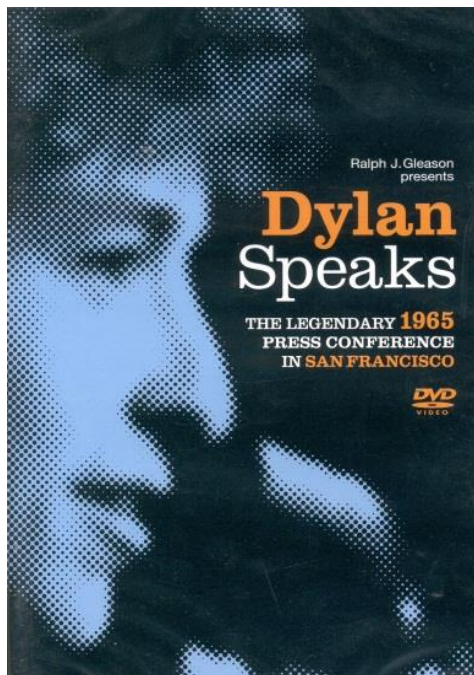
Stereo studio recordings, 67 minutes.

Session info updated 17 October 2020.

1210

**KQED-TV Studios
San Francisco, California
3 December 1965**

San Francisco Press Conference.



Broadcast live by KQED-TV, San Francisco, California.

Notes.

The press conference was set up by Ralph Gleason.

A transcription can be found in **The Fiddler Now Upspoke, Volume 2**, Desolation Row Promotions, page 359-374.

Unauthorized Releases

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

Audio released on **The San Francisco Press Conference, December '65, Highway 61**, Early January in England.

Released on the DVD **Dylan Speaks, Eagle Media MDV622**, 30 October 2006.

Released on **The Classic Interviews 1965-1966, Chrome Dreams CIS2003**, 19 May 2003,

Official releases

1 clip on the video **THE 30TH ANNIVERSARY CONCERT CELEBRATION**, October 1993.

1 clip from **THE BAND: A VIDEO BIOGRAPHY**, 1995.

2 clips from the video **A HISTORY OF ROCK AND ROLL - MY GENERATION & PLUGGIN' IN**, 1995.

4 clips from the **DVD BIOGRAPHY - BOB DYLAN AMERICAN TROUBADOR**, October 2000.

4 clips from the DVD **NO DIRECTION HOME**, October 2005.

LP bootlegs

San Francisco Press Conference. No label.

What's the Question? Speaking-Tube Records.

CD bootleg. **San Francisco Press Conference**. Baktabak.

Mono TV broadcast, 51 minutes.

Session info updated 10 October 2015.

1212 **Berkeley Community Theatre**
Berkeley, California
3 December 1965

Acoustic set: Bob Dylan (vocal, harmonica & acoustic guitar)

Electric set: Bob Dylan (vocal, & electric guitar), Robbie Robertson (electric guitar), Garth Hudson (organ), Richard Manuel (piano), Rick Danko (bass), Bobby Gregg (drums).

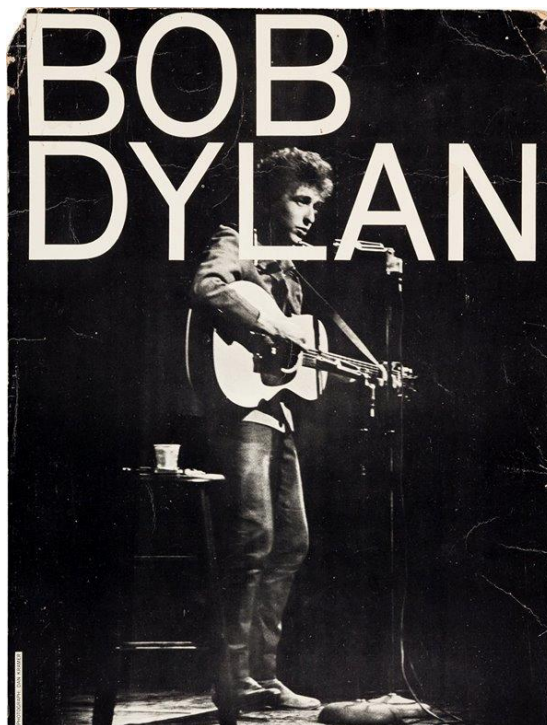
Reference

Howard Sounes: Down the Highway. The Life of Bob Dylan, page 197.

