FROM THE HAWKS TO THE BAND 1964-67

AMERICA MADE IT: PALS songs, the big band sounds, the group vocals of the 1960s, are all part and parcel of a widely travelled show that is a Toronto band, the Hawks, has been doing to happy audiences at the Sheraton Cavalier for the past eight club nights.

In its Sault ste. Marie debut, the band of Jerry Penfound, George Willis, Wayne Orgill and Paul Fullerton, has blended its variety, dance music, and song into a most palatable evening’s entertainment and has received interest in show routines at The Top of The Inn.

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

Penfound’s ability with the reeds makes the big band revival a practical, using the clarinet and saxophone almost on an alternating basis to recall brief but bouncy interludes of music by the Dorsey brothers, Basie, Goodman and Miller. For the tribute to Goodman, the group chose the selection, Sing, Sing, Sing, an instrumental about character greatly on Goodman’s clarinet and Gene Krupa’s drumming.

The Hawks was formed in Toronto in 1966, just about the same time that Penfound and Willis had completed a California and Nevada tour with Joe King’s Showband. They decided to try it on Sheraton Cavalier, the original managers’ brother, who had helped with the band, had just recently returned. Penfound had played with Toronto bands, including the old Show Toppers, and had worked a lot in the forefront.

Penfound isn’t exactly a Johnny-come-lately to the business. In fact, he had the distinction of playing with Ronnie Hawkins and some of the guys who eventually formed The Band, from 1960 to 1965. He was one of The Hawks’ Canadian original, doesn’t regret the split, and admits the band was too big (with seven people) for the kind of money that was being paid in Toronto in those days.
Plan Your Party Now With
RONNIE HAWKINS BAND
The HAWKS
(Formerly Ronnie Hawkins and the Hawks)
"BACK FROM CANADA FOR THE HOLIDAY SEASON"

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

This will be the first time the HAWKS have toured this area without their former leader and no doubt many will be hesitant to attend some of the dances for which they will be playing because of the absence of Ronnie Hawkins. For those of you who do not let skepticism stand in the way, however there is, I believe, a real treat in store. Once you have witnessed the HAWKS in action you'll see why so much attention is being paid to the possibility of the HAWKS presenting a successful performance on their own. They will be a welcome addition to your holiday programs.

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

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

THANK YOU,
DAYTON STATION

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

Tuesday, December 22 at the 1170 Club in Heslet, Arkansas
Wednesday, December 23 at the Silver Moon in Newport, Arkansas
Thursday, December 24 at the Rockwood Club in Fayetteville
Wednesday, December 30 at the AC Club in El Dorado, Arkansas

New Year's Eve at the Dallas Memorial Auditorium in the "South Exhibit Area"

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

ARKANSAS GAZETTE, Dec. 26, 1964

ARKANSAS PARTY
FEATURING . . . TWO GREAT ARKANSAS BANDS — TWO BIG NIGHTS
★ The Ronnie Hawkins Band (The Hawks)
★ The Emcees
PLUS SPECIAL GUEST STARS
★ Conway Twitty ★ J. Frank Wilson ★ Karen Carlson ★ The Rivieras

Group dancing and set dances presented — "Faro” top
IN THE GIGANTIC ULTRA-MODERN, 12,000 SEAT
DALLAS MEMORIAL AUDITORIUM
Downtown Dallas

Advance tickets may be obtained at any Alumnus Association office in Arkansas or at the Emcee’s headquarters in Dallas — the Baker Hotel.

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

NORTHWEST ARKANSAS TIMES
Fayetteville, Arkansas, Thursday December 24, 1964

Cotton Bowl Dance
At Dallas Planned
By Alumni Group

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

Johnny Jones of Fayetteville, a spokesman for the Alumni Association, said the 8 p.m. to 2 a.m. dance will feature three Arkansas dance bands and guest appearances by world-renowned Arkansas artists.

Tickets to the bands originated in Fayetteville. They are Ronnie Hawkins and the Hawks and the Emcees. Both bands play regularly in Arkansas and are well-known around the country. The third band is the Rivieras.

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

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

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

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

88 minutes recording.

Recorded by Bryan L. Davies

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

Crang Plaza,
Toronto, Ontario
1964-08-00

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

55 minutes recording.
RECORDINGS

Dallas, Texas
1965-07-00

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

61 minutes recording.

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

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

70 minutes recording.

Saturday is Swingin' Night
For All Ages at the Riviera

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

While Harvey Smith and his sixteen piece band play music for all ages every Saturday, everything varies from week to week. During intermission, the entertainment, sometimes singing, dancing, comedians, acrobats and even the occasional animal act takes over. All the variety of the Ed Sullivan show is at hand, and yet some of the acts have appeared with the "great old faces."

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

For a short time, it's a discotheque, no: perhaps live-sounds since the band is live, really live. The beat of rhythms and blues now fills the original shaped Riviera, while the dancers are gazing in the mirror,owan, treasuring and fruit.

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

Since Saturday nights are pretty full up, the Riviera and Cabaret also invite customers to make reservations—they don't like turning folks away.

Sunday night it's fun for the young in heart and feet. It's rhythm and blues all the way with descriptive names like "The Shadys of Blue," "J. B. and the Playboys," "Levon and the Hawks," "Robby Lane," and "Stompers Ronnie Hawkins," "skipper's" not the beat.

Both couples and singles are welcome Sunday night. In addition to the dancing, the cakes, hamburgers, etc., are served by honey-eyed waitresses at 9 p.m.
Mike Reed at Apex in Toronto is a busy bee these days. He has high hopes for a good new sound by the Canadian Squires, "UH-UH-UH." It’s a pick to click at The Lakeshore’s CKJR, whereummer Jock Wilson is very high on it, and reportedly happening big at Sarnia’s CHOK. Reed says the leader of the Squires is Leven Helm, ex-drummer of The Hawks.

Cash Box—June 5, 1965—International Section

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

Good to consider some action on that great rocker by the Canadian Squires "UH-UH-UH." It started at the Canadian Lakeshore and CKPR.

Cash Box—July 23, 1965—International Section

Canadian Squires

The new release, "UH-UH-UH," picked up from Apex Records in the States, is a smash for Leven Helm, former drummer with Ronnie Hawkins who’s now making good with his own group, Leven and the Hawks. The disk is finding a ready market of fans here...

BILLBOARD, June 5, 1965

...The Canadian Squires, the name on the new Apex release, "UH-UH-UH," is now hitting the airwaves in Canada.

The Canadian Squires have just put this track, which they claim is "on the air in Canada," to the press in Canada. The Squires have recently signed with the Apex label of Canada, and they're confident that the release will be a hit. The Canadian Squires have been making a name for themselves in Canada with their previous releases, and they're hoping that "UH-UH-UH" will continue their success.

Cash Box—July 12, 1965

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

Cash Box—June 5, 1965—International Section

The Lakeshore: Johnny Murphy PD at CKPR sends news that should make the Canadian Squires very happy. The station flipped over their "UH-UH-UH" and, says Murph, "It’s a gas." Leven Helm, former drummer with Ronnie Hawkins heads this Montreal group.
Atlantic Inks
Levon & The Hawks

NEW YORK—Atlantic Records has signed a new Canadian group, Levon and the Hawks, to an extended deal concerning recording, promotion, distribution, and appearances outside Canada. The group consists of Levon Helm, formerly of the Butterfield Blues Band, and his band. The group has been described by Atlantic v.p. Jerry Wexler as "a high-energy, hot, and heavy rock unit."

The group's first sides, to be released early next month, are "Canadian Rock Around the Clock" and "Sugar Pie, Honey Bunch." Atlantic's publicity department is planning a big promotion for the group in Canada, where they are expected to receive a warm welcome. The group plans to tour Canada in the near future and is expected to make several appearances in the U.S. before the end of the year.

Canadian record artists are in the news this week. We have The Keatiks with "That's My Girl" on Melbourne... also The 5 Sounds on Epic with "Loadin' Cool!" and Hol Willis with "When It's Springtime in Alaska"... Atlantic has signed Canada's Levon and The Hawks... Phil Colbert is out with "Who's Got the Action" and Moe Koffman with "Bulldog Walk"... The newest LP by The Mitchell Trio contains a song called "Song For Canada"...

R.P.M. November 1, 1965

Unofficial 1965 US compilation

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

By KIT MORGAN

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

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

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

BILLBOARD, January 30, 1965

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

The group's first sides, to be released early next month, were cut under the supervision of indie producer Eddie Heller, on half of TIBO, Atlantic's music, which includes the group's material.

The group became virtual regulars at the Friars Club in Toronto; in recent months, although their latest success was scored during a ten-week, non-stop stand at Zippy's in New York City. The group's typical appearance at Zippy's, where they played to weekend crowds of over 10,000, was the fact that Bob Dylan showed up unannounced, liked the group and signed them for a number of appearances with him.