Note

There is no circulating recording from this concert.

Session info created 6 March 2017.



BOB DYLAN

Friday and Saturday
Dec. 3 and 4 - 8:30 p.m.
Berkeley Community Theater

Tickets: Sherman Clay Box Office,
1335 Broadway, Oakland (415) 463-7515
and Second City, 1240 Telegraph,
Berkeley (415) 444-8424

Saturday, December 11
8:30 p.m.
Masonic Auditorium, S.F.

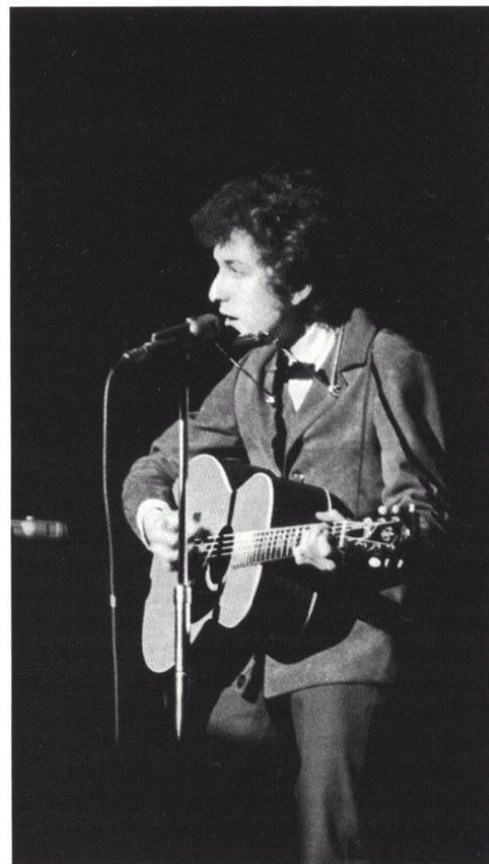
Tickets: Downtown Center Box Office
155 Mason Street, San Francisco
(415) 398-0421

Sunday, December 12
8:00 p.m.
San Jose Civic Auditorium

Tickets: San Jose Box Office
40 West San Carlos (415) 5-0888

Adm. \$2.50, 3.50 and 4.50

MURRAY POSTER PRINTING CO. INC. 311 W. 14th St. 1965



Singer Bob Dylan Draws Huge Audience in New Act

By **RUSS WILSON**

Bob Dylan introduced his new act to the Bay Area at the Berkeley Community Theater last night.

Almost everyone in the audience that nearly filled the 3,400-seat auditorium seemed satisfied with the result.

At least there were no boos, as was the case this summer at the Newport Folk Festival and a subsequent New York concert when the youthful folk singer first included a rock 'n' roll band in his act.

As a matter of fact there was quite a bit of applause in Berkeley, but whether this was for Dylan alone or extended to his five associates (organ, piano, drums, amplified guitar and amplified bass) no one could tell without interviewing every person in the hall, and I didn't have time for that.

REPEAT CONCERT

Perhaps someone can check this out tonight, when Dylan does a repeat concert in Berkeley, or tomorrow when he'll be at the San Francisco Masonic Auditorium. He'll be back there on Dec. 11 and in San Jose on Dec. 12, which gives you some idea of the young man's popularity.

The band came on during the last half of the concert and during the first few numbers played in a stirring, authentic sounding rhythm and blues groove. All it needed was a topflight singer (which Dylan isn't) to have provided a good resemblance to a T-Bone Walker or Muddy Waters band.

Then it shifted to a pounding "rock" format and the magic was gone. Contributing to the chaos were Dylan's vocals, which he shouted into the microphone as though trying to blast through the big instrumental sound.

His peak in this set was reached on "Mr. Jones," one of his best new songs, which he sang to his own piano accompaniment. The lyric could be understood all the way. Incidentally Dylan plays piano as

well as he does guitar, if you follow me.

FIRST HALF OF SHOW

During the first half of the show, Dylan sang solo to his guitar accompaniment and with excellent harmonica interludes. His version of "Ramona," a pleasing ballad, was touching and the briskly paced "Mr. Tambourine Man" was highly effective. He also did several of his new songs as well as the older, memorable "Gates of Eden."

The singer wore a brown suit

with a pattern as distinct as a checkered scarf. The jacket buttoned all the way up to his throat. This, his thick shock of hair, and his pasty-white face created the impression that he could be either male or female.

This same ambivalence extended to that segment of the audience in which boy-girl hybrids were common.

There was no question, however, about the two members of the Hell's Angels motorcycle club who occupied front row seats; no one would have mistaken their sex.

**THE BIBLE
SPEAKS
TO YOU**

SUNDAY, 9:45 a.m.

**KFRC
AM 610**

This week's Christian Science program

**"THE POWER OF
CHRISTIANITY TO HEAL"**

TELEVISION

ANTENNA SPECIAL

The Best in Color and B/W
Antenna completely installed,
parts and labor, 2 year
warranty **\$299.95**
Antenna and UIC-2 & UIC-3
Trans-Rator complete & installed,
parts and labor, 2 year
warranty **\$899.95**

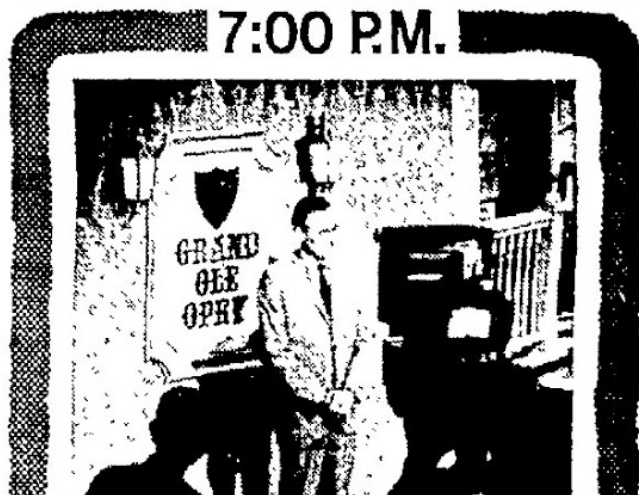
With This Ad Only

B & B ELECTRONICS
2701 Folsom Street
Phone 826-2797

Oakland Tribune Sat., Dec. 4, 1965

**KTVU
2 TONIGHT**

7:00 P.M.



1215 **Berkeley Community Theatre**
Berkeley, California
4 December 1965

1. *Tombstone Blues*
2. *I Don't Believe You (She Acts Like We Never Have Met)*
3. *Baby Let Me Follow You Down*
4. *Just Like Tom Thumb's Blues*
5. *Long Distance Operator*
6. *It Ain't Me, Babe*
7. *Ballad Of A Thin Man*
8. *Positively 4th Street*
9. *Like A Rolling Stone*

Bob Dylan (vocal, guitar), Robbie Robertson (guitar), Richard Manuel (piano), Garth Hudson (organ), Rick Danko (bass) and Bobby Gregg (drums).
2, 3, 6, 9 Bob Dylan (harmonica).

CD bootlegs

Before And After The Flood. Unbelievable / UM 017/018.

Bob Dylan --1965 Revisited (Disc 13–14). Great Dane / GDR 9419/ 1-14.