Cash Box—October 2, 1965

R.P.M. October 11, 1965

Atlantic Inks

RICHMOND IN ROCK DRIVE

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

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

Cash Box—November 37, 1965

December 4, 1965, BILLBOARD
THE STONES I THROW / HE DON'T LOVE YOU (AND HE’LL BREAK YOUR HEART)
Levon and the Hawks
Atco 6383 (US)
Atlantic 6383 (Canada)
Atlantic 6383 (Jamaica)

Atco 6383 (Canada)
Atlantic AT.4054 (UK)
Atco 6383 (US)
Levon and the Hawks

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

LEVON AND THE HAWKS:

THE STONES I THROW
US

Levon and the Hawks

THE STONES I THROW
US promo

Levon and the Hawks

THE STONES I THROW
Canada

Levon and the Hawks

THE STONES I THROW
Jamaica

Levon and the Hawks

THE STONES I THROW
US test pressing

RPM November 8, 1965

RECORD MIRROR, Week ending November 20, 1965

Other November 26 releases: Atlantic—Paul Kelly’s “Chills And Fever” and Levon and the Hawks’ “The Stones I Throw.” Brunswick—Burt Ives’ “Holly Jolly Christmas” and the Kingston Trio’s “Parchman Farms.” The Rolling Stones rolled into Montreal and knocked the big town right on its ear, reports London’s Gaye Colin. The new Stones LP, “December’s Children,” has just made its appearance on turntables across the country, with rave notices filtering back to London’s Montreal Hall. Gaye, in a Christmassy frame of mind with ten plus, inches of snow all over Montreal, reports that the Ventures’ new Liberty set of Christmas songs will be the hottest of the seasonal packers. The group is currently singing well over the Lakehead’s (CFR) with “Shrimp Cocktail” on a Liberty single. If that’s any indication of the sounds in the album, they will indeed have a smash. Gaye notes that CHUM-Toronto is giving 8 big 15s to the new Atco outing by Levon and the Hawks, “The Stones I Throw.” The group is now on tour with Bob Dylan, which won’t hurt their chart chances on this debut single one bit. Action aplenty in Montreal, thanks
Cash Box—December 4, 1965

Levon and the Hawks

THE STONES I THROW
French test pressing

Levon and the Hawks

THE STONES I THROW
French test pressing

Levon and the Hawks

THE STONES I THROW
UK release sheet.
ROCK PARTY 1966
LP
Atco 3004 P (France)
1966
Side A, track 5: LEVON AND THE HAWKS: THE STONES I THROW

Cover versions:
THE STONES I THROW
Normie Rowe and the Playboys (1966)
J.J. Jackson (1967)
Trials And Tribulations (1970)
Ocean (1971)
Amy Helm (2018)

HE DON'T LOVE YOU (AND HE'LL BREAK YOUR HEART)
The Romans (1966)


The Romans released their first record with a song called “I’ll Find a Way,” about six weeks ago. The “A-side” (the featured side that the recorder hoped to push and that they asked disc jockeys to plug) was a song called “I’ll Find a Way.” It jumped on the charts that gauge local popularity and reached Number 18 on the ones at radio station KAAY. One of the boys said his mother was unable to buy extra copies of the record, because the downtown music store that featured the disc sold out.

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

VANGUARD

MILHAUD: PAVEM IN FERRÉ--Utah Symphony Orch. (Arranged) VRS 1134, VSD 71134
JOHN HAMMOND--So Many Roads; VRS 9178, VSD 79178
BILLBOARD, June 26, 1965

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

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

Bloomfield had auditioned as a solo act for Hammond's father, the legendary Columbia Records’ A&R man John Hammond Sr, but he and Musselwhite knew the younger Hammond as one of their own: a fraternity of young, socially disenfranchised white musicians fascinated with the emotional and instrumental intensity of the blues. John Hammond had run into the Hawks a few weeks earlier, working on his next album, “Bringing It All Back Home”, sessions in which Hammond himself is reported to have participated. Long time associates on the folk circuit, the two singers shared an affinity for country blues of the kind that Hammond had made his name with since becoming a fixture in the nation’s coffeehouses. One can’t help but imagine that Dylan was impressed by the rude vibe generated by this ensemble on a rare, gutty programme of what was essentially urban electric blues. In short order, Bloomfield, and then the Hawks — soon to be known as The Band — became his sidemen for the most influential and acclaimed period of his career, utilizing in many ways the basic sonic approach heard on “So Many Roads”.

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

John Hammond

“SO MANY ROADS”

accompanying himself on the guitar, with

C. D. MUSSELWHITE
MIKE ROBERTSON
JAMIE LEWIS
JIMMY LEWIS
MARK LEVON HILM
ERIC HUDSON
Hammond organ

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

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

The two tracks for which Mirrors received the most attention from rock historians were the ones that opened and closed side one of the original LP: “I Wish You Would,” which is included here as an outtake (“I got to know these guys. They were in New York. I had jammed with them many times, and I asked them if they’d like to back me on a record project for Vanguard, who I was signed to. My friends Michael Bloomfield and Charlie Musselwhite were in town, and I asked them if they’d like to get involved also. So everybody came to the session, including my friend Bob Dylan. And we had one afternoon to make this record, So Many Roads. Charlie Musselwhite, this was his first recording session, and it was a big deal.” The hits would, of course, tour (though not always with Helm with Dylan in the mid-1960s, and evolve into the Band by the late 1960s.

Although Bloomfield is primarily known as a guitarist, on So Many Roads he played piano. On the two So Many Roads outtakes (“I Wish You Would” and “Travelling Riverside”) featured on Mirrors, the other credited musicians were Musselwhite on harmonica, Robertson on guitar, Helm on drums, and Jimmey Lewis on electric bass, Robertson, John Hammond: "Interesting side note: in 1967, Atlantic released an album that I had recorded actually for Red Bird Records, that was produced by [Jerry] Leiber and [Mike] Stoller. The album was called I Can Tell, and on that one, I did another version of ‘I Wish You Would’ with Robbie Robertson and myself playing guitars, and Charlie on drums. Bill Wyman played the bass, Artie Butler played piano. We made, I think, a much better version of ‘I Wish You Would’ on that recording.

Addys, “Interesting side note: in 1967, Atlantic released an album that I had recorded actually for Red Bird Records, that was produced by [Jerry] Leiber and [Mike] Stoller. The album was called I Can Tell, and on that one, I did another version of ‘I Wish You Would’ with Robbie Robertson and myself playing guitars, and Charlie on drums. Bill Wyman played the bass, Artie Butler played piano. We made, I think, a much better version of ‘I Wish You Would’ on that recording.”
Of the musicians who back him up on the present album, Hammond speaks with the same enthusiasm he has always shown for the early blues artists who galvanized him into his present day career. “I enjoyed working with them all, and I especially enjoyed working with Red’s blues personnel. Red knows what he’s doing and he really helped to make things happen, he lent a wonderful feeling to everything we did.”

“Charlie Otis, the drummer, has been with Roy Charles, Fats Domino and a lot of other important bands and small groups. He’s working with me regularly now, and a group I’ve got together since early in 1967,” says Hammond. “Brian, one of the Rolling Stones, is the bass player on I Can Tell and I Wish You Would. On I’m In The Mood it’s Jimmy Lewis; on the other tracks it’s Rick Danko. Incidentally, both Rick and Robbie Robertson are playing for Bob Dylan now. Then on Brown Eyed Handsome Man we wound-up the rhythm section with some boogie-woogie piano by Artie Butler.”

Unlike many country blues artists, Hammond would rather sing the compositions of others than perform his own works. “Sure, I’ve done some writing, and when I feel I’m in a songwriting position I guess I’ll record some of my things, but I’m still a kid, and I still have idols—men whose work I’ve always respected. I prefer to interpret other people’s songs. At the same time, though, I improve them and make them more suitable to the way I feel them.”

“I’m particularly pleased with the way Spoonful came out. Robbie has a fine guitar style on that.

The authenticity of Hammonds’s source material can be gauged by a rundown of the names involved; all of them central to the blues story. Muddy Waters, one of the most influential of blues stylists, Chuck Berry of St. Louis, origi

Brian was by now quite a dandy dresser, so it wasn’t surprising that he turned up at London airport on 23 June in a blazer colour co-blue and blue checked back with him tomorrow, after talking to my people. He then invited everyone back to his flat for drinks. We left, and walked back to his flat, stopping off at a couple of delis and small shops. In amazement I watched someone being served while some of the others shoplifted various small items in each place. When we arrived at the flat there were already a bunch of people there, drinking and smoking pot. I was introduced to a pretty girl called Suzanne, and we hit it off right away. When I left she returned to the hotel with me and stayed the night.

Next morning I phoned Klein and told him about the session with John Hammond. He was pretty mad about me doing it and insisted that I must not be paid for it as it could cause certain tax, work permit and contractual problems. He agreed that John could give me a credit on the album, but stressed that I shouldn’t do anything like this again. This was crazy, as ‘sitting in’ was, and remains, an important and enjoyable part of a rock musician’s life.

**Alarms Released This Week**

A/S RECORDS—King of the Boogaloo ASR-101

ATCO—Buffalo Springfield—Buffalo Springfield Again SD-33-226

ATLANTIC—Wilson Pickett—the Best of Wilson Pickett SD 8151

John Hammond—I Can Tell SD 8152

**Stone Alone: The Story of a Rock’N’Roll Band** by Bill Wyman with Ray Coleman (1990)
GO, GO LIZA JANE / HE DON'T LOVE YOU (AND HE'LL BREAK YOUR HEART)

Levon and the Hawks
Atco 6625 (US)
October 1968

GO, GO, LIZA JANE; new words & new music adaptation by Jaime Robbie Robertson.
2½ NM; new words & new music adaptation of traditional song. © Hollis Music, Inc.; 18Oct65; EU906254.
Deeply personal songwriting was still relatively rare in the pop music of the mid-sixties. The odd exception that, if anything, proves the rule is “Moulty” by the Boston band the Barbarians, an anchyphal garage band of the mid-sixties, whose name derived from their scruffy, antifashion, sandal-wearing style. It was the basic garage style of bands like the Barbarians that would later be co-opted into the bubblegum sound, but with the edges smoothed down and the lyrics replaced by bland, child-friendly ones. However, the original garage music was rougher, with more of a punk energy to the performances.