Long Distance Operator. Wanted Man / WMM001.

War At The Theater. No label.

What're You Trying To Say. No label.

Official release

Released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan Support**, 5 December 2015, as downloadable mp3 files, **A** Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

Reference

Howard Sounes: Down the Highway. The Life of Bob Dylan, page 197.

Notes

This recording contains the electrical set. First circulated performance of *Long Distance Operator*. PA recording, 45 minutes.

Session info updated 6 March 2017.

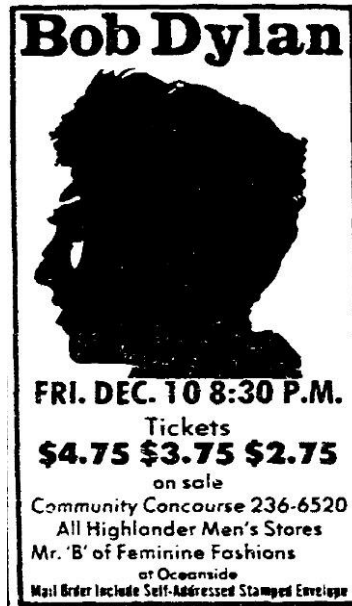
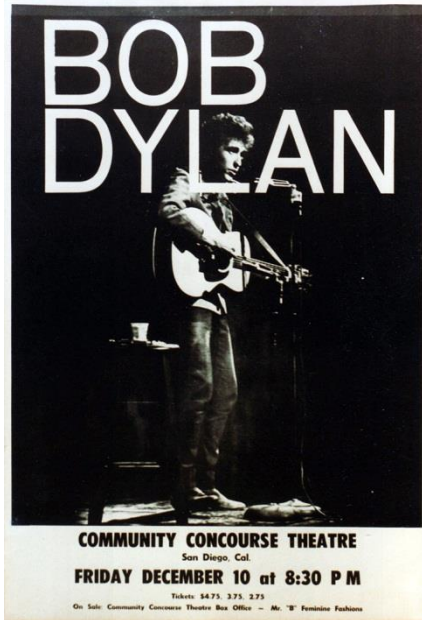


1215 Community Concourse Theatre
San Diego, California
10 December 1965

Note

There is no circulating recording from this concert.

Session info created 6 March 2017.



**1216 Masonic Memorial Temple
San Francisco, California
11 December 1965**

Notes

Backstage conversation between Bob Dylan and Allen Ginsberg.
Recorded by Allen Ginsberg
Mono recording, 17 minutes.

Session info created 12 August 2017.

1217 **Masonic Memorial Temple**
San Francisco, California
11 December 1965

1. *She Belongs To Me*
2. *To Ramona*
3. *Gates Of Eden*
4. *It's All Over Now, Baby Blue*
5. *Desolation Row*
6. *Love Minus Zero/No Limit*
7. *Visions Of Johanna*
8. *Mr. Tambourine Man*

9. *Tombstone Blues*
10. *I Don't Believe You (She Acts Like We Never Have Met)*
11. *Baby Let Me Follow You Down*
12. *Just Like Tom Thumb's Blues*
13. *Long Distance Operator*
14. *It Ain't me Babe*
15. *Ballad Of A Thin Man*
16. *Positively 4th Street*
17. *Like A Rolling Stone*

Bob Dylan (vocal, guitar), Robbie Robertson (guitar), Richard Manuel (piano), Garth Hudson (organ), Rick Danko (bass) and Bobby Gregg (drums).
2-8, 10, 11, 14, 17 Bob Dylan (harmonica).

Reference

Howard Sounes: Down the Highway. The Life of Bob Dylan, page 197.

Notes

Taped by Allen Ginsberg-
1 is not in circulation.

First circulated performance of *Long Distance Operator*.
Mono recording, 100 minutes.

Session info updated 12 August 2017.



**1218 San José Civic Auditorium
San José, California
12 December 1965**

1. *She Belongs To Me*
2. *To Ramona*
3. *Gates Of Eden*
4. *It's All Over Now, Baby Blue*
5. *Desolation Row*
6. *Love Minus Zero/No Limit*
7. *Visions Of Johanna*
8. *Mr. Tambourine Man*
9. *Tombstone Blues*
10. *I Don't Believe You (She Acts Like We Never Have Met)*
11. *Baby Let Me Follow You Down*
12. *Just Like Tom Thumb's Blues*
13. *Long Distance Operator*
14. *It Ain't me Babe*
15. *Ballad Of A Thin Man*
16. *Positively 4th Street*
17. *Like A Rolling Stone*

Bob Dylan (vocal, guitar), Robbie Robertson (guitar), Richard Manuel (piano), Garth Hudson (organ), Rick Danko (bass) and Bobby Gregg (drums).

2-8, 10, 11, 14, 17 Bob Dylan (harmonica).

CD bootlegs

Before And After The Flood. Unbelievable / UM 017/018.

Bob Dylan --1965 Revisited (Disc 13–14). Great Dane / GDR 9419/ 1-14.

Long Distance Operator. Wanted Man / WMM001.

War At The Theater. No label.

What're You Trying To Say. No label.

Official release

9-17 released on **BOB DYLAN – 50TH ANNIVERSARY COLLECTION: 1965, Shop Bob Dylan**

Support, 5 December 2015, as downloadable mp3 files, A Special Holiday Gift For Purchasers Of The Bob Dylan Collector's Edition of Bootleg Series Vol. 12.

References

Howard Sounes: Down the Highway. The Life of Bob Dylan, page 197.
Stanford University's Allen Ginsberg Papers' MO733 Box 119 tape 7.

Notes

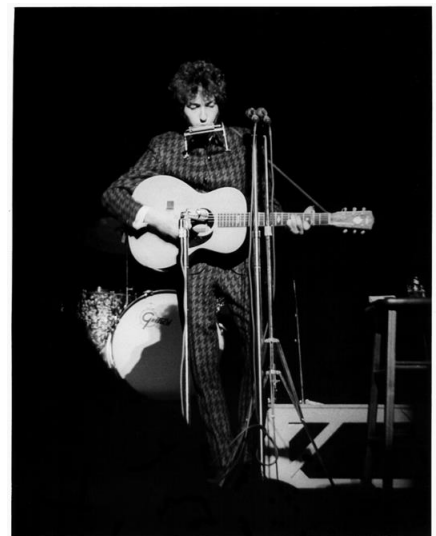
Taped by Allen Ginsberg-

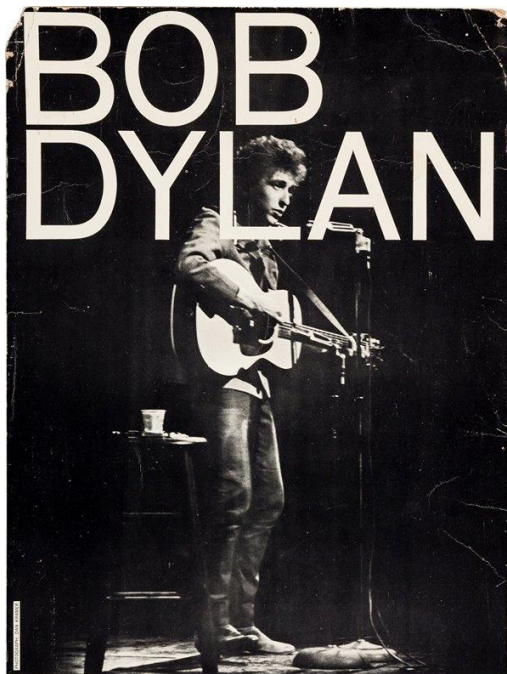
The circulating recording contains conversations between Allen Ginsberg and members of the audience, first at the beginning, 32 seconds, and then during the interval, 16 minutes.