Moulty, the drummer and singer, had lost his hand at the age of fourteen, apparently when a pipe-bomb he was manufacturing went off too soon. The band recorded some decent garage records, clumsy covers of songs such as “Mr. Tambourine Man” and “Suzie Q.” They achieved a minor U.S. hit with “Are You A Boy Or Are You A Girl,” a song that made the audience feel “different or strange,” urging them not to give up or turn away.

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

The single, however, touched a chord with a mass audience and became a hit. The Barbarians were forced to learn it by listening to the Hawks’ version so they could respond to live requests. In retrospect Moulty realized that something in the song had spoken directly to teenagers going through a bad time, feeling different or strange and misunderstood. Fans came up to Moulty in tears after gigs to tell him how the song had helped them through difficult periods. In spite of the song’s bogus credentials with the band—which had neither written nor performed it—it became the Barbarians’ finest moment. If nothing else, “Moulty” showed how the rock audience could be affected by a song they perceived as being truly personal.
One afternoon, John came by the Forest Hotel to collect me for a trip downtown to a hip record store. I threw him the keys to one of the Monarchs and he floored it, ripping down Seventh Avenue like we were in a movie car chase. Then he hit the brakes and said, “Oh, man, I forgot something. A friend of mine is recording around the corner and I promised I would stop by. Can we go in for a minute and say hello?”

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

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

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

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

“Yeah, I’d love to.”

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

Albert Grossman and the record producer nodded in serious agreement.

“It’s called ‘Like a Rolling Stone,’” Bob said with a little smirk. “All right, go ahead, play it back.”

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

Testimony by Robbie Robertson

Like a Rolling Stone recording session, Studio A, Columbia Recording Studio
New York City, June 15-16, 1965
By Ralph J. Gleason

Thus it is really with sorrow that I note many important jazz standards collapsing. In their turn, the same purblind attitudes entitled the new music of rock even in its more advanced forms.

Daniel Ray Brown, himself a pioneer and a musical revolutionist in his time, one and only the story of a rock guitarist slopping into a music studio and asking to have the guitar tuned: "because I have to make a record date."

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

Dizzy Gillespie, most Negro jazz musicians, has always listened to the rhythm & blues performers and especially to the rhythm & blues music he has been a basis for players who play electric bass. Charles Lloyd has used an electric guitarist, Robbie Robertson, who played with Bob Dylan, on recordings.

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

"They've stolen our bigtime audience," Lee Wright said when he came back to California after two years in Paris and this concert has been echoed by others.

Datebook, Sunday, December 18, 1966

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

Columbia Records, 1968 - Robbie Robertson plays guitar on "Sun Dance" (recorded during the Of Course, Of Course sessions)
DYLAN: Youth's hair-raising sensation

By ROBERT FULFORD
Staff writer

Bob Dylan, a mousy little man who may be the most influential American entertainer of his generation, was sitting behind the manager's desk in the K-Town room at the Frijoles Friday night. He looked worried. He always looks worried, as if he were afraid someone was about to bug him. Secretly, he was.

Dylan's astonishing career has just moved to a new plateau. Just last year he was a success but now he is in 

"what's happening, baby."

not to become anybody's hero, not

between old-Dylan and new-Dylan 

true believers. In one usually does.

"You can't keep on doing one

thing, it bores me."

Dylan is also the undisputed hero of the new rebellious generation of college students. Dylan is the only artist of his generation who has become an almost-legendary figure on college campuses. Since the first two years, it seems as if every college campus in the United States has been taken over by Dylanites and the Dylan style. In the last month alone, 48 of his songs were recorded. Not only by the Byrds but also the Vultures and Sonny and Cher and almost everyone else in their freakish muck to Dylan tunes and the Dylan style. In the last month alone, 48 of his songs were recorded. Not only by the Byrds but also the Vultures and Sonny and Cher and almost everyone else in their freakish muck to Dylan tunes and the Dylan style.

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

"That's the way it was at the Frijoles. This is the way it will be in CHUM.

Dylan's frantic rush to Dylan tunes and the Dylan style. In the last month alone, 48 of his songs were recorded. Not only by the Byrds but also the Vultures and Sonny and Cher and almost everyone else in their freakish muck to Dylan tunes and the Dylan style.

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

"What about the controversy over the old-new split?

"Yeah, when that steps in, well, it's very easy to write songs about anything. When you can get a certain power, so that you can do something, then you can just go on and do it. But it's not so satisfying.

"What about Dylan's follow-up successes?

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

"Politics are all the same. Is anything changed?

"How do you feel about the stirrings of the rebellious students?

"I guess it sells records but I have no idea what they're rebelling against. I can't imagine myself rebelling against anything. If there's anything I don't like, I just put it out there. With you, if you don't like something, you just get out and just read about something."

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

October 2, 1965, BILLBOARD

Bob Dylan made an unpublicized incognito trip to Toronto in mid-September to work in a few rehearsals with Levon and the Hawks. The Canadian group, managed by ex-Arkan- sas boy Levon Helm, is accompanying Dylan on his U. S. and Canadian tour this fall, and on to Europe the first of the year.

"All except Cain and Abel and the Hunchback of Notre Dame/everybody is either making love or waiting for the rain/Ophelia's, she's beneath the window, but I feel so afraid/his 22nd birthday/there's still an old maid/" Bob Dylan and road manager Bill Avis.

The Thirls were writing the music for the new Dylan song, "Desolation Row."
Bob Dylan with
Robbie Robertson - guitar
Harvey Brooks - bass
Al Kooper - organ
Levon Helm - drums

Dylan Conquers Unruly Audience

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

Bob Dylan

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

Tombstone Blues

I Don’t Believe You (You Acts Like We Never Have Met)
From A Buick 6
Just Like Tom Thumb’s Blues
Maggie’s Farm

It Ain’t Me, Babe
Ballad Of A Thin Man

Like A Rolling Stone

Bob Dylan just kept singing.

Nothing so dramatized the disorganization of the audience’s reaction to folk rock than when it ceased to hoot and started to sing along with the popular line “Like a Rolling Stone.” Evidently the hostility extended only toward things with which they were unfamiliar.

By the time they got to know his excellent new folk rock songs, such as “Tombstone Blues,” the noisy young boors who were ruin ing an artistically strong concert may have grown up a bit. (from The New York Times, August 30, 1965)
Mods, Rockers 'Fight Over New Thing Called 'Dylan'

Continued from page 1

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

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

A few moments later, hunched over, his long hair rippling in the breeze, Dylan mangled the Mods' best singing, half-singing, half-screaming, "The Gates of Eden":

"I try to harmonize with songs the handsome stranger sings... down my lover comes to me and tells me of her dream, with no attempt to dig into the ditch of what each one means."

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

"All except Chet and Abel and the Hunchback of Notre Dame everybody is either making love, or waiting for rain, Opal, she's beneath the window, for her I feel so afraid on her 22nd birthday..."

"The Titanic sailed at dawn everyone is shouting which side are you on?" and "I crouched, 'Somebody said,' the capital's tower/while the cypresses laugh at them below them." But Dylan is like Norman Mailer: he never repeats himself or exploits his past. Just as Mailer has moved inevitably from Trotskyism to mysticism, so has Dylan grown from political protest to rock folk.

A four-piece amplified band (electronic organ, electronic base, electronic guitar, and drums) backed Dylan up the second half of the concert. After the first rock song, the Mods booed Dylan. After the second someone called him a "worn bag," and he replied, "I'm coming on now." After the third the Mods chanted sarcastically, "We want Dylan."

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

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

America's most influential new poet since Allen Ginsberg thanked his top selling "Lila a Rolling Stone," and the factions divided again. The Mods boiled with the best chorus a dozen teenagers change of stage, exhausted police in slow-footed pursuit. Keeping his cool, Dylan thanked the mods, "died, 'Thank you, very much,'" and walked off without doing an encore, while the mods sat mumbled in the grass.

Dylan Stirred Up Forest Hills

At Forest Hills

Mods, Rockers Fight Over New Thing Called 'Dylan'

by Jack Newfield

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

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

The confrontation was riotous. The Mods boomed their former culture here savagely after each of his amplified-rock melodies. They chanted We want Dylan and shouted insults at him. Meanwhile, the Rockers, in frenzied hankie-squadrions of six and eight, leaped out of the stands after each rock song and raced for the stage. Some just wanted to touch their new found, sunken-eyed idol, while others seemed to prefer playing Keystone cops with pudgy stadium police, running zig-zag on the grass until captured in scenes reminiscent of the first Beatles movie.

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

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

The teenage argot drove the Mods to even greater fury. But when the K added, "It's not rock, it's not folk, it's a new thing called 'Dylan,'" the Mods, Rockers and fans all fell silent. Mander, "The Gates of Eden."

"I try to harmonize with songs the handsome stranger sings... down my lover comes to me and tells me of her dream, with no attempt to dig into the ditch of what each one means."

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

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The village VOICE, September 2, 1965

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Los Angeles, California
August 14, 1965

Bob Dylan

in concert
at the
HOLLYWOOD BOWL
FRIDAY, SEPT. 3rd, 1965
Tickets $2.75 to $3.75
at all ticket agencies

THE BEATLE CONCERTS
BY CHARLES CHAMPION
Town Entertainment Editor

THE BEATLES here on BEATLES' HEELS - WHAT A WEEK!