The electric set has circulated as Berkeley, California 4 December 1965, previously DSN 1215.

Mono recording, 100 minutes.

Session info updated 12 August 2017.





Friday and Saturday
Dec. 3 and 4 - 8:30 p.m.

Berkeley Community Theater

Tickets: Sherman Clay Box Office,
1335 Broadway, Oakland, CA 94612
and Record City, 2340 Telegraph,
Berkeley, CA 94704

Saturday, December 11
8:30 p.m.

Masonic Auditorium, S.F.

Tickets: Downtown Center Box Office
132 Mason Street, San Francisco
(PR 5-8211)

Sunday, December 12
8:00 p.m.

San Jose Civic Auditorium

Tickets: San Jose Box Office,
40 West San Carlos, CA 95128
Adm. \$2.50, 3.50 and 4.50

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1220 **Columbia Recording Studios**
Los Angeles, California
16 December 1965

Los Angeles Press Conference.

Official releases

Video clip #1:

A very short snippet is included in the film **HEROES OF ROCK 'N' ROLL**, 1979, in the commercial video **JOHN HAMMOND: FROM BESSIE SMITH TO BRUCE SPRINGSTEEN**, 9 September 1990, and in the commercial video **THE FABULOUS 60's VOLUME 7** and in the DVD **NO DIRECTION HOME**, October 2005.

Video clip #2:

A HISTORY OF ROCK AND ROLL - MY GENERATION & PLUGGIN' IN, 1995.

Unauthorized Releases

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

Released in the UK on **ON THE CREST OF THE AIRWAVES VOLUME ONE, Music Melon MMLTDBOX12**, 13 February 2012.

Released on **The Classic Interviews 1965-1966, Chrome Dreams CIS2003**, 19 May 2003.

Notes

Complete press conference available as raw TV news footage.

The release in the DVD **NO DIRECTION HOME** is in much poorer quality than the other releases.

Mono recording, 32 minutes.

Session info updated 28 May 2021.

1221 **Long Beach Municipal Auditorium**
Long Beach, California
17 December 1965

Note

There is no circulating recording from this concert.

Session info created 6 March 2017.

Dylan Concerts Slated for L.A.

A young man dressed in beat-up blue jeans, boots and wrinkled shirts topped with a mussed shock of hair will appear in concert on Dec. 17 at Long Beach Auditorium.

His name is Bob Dylan. Throughout the world his impact has been felt. He was the winner of two of Britain's most coveted national awards in 1964: Best Folk Music Record, for his album, "The Freewheelin' Bob Dylan," and Most Outstanding Newcomer to Records. The folk singer recently completed his second tour of England.

In the United States the cities of Boston, Philadelphia, Washington and Chicago, among others, are awaiting return engagements.

Key to Success

Looking for a key to Dylan's success—a single, facile explanation—is as impossible as trying to explain his music.

The kids with the denim shirts and the opaque sunglasses used to sit around the basement coffeehouses talking about him as if he were their own private property, a kind of glorious spokesman for the hipster. Dylan's music has long since come out of the coffeehouses and into the open.

He gives sell-out concerts at places like Lincoln Center and Town Hall. Dylan has also managed to surpass the Beatles, the Rolling Stones, the Animals and all the rest



BOB DYLAN

. . . Plans L.A. Concerts

of them on the record charts in England.

Rounding off his concert tour in Los Angeles, Dylan will appear at the Pasadena Civic and the Santa Monica Civic on December 13 and 19 respectively.

Bob Dylan

LONG BEACH MUNICIPAL AUD.
Fri., Dec. 17 — 8:30 p.m.

PASADENA CIVIC AUDITORIUM
Sat., Dec. 18 — 8:30 p.m.

SANTA MONICA CIVIC AUDITORIUM
Sun., Dec. 19 — 8:30 p.m.

Tickets: Available at all Aud. Box Offices, all
Wallich's Music City Stores & All Mutual Agencies.