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

Hollywood Bowl,
Los Angeles, CA
September 3, 1965

Bob Dylan

in concert
at the
HOLLYWOOD BOWL
FRIDAY, SEPT. 3rd, 1965
Tickets $2.75 to $3.75
at all ticket agencies

KRLA BEAT
Los Angeles, California
September 11, 1965

Bob Dylan

in concert
at the
HOLLYWOOD BOWL
FRIDAY, SEPT. 3rd, 1965
Tickets $2.75 to $3.75
at all ticket agencies

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DYLAN AT THE BOWL

"We Had Known A Lion"

BY SHIRLEY POSTON

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

Different, to say the least.

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

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

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

Opening Number

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

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

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

It was him all right.

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

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

One Man Show

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

His repertoire included hits from "Desolation Row," "I'm aCY GATE OF EDEN," "Baby Blue," "Dessol..." Row," "Tambourine Man," more.

They sang a lot. But he sure didn't much.

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

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

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

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

He was about twenty.

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

No Rock, No Roll

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

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

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

Gently, of course. And returned to the piano.

The Main Moment

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

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

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

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

No really minded that much. The words were still there. And Bob Dylan, the real Bob Dylan was standing there singing them.

How did it feel?

No More

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

At the close of the song, Dylan leaned toward the microphone. He said "thank you very much." Then, he left. Oh, he did wave once on the way out.


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

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

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

...COMMUNICATOR

How Do I Get To England, Please?

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

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

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

In order to qualify for a "student visa" you will need a letter of acceptance from the British college in question when you go to apply for your travel credentials.

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

Thanks so much for your response to our English series.

You aren't the only ones who want to take the next boat twice as bad now. So do we!

Hope we see you over there, old bean!
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<thead>
<tr>
<th>Date</th>
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Photographic evidence and comments Bob Dylan made to Allen Ginsberg in an interview suggests that rather than Bobby Gregg playing on the remainder of the 1965 shows and Sandy Konikoff replacing him in 1966, Konikoff joined them in California in December.
Bob Dylan with

Robbie Robertson

Rick Danko

Richard Manuel

Garth Hudson

Sandy Konikoff

guitar

bass

piano

organ

drums

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

Bob Dylan with

Robbie Robertson

Rick Danko

Richard Manuel

Garth Hudson

Mickey Jones

guitar

bass

piano

organ

drums

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

This is a list of confirmed dates only.

More information:
- Ian Woodward’s 2012 article: Dylan’s “lost” concerts of the 1960s

April 29 – Stockholm

May 26 - London
They later booed again. Then Dylan sang "Like a Rolling Stone" and "Desolation Row" but seemed completely at his ease and rested in his other material. After intermission, things changed. Dylan's group included three electric guitars, and organ, drums, plus, fourteen amplifiers (by actual count) two glasses of water and Levon and the Hawks.

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

I'm trying to say is that I think that what Dylan is now doing is pretty exciting. Much of the excitement comes from hearing through the amplifiers was highly colored and a complete original. And it will sound far better if he gets a proper group — a real band, Levon and the Hawks, to make a lot of noise. The second Hank from the left, on bass guitar, is particularly incompetent.

Dylan seemed to take an interest in what he was doing in this half of his concert. And to his credit (like "Ballad of a Thin Man" and "It's All Over Now, Baby Blue") he presented new arrangements of some of his older ones ("I Don't Believe You," came out sounding like little Stevie Wonder. And "It Ain't Me Baby" was almost unrecognizable due to some weird, wonderful timing innovation that Dylan created for it.

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

TOKE OIKE, NOVEMBER 25, 1965

THE TELEGRAM, NOVEMBER 15, 1965

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

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

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

Dylan: swinger or sell-out?

Now that Toronto's native son Bob Dylan has moved on, let's really review his music and career from the beginning of the sixties. Instead of merely looking at the chronology of his albums, let's consider the context of his music in its time and place.

I think most of Dylan's fans are still bewitched by the folk-rock style that they immediately became enamoured of when it came out. After all, Dylan is now playing an electric guitar, and the stories he tells are rewritten in a more commercial setting. However, there is much more to his music.

Dylan was always a great singer-songwriter, someone unique who didn't conform to any of the then-current musical fashions or trends. His songs were a powerful vehicle for conveying issues of the moment, and he used them to influence both his listeners and the world around them.

The beatniks, the screeeners, like him because he wasn't mechanical, unlike the white bluesman in the world around him and since he wasn't warmed up. When blown over, it's totally just a lot of nonsense. The whole folk revival was mechanical, all in a huge warehouse at the Fourth Street and Like a Rolling Stone.

He worked with the rhythm and blues band and recorded his own vocal group and that created too much of his palette, and his pan baby and Cello Baby et al.

As a result, the old fans turned away from Dylan simply because the people they didn't like, the homosexuals, the beatniks, the beatniks.

But the old fans instinctively Dylan just as much. They grooved on it because the influence of groups such as the Beatles and the Kinks was that it caused this reaction.

Dylan always was a naturally great blues singer, someone unique who didn't conform to any of the then-current musical fashions or trends. His songs were a powerful vehicle for conveying issues of the moment, and he used them to influence both his listeners and the world around them. His songs are very effective with an audience.

It is in the area of music that he has been most creative today. So he has revolutionized the old folk style, and at times writing some very effective with an audience.

But you worry about the rhythm and blues band. In the live concerts, for example, there was a lot of screaming and the whole thing. But you worry about the rhythm and blues band coming out at Toronto. Dylan came because there's the thing he has heard about, the rhythm and blues band coming out, and he's the thing he has heard about.

Tom Robinson Blues, the first single from his latest album, is a blues tune that is sure to get a lot of play. The song is written in a futuristic style and is sure to get a lot of play.

If we listen to two songs from his latest album, From a Buick 8 and It Takes a Lot to Laugh, It Takes a Trained Dog, we can see how Dylan in his new format, only self to work and achieve that quality through out his whole act.

AROUND TOWN:

Dylan's appearance were important but now as for

what's coming up and nor happening elsewhere. John

Lennon is finishing the work as the New God of

Cuba. Eric Anderson will play there after a two week

class period. There's A Crow a new discovery, as

and Brooks coming their own. (No) Whelen poop

porta as Marcy Hall Nov 11. Peter Paul and Mary are

the same price Nov 28 and 29. Van Wylde is appearing

in Georgia's Superbowl; and Mike Sneger is at the

Bolshoi's Euterpe.

 Bobby, baby, it's all that hair!

Bobby, baby, it's all that hair!

He was saying things they like, and then they wouldn't be at home. As a result Dylan is frightening himself. He is quickly to change styles that's for sure.

At the same time, Dylan is harnessing a tendency he started some time ago, that of withdrawing from the world, becoming a recluse, and he has continued with the reclusiveness that he lived on, and that he is communicating with the audience as much as he is withdrawing from it. He is using drugs.

But at the same time Dylan is also using the most exciting and inventive things being done in popular music right now are in rhythm and blues. It was

So, the concert (he did not work much)

The arrangement of Bob Dylan and his band (he didn't work much)

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

The Ottawa Journal
Saturday, December 11, 1965

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

R.P.M. December 27, 1965
Eagle Farm Airport, Brisbane, Australia. Soundman Richard Alderson on the left.

Hotel Flamingo, Solna, Sweden.

Australia. Bill Avis on the left.

Solna, Sweden.


From Stockholm to Copenhagen.

Somewhere in the UK.

Kronborg Castle, Helsingør, Denmark.
With Jones & Howard Alk in Birmingham.

Paris.

AS I WAS routinely rummaging through A. J. We-
shman’s garbage pile in front of his home, I came across
the notice that “Eat the Document,” a film made about
Dylan’s 1965 tour of Europe with the Band, will be shown twice at
the Academy of Music on 14th Street, Monday, February 8, at 7
and 9 p.m.

I have not seen it yet, and all I know is that the film’s color doc-
umentary has plenty of coo-coo footage and was originally made
as a one-hour special for ABC-TV.

Many complicated reasons have been laid on the screen given as to why it was never aired, but a spokesman in-
cluded with the current showings said it was “too outrageous for

The New American Filmmakers Series

THURS. NOV. 20 through WED., DEC. 13
The First Extended Showing in New York

Film: ‘Eat the Document’

Dylan’s ‘66 European
Tour at the Whitney

By VINCENT CANDY

Bob Dylan’s career has taken on a new dimension and
turns that “Eat the Document,” a 54-minute film cop-
sembled from footage made during
Dylan’s 1965 European tour, looks like a rock document-
ted but left behind some Phenomenic age of Man. Not
that the Dylan-WWZ at the end of The Times are the
story of a musical revolution, but it’s a story of the
interwoven, events untranspried.

This Dylan hysteria, recog-
nized by audiences, seems
distant.

The history of “Eat the Document” is a more interest-
ating story than the film itself.,

The film was shot by D. A.
Pennebaker and foresaw the
Dylan-WWZ at the end of
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With so many films shown at the Whitney Museum
of American Art, where “Eat the Document” opened
a five-week run, you begin to wonder about the film
then you start to wonder about the

All of the “Eat the Document” theories resist any temptation to
documentary armchair thinking about
films and events. It seems to
create a montage of the
the center of which is Dylan
by Pennebaker, the

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With so many films shown at the Whitney Museum
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Inside you will find every known recording of Bob Dylan's legendary and controversial 1966 tour of the U.S., Europe, and Australia. It's all here, from the magnificent music to the combative audience response.
One of us must know (sooner or later) [4:40]  
Queen Jane approximately (4:55) [Witmark ASCAP-Dylan]  
Bob Dylan (Columbia 45952)  

Dylan should come in for this latest installment of Bob's highly-personal folk-bluesing dubbed "One Of Us Must Know (Sooner Or Later)." This isn't ranchy, low-down romantic lyrics spiced with plenty of feeling by the songster. "Queen Jane Approximately" is a medium-paced, twangy heart-breaker.