Prices: 4.75, 3.75, 2.75

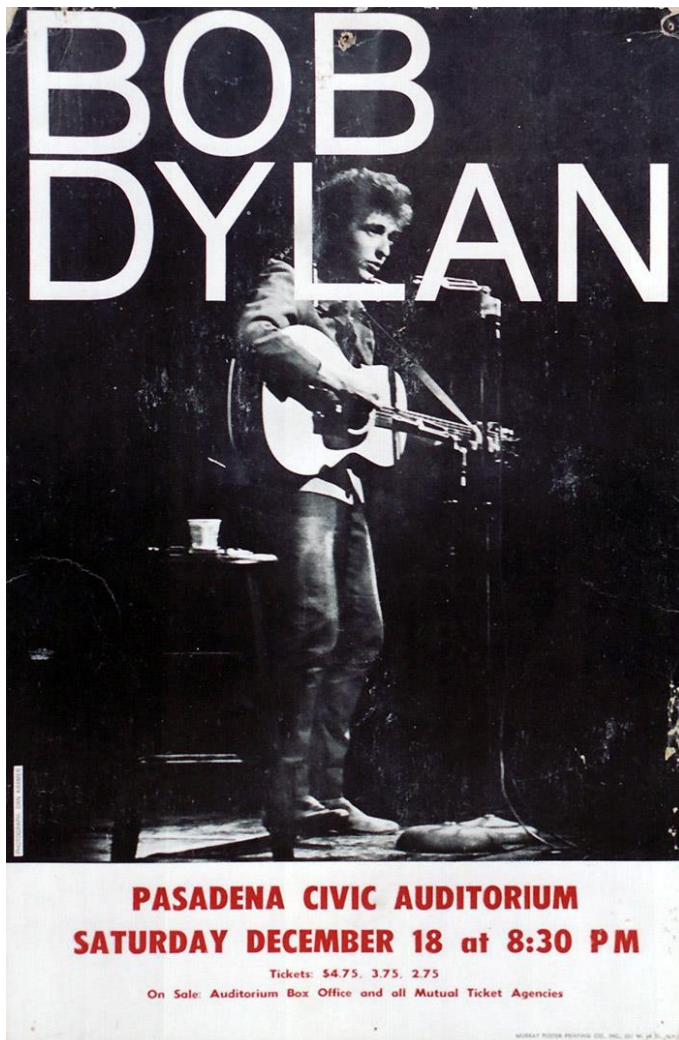
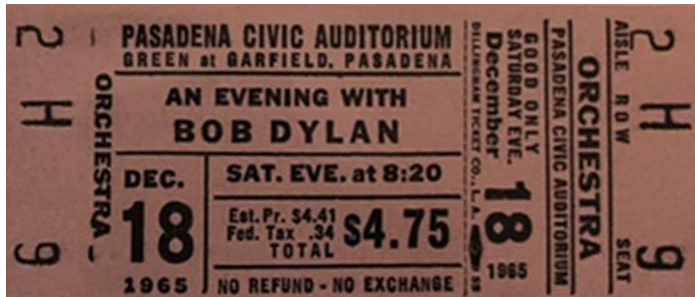
Mail Orders: Enclose self-addressed stamped envelope.

1222 Pasadena Civic Auditorium
Pasadena, California
18 December 1965

Note

There is no circulating recording from this concert.

Session info created 6 March 2017.



**1223 Santa Monica Civic Auditorium
Santa Monica, California
19 December 1965**

Note

There is no circulating recording from this concert.

Session info created 6 March 2017.

Bob Dylan

LONG BEACH MUNICIPAL AUD.
Fri., Dec. 17 — 8:30 p.m.

PASADENA CIVIC AUDITORIUM
Sat., Dec. 18 — 8:30 p.m.

SANTA MONICA CIVIC AUDITORIUM
Sun., Dec. 19 — 8:30 p.m.

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