Cash Box—February 19, 1966

I WANT YOU (2:27) [Dwarf, ASCAP-Dylan]  
JUST LIKE TOM TRUMP'S BLUES (3:30)  
Bob Dylan (Columbia 414402)  

Hot-off-the-heels of his "Baby Boy Woman #12 & #8" triumph, Bob Dylan comes up with another sure-fire number of absolute magnitude. This one's titled "I Want You" and it's a medium-paced, high-sized piece featuring Dylan's distinctive vocal style highlighted by a soaring rendition of his popular "Just Like Tom Thumb's Wife."

Cash Box—April 2, 1966

I HAVE BEEN WORKING ON A NEW ALBUM, INTENTLY RECORDED IN FEBRUARY IN NEW YORK. THIS WILL BE THE FIRST TIME I HAVE HAD FULL CONTROL OF THE STUDIO AND PRODUCTION OF THE RECORD. THE ALBUM WILL BE IN THE BLUES/SOAKED, RHYTHMIC ROMANCER. THIS IS MY FIRST ALBUM WITH MY OWN RIFF. IT WILL BE A MAN OF THE WORLD." "I WANT YOU" WILL BE THE OPENING SONG AND IT WILL BE A SING-ALONG NUMBER. I HOPE IT WILL BE A HIT. "I WANT YOU" IS A SONG I HAD TO WRITE FOR A FRIEND OF MINE AND IT HAS Grown ON ME. I THINK IT WILL BE A BIG HIT."  

"Most Likely You Go Your Way (1:44)"  
"Temporary Like Achilles (1:44)"  
"Obviously Five Believers (3:31)"  
"Temporary Like Achilles (1:44)"  
"Obviously Five Believers (3:31)"

Cash Box—June 7, 1966

Blonde On Blonde: credits:  
Blonde On Blonde Women #12 & #35  
Charlie McGee: trumpet  
Wayne Moss: electric guitar  
Henry Strzelecki: electric bass  
Bobby Gregg: drums  
Kenneth Studios: drums  
Wayne Butler: trombone

Blonde On Blonde: track listing:  
Rainy Day Women Nos. 12 & 35  
Blonde on Blonde Box Set  
Blonde on Blonde Background info:  
Bob Dylan's voice, acoustic guitar, harmonica  
Robbie Robertson: electric guitar  
Wayne Moss: electric guitar  
Henry Strzelecki: electric bass  
Bobby Gregg: drums

Cash Box—May 28, 1966

KRLA

Bob Dylan

RANGY DAY WOMEN #12 & #35 (2:27) [Dwarf, ASCAP-Dylan]  
PLEADING MY TIME (2:44) [Dwarf; ASCAP-Dylan]  
Bob Dylan (Columbia 45952)  

Bob Dylan is a richat to stir up plenty of excitement with this latest self-penned entry called "Rainy Day Women #12 & #35." This one's a multi-layered, honky-tonk blues number, steeped in a contagious, good-natured style by the songster. "Pleading My Time" is a low-down, folksy soulful blues-blues romancer.

Cash Box—February 19, 1966

45

3:53

4-3683

Bob Dylan

To All The Young Men

Blonde on Blonde

Blonde on Blonde:

Just Like a Woman:  
Robert Robertson: electric guitar  
Wayne Moss: electric guitar  
Henry Strzelecki: electric bass  
Kenneth Studios: drums

Blonde on Blonde:

Temporary Like Achilles:  
Henry Strzelecki: electric bass  
Bobby Gregg: drums  
Kenneth Studios: drums  
Wayne Butler: trombone

Blonde on Blonde:

Most Likely You Go Your Way:  
Charlie McGee: trumpet  
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Wayne Moss: electric guitar  
Henry Strzelecki: electric bass  
Kenneth Studios: drums

Temporary Like Achilles:

Blonde on Blonde:

No. Dylan is his own way as it is every true artist. This album package contains 12 songs...
Reviews of ten new songs plus the results of the recent 'Dylan Poem' competition

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

Upon hearing that Feldmans Music had received a batch of new Dylan material, I decided to try to listen to them, and transcribe my thoughts and impressions to you. Especially as Feldmans stressed adamantly that the new Dylan sides were strictly demos, and definitely not intended for release in LP form or any format, for that matter. They had, Feldmans declared, been sent to you. Especially as Feldmans, and Ronnie Beck of his earlier material, traces or the western influence. Although the lyrics in some cases) to a guttural country and style veered over (strongly in the Cash image of a big, tough, hard-nosed western man) strongly, and the cowboy comes across a little weaker, and has graced with a more 'natural' Dylan would find this an appealing medium with which to put over his lyrics. (As of course he started using the basic rock 'n roll beat some years ago).

'EMPHISY BLUES AGAIN'

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

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

"Pilot's Henry" is one of the best. What sounds and reads initially like a drinking song, but 'with the semi-talk vocal is effective.

STRICT DELTA BLUES

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

"Do And Behold" is Johnny Cashish, features a church styled organ and has a prominent and semi-talk vocal. Guitar and the semi-talking guitar and the semi-talking organ are effective.

"The Wheel's On Fire"... "The Wheel's On Fire" was mostly for the purpose of producing some sounds basic - same phrase that he has used before in other songs. One line reads: "When there's too much of nothing, nobody should look." Certainly one of the best on the tape.

MOVING ORGAN WORK

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

"On You Ain't Gettin' Nowhere" there's a solid beat and much more C & W slants than the last track. Clickly sounds from the drums, and a kind of prairie "by the camp fire" sort of sound - again simplicity is the keynote.

"I Shall Be Released" has a slow falsetto-type feel about it, and of all the tracks this sounds the least like "The-Dylan-We-Know-And-Love". The basis of the song is very impressive and not as strong as Mayfield style guitar intrudes. His vocal is almost unrecognisable but the lyric is good.

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

Stereo Difference

Incidentally, I discovered the other week that a friend of mine had a copy of "Highway 61 Revisited" in stereo on the American Columbia label. My copy was in mono I borrowed it, to find that there are some considerable differences in the mixing. Especially on "Ballad Of A Thin Man" where much more backing can be heard - and it's a soulful end at the end! But the most surprising difference is that "From A Buick 8" is a completely different version, different backing and even some of the lyrics are not on the British mono or stereo versions, or the U.S. mono version. Strange.

POEM RESULTS

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

Now - the results of the Dylan Poem Competition. Altogether there were close on seven hundred entries: far more than I, or any other members of the Record Mirror staff anticipated. Every poem was read and re-read by several judges over a period of eight weeks. Every poem was carefully given an appraisal on merit. Incidentally, most - all in fact - of you saw through the "Bob Dylan" tag and just wrote modern poetry which was mostly extremely good. The general standard was extremely high (I'm sorry if I sound a schoolmaster) and only a few readers copied Dylan lines - many of you sent more than one poem and all of these were read and the best one sorted out. It would be impossible to go into the kind of detailed analysis which I should like to, for reasons of space. Suffice it to say that the thoughts and images which most of you have, are fantastic and enough of you found the words and phrases to produce some enjoyable - and in some cases inspired-modern poetry.

RUNNERS-UP

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

Most amusing

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

NORMAN JOPLING

The meat eating Teddy Bears

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

The message on the telephone

Needed a rock 'n' roll beat;

So now I have pumpkin pie and

And music I can eat.

Paul Barrett
EXCLUSIVE! Secret Bob Dylan recordings

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

SECRET
Last week a tape recording of the original versions song by Bob Dylan at secret recordings 1966-67. It was released at the Melody Maker office. It was known that such a tape existed. The question was when.

Faithfully we have a chance presentation at the Melody Maker on the track of these recordings and they were done in the basement of the basement in the back of the building. And the reason was to hear the tape. Melody Maker was not sure even over their source — a tape which will be kept until we are told otherwise.

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

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

song musicians understood to be heard on these remarkable recordings are Al Kooper, Dylan's regular reason. The arrangement is similar to the August-Denver version although the pace is slightly slower. "You Ain't Going Nowhere" is another country flavoured song on one track. "I'll Shaft My Heart" is a high pitched harmony song, possibly Al Kooper or Bruce Laugher. Bruce is a useful recording, composition and much better than most of the other songs. "Please Mrs Henry" is the first song in the Nashville record and will probably be released shortly in the United States.

WORD COLLAGE
A clever word collage with the typical Dylan imaginative situation sequence. "Yeah! Henry and the Bottle of Bread" is quite unique and will need a lot more listening to really get what it's all about. "Please Mrs Henry" is a country and western tinged number with Dylan's character. "Please Mrs Henry I'm Down on My Heels Without a Dime" to a twangy guitar voice.

The first song "Million Dollar Bash" is a medium-paced performance with a chorus that says "P. O. Only Bob, Only Bob, Only Million Dollar Bash." It doesn't sound as bad as it reads.

RELEASE?

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

The quality of the tape used was not the best and sounds like a tape, but probably the tape recordings are still of this case and CSS can get the quality, we say release the tape.

DYLAN'S BASEMENT TAPE SHOULD BE RELEASED

BY JANN WENNER

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

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

If Dylan's original intention of the session, what happened was that Dylan and his band made a demo, a collection of songs vaguely arranged and fitted to instruments, for other artists to add two or three lines to if they would like to record any of the material. One of the songs on the tape — "Quand the Ebbline" or "The Mighty Quinn"— reached the top position on radio surveys in a version by the English group Manfred Mann. As far as we are told, one of the best — "This Wheel's on Fire"— has just been released in England in a version by British vocalist Julie Driscoll and organist Dylan. Their version is supposed to be quite good and will probably be released shortly in the United States.

The group backing Dylan on this tape is called the Cretins. Formally they were the Hawks. The band, which lives with Dylan at his home, consists of Leon Hilm on drums, Dick Danko on bass and Robbie Robertson on guitar. They recorded him at Carnegie Hall for their recent Woody Guthrie Memorial program. Robbie Robertson has been with Dylan for the past three years.

The instrumentation is closest to Blonde on Blonde, including an organ, an electric bass, drums and two guitars, acoustic and electric. The singing is more closely related to John Wesley Harding, however. The style is typically Dylan: humorous, quirky, with repetitious patterns. One of the things peculiar to this tape is that Dylan is working with a group; there is more interaction between him and the instrumentalists than can be seen in any of the other efforts, plus there is vocal back-up in the choruses from his band.

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

Here is a summary of some of the songs:

Million Dollar Bash: In the background of all Dylan's material is the style of rock and roll, and this is the song in the song-sing-song tune and the "boo-baby, oooh-ween, boo-baby ooh-baah-boaah" phrase. The song is just a funny one, about people who run around like chickens with their heads cut off ("I get up in the morning, but I'm too early to wake") trying to get someplace or other, including a good party, like the Million Dollar Bash where everybody ends up anyway.

You Ain't Going Nowhere: This will probably not be recorded by anyone, because it isn't terribly good. The imagery is high.flying fl, the melody nonexistent. ("The comic book look and the girl's passed out, then the chauffeur she was in bed.")

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

Down In The Flood: Platt & Scruggs did this song. In Dylan's version
**Dylan Record?**

Continued from Page 1

Dylan's voice is the key to the beginning of the song. It's a beautiful, almost otherworldly, voice that resonates with emotion and intensity. The beginning of the song is a perfect example of how his voice can convey a sense of longing and yearning. The melody is simple and effective, with a gentle, almost soothing quality that draws the listener in.

**Bootleg Bobby Dylan Album Selling at a brisk Rate**

By JOSH MILLS

NEW YORK (AP) — Someone identified themselves as "White Wonder" and "Our information is that people have been selling at a brisk rate.

**Bootlegging Hits Pop Scene**

By ROBB BAKER

NEW YORK — It WAS BOUND to happen. Fast on the heels of the year of the pop music festival and the year of the cassette tape recorders, we now have the year of the bootleg record album.

No longer are pop music libraries available to people as an alternative to tape recorders. No longer are these albums available to the masses. No longer are these albums available to the makers of the music industry. Now, with the advent of the bootleg record albums, the music industry has been forced to confront the reality of the new age.

For the first time in history, the music industry has been forced to recognize that it is no longer in control of the music. The bootleg record albums have forced the music industry to recognize that it is no longer in control of the distribution of its product. The bootleg record albums have forced the music industry to recognize that it is no longer in control of the profit margins of its product.

The bootleg record albums have forced the music industry to recognize that it is no longer in control of the future of music. The bootleg record albums have forced the music industry to recognize that it is no longer in control of its own destiny.

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New Dylan Album Bootlegged in LA
by JERRY HOPKINS

LOS ANGELES—More than 2,500 copies of the new Bob Dylan album "New York City" are now being sold in Los Angeles in what may be the most interesting intrigue of the music industry's first truly big scandal comedy. The simply produced package—$6 a copy with the song title "Unfinished Blues"—was made from tapes never before released by Dylan or by his group but never before recorded, Columbia Records.

Either it was collected, pressed and currently being barked by two young Los Angeles residents both of whom have long hair, and if the product were in fact correct, the tape was made before Dylan signed with Columbia, "Live Like This," was taken direct from the television set when Dylan appeared on the Johnny Cash Show early this summer.

Effect of the album's "release" on the business end of the Intercord phonograph plant is a radio station—RKO in Santa Barbara, KNAC in Long Beach, KBLA in Pasadena and KMET-FM and KFRC in Los Angeles. Such phonograph companies as Columbia and Columbia's "Basement Tapes" were first to come up with a release; they appeared after the first 50, and shops are asking for $9 for each copy of Dylan's new "Self Titled" single.

Several other of the songs have been recorded by others, notably the Band, with "Dark Was the Night, Cold Was the Ground," a different form. They have been pressed, but on the 10 with their own addresses as the "only" address. This, for what they term "the obvious reasons," will bear. The album has been released by an out-of-business company, and any tape that is ever found will be regarded as "unofficial" issues.

Some objected to the simple packaging—a white double sleeve with "Great White Wonder" on the upper right-hand corner—they said, while others pronounced it a rip-off.

The first five songs on Side No. 2 are from the basement tape made with the Band, "Shut It All Down," "I'm a Brown Eyed Girl," "It's Not Like Downtown," "Take Care of Yourself" and "Tears of Rain." Again, the rock is weak, and the final cut is "Living the Blues," the song taken from the Cash show and that which, ironically, it is reported Columbia will release as Dylan's next "official" single.

Bootedlegers, of course, plan no releases. They drive in to record make-ups, then sell the albums at garage sales for $20 a copy. They are the people who have never heard of "The Basement Tapes," made by Grunt.

"It's not like downtown," somebody said. "Oh, no," said Mazur, lifting his hand and pointed the night before. "It's like an island."
It is December of 1967 and the Bengal Bauls want to get it on. They know where to go. Through the חולות of Calcutta, where you can drive 70 miles out of town and find yourself pregnant and without a country. Of course you’ve heard of Ravi Shankar but what the Bengal Bauls play is India’s real music. You have to have clarity through the black mudball bottom of the earth to be able to play a Bauli. On the other hand you really have to be killed.

They have been living in an apartment over a converted barn down the road from Albert Grossman’s house for three months now, laughing and licking back a bunch of others on a slippery riverbank. The word Bauli itself means madcap, handed down through the ages like a fool’s scepter, depending on Bjornsons, canons, customs and rules, carried from town to town through northern India like a virus of joy, while the local gentry claims its strutters, trying to keep out the infection. Like wild jokers, they can fit into the nodes of yes for everything. It was Allen Ginsberg who first told Albert Grossman about them, with rumors of a street choir that curried it as a king. A group of angels on a Christmas card. Those Impelicks behind their eyes! It’s as if they know something greedy that you’ll like to know and if you’d just let them burrow into your song, you might find out what it is.

At the barn, everyone has come around to meet them. Bob Dylan, practicing each afternoon with The Band in the cellar of Big India like a virus of infection. Like wild jokers, they can fit into the nodes of yes for everything. It was Allen Ginsberg who first told Albert Grossman about them, with rumors of a street choir that curried it as a king. A group of angels on a Christmas card. Those Impelicks behind their eyes! It’s as if they know something greedy that you’ll like to know and if you’d just let them burrow into your song, you might find out what it is.

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<th>Date</th>
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Unidentified Location
Woodstock, New York
September 1965

Rehearsals.

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

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

9, 20 instrumentals.

Note: There is no circulating recording from these rehearsals.


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

The 2nd Blonde On Blonde session, produced by Bob Johnston.

1. Medicine Sunday
2. Medicine Sunday
3. Jet Pilot
4. I Wanna Be Your Lover
5. Can You Please Crawl Out Your Window?
6. Can You Please Crawl Out Your Window?
7. I Wanna Be Your Lover
8. I Wanna Be Your Lover
9. I Wanna Be Your Lover
10. I Wanna Be Your Lover
11. I Wanna Be Your Lover
12. I Wanna Be Your Lover
13. I Wanna Be Your Lover
14. I Wanna Be Your Lover
15. I Wanna Be Your Lover
16. I Wanna Be Your Lover
17. Instrumental "Number One"
18. Instrumental "Number One"

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

Official releases:
5 released on SIDE TRACKS, DISC ONE, Columbia 88875124432-46 as part of the CD box THE COMPLETE ALBUM COLLECTION, VOL. ONE, 5 November 2013.

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

The 2nd Blonde On Blonde session, produced by Bob Johnston.

1. Visions Of Johanna
2. Visions Of Johanna
3. Visions Of Johanna
4. Visions Of Johanna
5. Visions Of Johanna
6. Visions Of Johanna
7. Visions Of Johanna
8. Visions Of Johanna
9. Visions Of Johanna
10. Visions Of Johanna
11. Visions Of Johanna
12. Visions Of Johanna
13. Visions Of Johanna
14. Visions Of Johanna
15. Can You Please Crawl Out Your Window?
16. Can You Please Crawl Out Your Window?
17. Can You Please Crawl Out Your Window?
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19. Can You Please Crawl Out Your Window?
20. Can You Please Crawl Out Your Window?
21. Can You Please Crawl Out Your Window?
22. Can You Please Crawl Out Your Window?
23. Can You Please Crawl Out Your Window?
24. Can You Please Crawl Out Your Window?

Bob Dylan (guitar, piano, harmonica, vocal), Robbie Robertson (guitar), Garth Hudson (organ), Rick Danko (bass), Richard Manuel (piano), Paul Griffin (piano), Bobby Gregg (drums).

Official releases:
13 or 14 available on COLUMBIA RECORDING STUDIO'S REFERENCE RECORDINGS, 1980.
24 released or available on
- single Columbia 4-45477, 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 CX & CK 38830, 28 October 1985
- SIDE TRACKS, DISC ONE, Columbia 88875124432-46 as part of the CD box THE COMPLETE ALBUM COLLECTION, VOL. ONE, 5 November 2013.
Studio A
Columbia Recording Studios
New York City, New York
21 January 1966
The 3rd Blonde On Blonde session, produced by Bob Johnston.

1. She's Your Lover Now
2. She's Your Lover Now
3. She's Your Lover Now
4. She's Your Lover Now
5. She's Your Lover Now
6. She's Your Lover Now
7. She's Your Lover Now
8. She's Your Lover Now
9. She's Your Lover Now
10. She's Your Lover Now
11. She's Your Lover Now
12. She's Your Lover Now
13. She's Your Lover Now
14. She's Your Lover Now
15. She's Your Lover Now
16. She's Your Lover Now
17. She's Your Lover Now
1-16 Bob Dylan (guitar, piano, harmonica, vocal), Michael Bloomfield (guitar), Robbie Robertson (guitar), Garth Hudson (organ), Rick Danko (bass), Richard Manuel (piano), Sandy Konikoff (drums).

Official releases:

17 available on COLUMBIA RECORDING STUDIO'S REFERENCE RECORDINGS, 1980.


Studio A
Columbia Recording Studios
New York City, New York
25 January 1966
The 4th Blonde On Blonde session, produced by Bob Johnston.

1. Leopard-Skin Pill-Box Hat
2. Leopard-Skin Pill-Box Hat
3. One Of Us Must Know (Sooner Or Later)
4. One Of Us Must Know (Sooner Or Later)
5. One Of Us Must Know (Sooner Or Later)
6. One Of Us Must Know (Sooner Or Later)
7. One Of Us Must Know (Sooner Or Later)
8. One Of Us Must Know (Sooner Or Later)
9. One Of Us Must Know (Sooner Or Later)
10. One Of Us Must Know (Sooner Or Later)
11. One Of Us Must Know (Sooner Or Later)
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23. One Of Us Must Know (Sooner Or Later)
24. One Of Us Must Know (Sooner Or Later)
25. One Of Us Must Know (Sooner Or Later)
26. One Of Us Must Know (Sooner Or Later)

Bob Dylan (guitar, piano, harmonica, vocal), Robbie Robertson (guitar), Al Kooper (organ), Paul Griffin (piano), Bobby Gregg (drums).

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26.

Official releases:
26 released on BLONDE ON BLONDE, Columbia CL 41-41, C35-941, 28 June 1966 and on single Columbia 4-45541, early 1966.
26 released in mono as part of the CD box BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO--8887510142, 18 October 2010.
42 released in remastered version on the CD/DVD BLONDE ON BLONDE, DISC ONE, Columbia 52392602, as part of the CD box THE COMPLETE ALBUM COLLECTION, VOL. ONE, 5 November 2013.
26 released in the UK on BEYOND HERE LIES NOTHING… Sony Music £ 88979 83686, 14 October 2011.

Studio A
Columbia Recording Studios
New York City, New York
27 January 1966
The 5th Blonde On Blonde session, produced by Bob Johnston.

1. Lamentic Princess
2. Leopard-Skin Pill-Box Hat
3. Leopard-Skin Pill-Box Hat
4. Leopard-Skin Pill-Box Hat
5. Leopard-Skin Pill-Box Hat
6. I'll Keep It With Mine
7. I'll Keep It With Mine
8. I'll Keep It With Mine
9. I'll Keep It With Mine
10. I'll Keep It With Mine

Bob Dylan (guitar, piano, harmonica, vocal), Robbie Robertson (guitar), Al Kooper (organ), Rick Danko (bass), Bobby Gregg (drums).

Official releases:


Columbia Music Row Studios
Nashville, Tennessee
14 February 1966
The 6th Blonde On Blonde session, produced by Bob Johnston.

1. Fourth Time Around
2. Fourth Time Around
3. Fourth Time Around
4. Fourth Time Around
5. Fourth Time Around
6. Fourth Time Around
7. Fourth Time Around
8. Fourth Time Around
9. Fourth Time Around

Official releases:
1. Absolutely Sweet Marie  
2. Absolutely Sweet Marie  
3. Absolutely Sweet Marie  
4. Absolutely Sweet Marie  
5. Absolutely Sweet Marie  
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99. Absolutely Sweet Marie  
100. Absolutely Sweet Marie  

**Official releases:**

- **10 June 1966**
  - Bob Dylan (guitar, piano, harmonica, vocals), Charlie McCoy (guitar, bass), Robbie Robertson (guitar), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Hargus "Pig" Robbins (piano).

**Session details:**

- **take 1:** false start
- **take 2:** complete
- **take 3:** take 2: false start
- **take 4:** false start
- **take 5:** false start
- **take 6:** false start
- **take 7:** false start
- **take 8:** false start
- **take 9:** false start
- **take 10:** false start
- **take 11:** false start
- **take 12:** false start
- **take 13:** false start
- **take 14:** false start
- **take 15:** false start
- **take 16:** false start
- **take 17:** false start
- **take 18:** false start
- **take 19:** false start
- **take 20:** breakdown
- **take 21:** 19 again
- **take 22:** take 2: breakdown
- **take 23:** take 1: rehearsal
- **take 24:** rehearsal
- **take 25:** take 1: rehearsal
- **take 26:** complete
- **take 27:** complete
- **take 28:** rehearsal
- **take 29:** rehearsal
- **take 30:** rehearsal
- **take 31:** rehearsal
- **take 32:** rehearsal
- **take 33:** complete
- **take 34:** rehearsal
- **take 35:** rehearsal
- **take 36:** rehearsal
- **take 37:** rehearsal
- **take 38:** rehearsal
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- **take 96:** rehearsal
- **take 97:** rehearsal
- **take 98:** rehearsal
- **take 99:** rehearsal
- **take 100:** rehearsal

-- **Bob Dylan (guitar, piano, harmonica, vocals), Charlie McCoy (guitar, bass), Robbie Robertson (guitar), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Hargus "Pig" Robbins (piano), Henry Strakerle (bass), Kenneth Buttny (drums).**
Bob Dylan (guitar, harmonica, vocals), Charlie McCoy (guitar), Robbie Robertson (guitar), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Henry Strzelecki (bass), Kenneth Butterly (drums).

Official releases:
1. 6 released on BLONDE ON BLONDE, Columbia C2L-41, C2S-841, 28 June 1966.
2. 6 released in mono as part of the CD box BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO—88697761042, 18 October 2010.
4. 6 released in remastered versions on BLONDE ON BLONDE, DISC 2, Columbia 8869154312-08 as part of the CD box THE COMPLETE ALBUM COLLECTION, VOL. ONE, 5 November 2013.
5. 6 released on CD 3 box set DYL4N, Columbia 8869771402-02, 1 October 2007.
6. 6 released on CD-single Sony/BMG 88971652424, 24 September 2007.

Bob Dylan (guitar, harmonica, vocals), Charlie McCoy (guitar), Robbie Robertson (guitar), Wayne Moss (guitar), Joe South (guitar, bass), Al Kooper (organ), Henry Strzelecki (bass), Kenneth Butterly (drums).

Official releases:
1. 10 released on BLONDE ON BLONDE, Columbia C2L-41, C2S-841, 28 June 1966.
2. 10 released in mono as part of the CD box BOB DYLAN THE ORIGINAL MONO RECORDINGS, Columbia MONO—88697761042, 18 October 2010.
4. 10 released in remastered versions on BLONDE ON BLONDE, DISC 2, Columbia 8869154312-08 as part of the CD box THE COMPLETE ALBUM COLLECTION, VOL. ONE, 5 November 2013.
5. 10 released on CD 3 box set DYL4N, Columbia 8869771402-02, 1 October 2007.
Red Room, Bob Dylan's Home
Byrdcliffe, New York
March-May 1967

1. Edge Of The Ocean
2. My Sweetie's Gone (I'll Ache In It) (Clarence Williams)
3. Bob On Train
4. Mr. Blue
5. Spanish Is The Loving Tongue (Charles Badger Clark/Billy Simon)
6. UnderGroove
7. DF Baisan The Beau (trad. arr. by Bob Dylan)
8. I'm Dullity Of Losing You
9. Cool Water (Bob Nolan)
10. The Auld Tyme (Brendan Behan)
11. Poor Lauriea (Irish, arr. by Bob Dylan)
12. Johnny Todd (Irish, arr. by Bob Dylan)
13. Rock, Salt, And Nails (Bruce Phillips)
14. Confidional (Conrado Mangan)
15. Confidential (Conrado Mangan)
16. O'Doole's (Brandywine)
17. Jelly Bean
18. Any Time
19. Down By The Station
20. Halakishajj, I've Just Been Moved (Irish, arr. by Bob Dylan)
21. That's the Breaks
22. Pretty Many

Bob Dylan (vocal)
1, 44 Bob Dylan (bassguitar).
2-1, 20, 22, 26, 28, 30, 42, 45 Bob Dylan (acoustic guitar).
2-1, 23, 26, 32 Bob Dylan (harmonica).
2, 35, 36, 41 Bob Dylan (electric guitar).

Bob Dylan (vocal)
1-1, 2, 10, 11, 13, 14, 16, 17, 18, 19, 20-22, 27, 29, 30-40, 45-47 Bob Dylan (electric guitar).
11-1, 2, 12-20, 25, 29, 30-40, 45-47 Robbie Robertson (electric guitar).
21, 43 Robbie Robertson (bass).
39 Robbie Robertson (acoustic guitar).
17, 18, 22, 24, 29, 33-35, 40, 43, 45 Richard Manuel (electric piano).
4, 17, 23, 25, 26-29, 30-33 Rick Danko (bass).
5, 10-11, 13, 19, 20, 30, 31, 32, 33, 34, 39 Richard Manuel (piano).
37 Richard Manuel (bass).
43 Rick Danko (harmonica).
5, 6, 9, 10, 11, 12, 14, 20, 21, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45 Garth Hudson (guitar).
9, 10, 20, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45 Garth Hudson (keyboard).
15, 16, 22, 24, 27, 29, 40, 41, 42, 43, 44, 45 Garth Hudson (piano).

The instrumentation above is taken from Griffin, but are essentially unknown in the sense that all involved musicians were multi-instrumentalists and no written documentation remains.

1-1, 2-22, 24, 26, 28, 30 were all new to collectors when THE BASEMENT TAPES COMPLETE was released.
1 is called Edge Of The Ocean (Singleton) in Griffin. 4 is called Motor Blue in Griffin.
The five line notes to THE BASEMENT TAPES COMPLETE erroneously credit Bob Dylan as composer.
7 Griffin has two takes of this song, one of which is new to collector's. Included on THE BASEMENT TAPES COMPLETE is the already circulating take.
10 has circulated as The Banks Of The Royal Canal or simply Royal Canal, the former is also used by Griffin.
11 is also called Per Person. 15 is an alternate take that is part of a hidden track on CD 6 of THE BASEMENT TAPES COMPLETE.
17 to take 2, take 1 does not circulate.
24 the version on THE BASEMENT TAPES COMPLETE is two minutes longer than the previous circulating track.
30 had earlier only been circulating as a fragment.
33-45 are rumored tracks documented in Griffin, pages 106-114.
Barke, page 405, has a slightly different set of songs attributed to the Red Room sessions.

OfficeReferences


Big Pink's Basement, Stroll Road
West Saugerties, New York
May-October 1967

1. Behave Yourself (Johnny Cash)
2. I Forgot To Remember To Forget (Charlie Feathers/Stanley Kramer)
3. You Won Again (Harle Williams)
4. Still In Town Town (Hank Gochman/Martin Howard)
5. Walking With Sin (Sonny Burns/Red Hayes)
6. Big River (Johnny Cash)
7. Big River (Johnny Cash)
8. Flyin' Adam Prisman (Johnny Cash)
9. The Balls Of Rythmey (John Davis/Peter Seeger)
10. I'm A Fool For You
11. I'm A Fool For You
12. Tupelo (John Lee Hooker)
14. See You Later Alleghen Girbg (Bob Dylan/Booby Chappie)
15. See You Later Alleghen Girbg (Booby Chappie)
16. Tiny Montgomery
17. Big O
18. I'm Your Teenage Prayer
19. Four Strong Winds (Ian Tyson)
20. The French Girl (Ian Tyson/Sylvia Fricker)
21. The French Girbg (Ian Tyson/Sylvia Fricker)
22. Joshua Gone Barbados (Eric von Schmidt)
23. I'm In The Mood (Bob Dylan/Lester Horton)
24. Baby Ain't That Good (Dallas Fowler)
25. I Feel Such A Thang (Bob Dylan/John F. Reddick)
26. Sang For Canada (Ian Tyson/Sylvia Fricker)
27. People Get Ready (Curtis Mayfield)
28. I Don't Hurt Anymore (Don Robertson/Jack Rodden)
29. Be Careful Of Stones That You Throw (Bonnee Dood)
30. One Man's Loss
31. Lock Your Door
32. Baby, Won't You Be My Baby
33. Try Me Little Girl
34. I Can't Make It Alone
35. Don't You Try Me Now
37. Banana Skin Strip The Daisies
38. Trad Of The Buffals (Irish, arr. By Bob Dylan)
39. Down On Me (Irish, arr. By Bob Dylan)
40. One For The Road
41. I'm Alright
42. Million Dollar Collar
43. Yeal Heang A Bottle Of Beer
44. Yeal Heang A Bottle Of Beer
45. I'm Not The Same Man (1970)
46. Please Mrs Henry
47. Crash On The Leave (Down In The Flood)
48. Crash On The Leave (Down In The Flood)
49. Loo And Behold!
51. Loo And Behold!
52. You Ain't Gonna' Noneh
53. You Ain't Gonna' Noneh
54. You Ain't Gonna' Noneh
55. Too Much Of Nothing
56. This Wheel's On Fire (Rick Danko/Bob Dylan)
57. I Shall Be Released
58. Too Much Of Nothing
59. Tear Of A Rose (Bob Dylan/Robert Richard)
60. Tear Of A Rose (Bob Dylan/Robert Richard)
61. Quinn The Eskimo (The Mighty Quinn)
62. Quinn The Eskimo (The Mighty Quinn)
63. Open The Door, Homer
64. Open The Door, Homer
65. Open The Door, Homer
66. Nothing Was Delivered
67. Nothing Was Delivered
68. Nothing Was Delivered
69. Nothing Was Delivered
70. All American Boy (Bobby Bare/Dorrite Lucendt)
71. Sign On The Cross
72. Odds And Ends
73. Odd's And Ends
74. Get Your Rocks Off
75. Clothes Line Saga
76. Apple Screwing Time
77. Apple Screwing Time
78. Don't Ya Tell Henry
79. Buxton Street
80. Blowin' In The Wind
81. One Too Many Mornings
82. A Satisfied Mind (Joe Hayes/Lack Richards)
83. In A Morn Side
84. Ain't No More Cane (Irish)
85. Ain't No More Cane (Irish)
86. Wannin' A Woman's Love
87. Santa Fe
88. Mary Lou, I Love You Too
89. Dress It Up, Better Have It All
90. Mininal Boy
91. What's Gonna' Be When It Comes Up
92. 990 Miles (Irish, arr. By Bob Dylan)
93. Wild Wolf
94. Goin' To Aquaplane
95. Gonna Get You Now
96. I Was A Carpenter (Tim Hardin)
97. Goin' Down The Road Feels' In Bad (Woody Guthrie/Love Hayes)
98. Next Time On The Highway
99. The Spanish Song
100. The Spanish Song
101. The Spanish Song
102. Wild Wolf
1. Silvertown
2. The Basement
3. See That My Grave Is Kept Clean (Blind Lemon Jefferson)
4. She'll Be Coming Round The Mountain (trad. arr. By Bob Dylan)
5. The Flight Of The Bumblebee
6. All You Have To Do Is Dream
7. All You Have To Do Is Dream
8. Confidential (Bernice Morgan)

Bob Dylan (vocal), Rick Danko (bass).

2. Rick Danko (backup vocal).
3. Garth Hudson (backup vocal).
4. Robbie Robertson (electric guitar).
5. Robbie Robertson (acoustic guitar).
6. Rick Danko (harmonica).

Notes

The instrumentation above is taken from Griffin, but are essentially unknown in the sense that all involved musicians were multiinstrumentalists and no written documentation remains.

References

Waters Of Oblivion.
Troubled Troubadour.
Taste of the Special
Ode for Barbara Allen.
Motorcycle.
Million Dollar Bash.
Lost & Found.
Just As Well.

Basement Tapes Vol. 1 & 2.

Official Release

8 is unreleased and uncirculated.
5 is called
4 is also called
3 Griffin claims that this song was recorded 3 October. In the
1 Lines notes below refer to
The instrumentation above is taken from Griffin, but are essentially unknown in the sense that all involved musicians were mu
2
1, 5
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8 Bob Dylan (piano).
2
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Bob Dylan (vocal),
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October 1967

Woodstock, New York

Bob Dylan and the Band

The Basement Tapes Complete

For many years, the songs on THE BASEMENT TAPES have haunted and perplexed fans, with the recordings themselves representing a holy grail for Dylanologists. What's on the rest of those reels?

THE BASEMENT TAPES COMPLETE

THE BASEMENT TAPES COMPLETE, the official and complete collection, offers Dylanologists and fans alike a unique and unparalleled collection of Dylan's music from the late sixties.

Griffin Barker. Isis #177, pp 22-29.

Takrl.

No label.


The Bridge Interview: Sid Griffin by Terry Kelly. The Bridge Winter 2014 #50 pp 48.

Strategy: The Bridge Interview: Sid Griffin by Terry Kelly. The Bridge Winter 2014 #50 pp 48-49.

The Bridge Interview: Sid Griffin by Terry Kelly. The Bridge Winter 2014 #50 pp 48.

*This Wheel's On Fire by Eric Wolfson. The Bridge Winter 2014 #50 pp 68-70.

Bob Dylan and the Band


Officials in The Basement by DeVries Barker. Isa #177, pp 22-29.

Unofficial bootlegs

At Home., Black Cloud Productions...
Basement Tape Vol. 1 & 2.
Just As Well.

Glen Campbell, The Basement Tapes.

Griffin Barker. Isis #177, pp 22-29.

The Bridge Interview: Sid Griffin by Terry Kelly. The Bridge Winter 2014 #50 pp 48.

The Bridge Interview: Sid Griffin by Terry Kelly. The Bridge Winter 2014 #50 pp 48-49.


*This Wheel's On Fire by Eric Wolfson. The Bridge Winter 2014 #50 pp 68-70.

Bob Dylan and the Band


Officials in The Basement by DeVries Barker. Isa #177, pp 22-29.
Just eight days after they recorded “The Weight,” The Crackers back up Bob Dylan at the Woody Guthrie tribute concert on January 20, 1968.