

**THE
BOB DYLAN
ALBUMS**

2nd edition

Essential Essays Series 80



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2nd edition



Anthony Varesi



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For Brandy and Devin



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INTRODUCTION TO THE SECOND EDITION



TWENTY-TWENTY-TWO marks the sixtieth anniversary of the release of Bob Dylan's first studio album. In the intervening years, there have been thirty-eight studio albums and thirty-eight official compilation albums, live recordings or archival collections.

Dylan, who turned eighty in May 2021, has not only the largest catalogue of any living musician, but also the most rewarding. And although some periods in Dylan's long career have been more consistently rewarding than others, there is much to savor from every decade.

The 1960s is, of course, Dylan's most ground-breaking decade. He arrived in New York as the folk and blues revival was building in momentum, and soon brought a startling originality to the scene. After *The Freewheelin' Bob Dylan* and *The Times They Are A-Changin'*, Dylan continued to evolve as an artist with his revolutionary mid-decade trilogy *Bringing It All Back Home*, *Highway 61 Revisited* and *Blonde on Blonde*. In concert, Dylan was equally innovative, first as a solo artist with only a guitar and harmonica, and then with a band from the 1965 Newport Folk Festival and onwards into 1966, delivering transcendent concerts unrivaled to this day. In a five-year span, Dylan transformed the entire notion of popular song, both with his songwriting and his singing: his voice a blend of elements from folk, blues, rock, country and gospel, yet at the same time unlike any other. Astonishingly, Dylan had accomplished all of this by the time he was twenty-five.

Following his recovery from his 1966 motorcycle accident, Dylan made the most celebrated home recordings in music history, then delivered the finest album of 1967 in *John Wesley Harding*. Dylan closed the decade with the soothing country sounds of *Nashville Skyline*.

He opened the 1970s with a covers album gone awry, the much-loathed *Self Portrait*, followed by the pleasant if insubstantial *New Morning*. After a period of relative inactivity, Dylan issued *Planet Waves* and returned to touring in 1974. He then released *Blood on the Tracks* and *Desire*, his most renowned recordings of the decade, in which he continued to develop new approaches to songwriting. On the Rolling Thunder tours of 1975 and 1976, Dylan produced live music that at times came close to the quality of his 1966 concerts.

1978's *Street-Legal* unfairly attracted almost as much critical censure as *Self Portrait*. After closing the decade with the carefully produced *Slow Train Coming* and an unyielding gospel tour, Dylan entered the most inconsistent years of his studio career, issuing albums that were either poorly executed or ill-conceived (*Saved*, *Empire Burlesque*, *Knocked Out Loaded* and *Down in the Groove*) or albums that could, inarguably, have been masterpieces, but fell short due to crucial song omissions (*Shot of Love*, *Infidels* and *Oh Mercy*).

After 1990's *Under the Red Sky*, the number of studio records of original songs has slowed considerably, with only six such albums through to February 2022. *Time Out of Mind* marked the start of a somewhat worrying trend in which Dylan began relying too much on the work of others when crafting lyrics or melodies. Dylan, though, has still created original songs in this period that measure up to any of his previous works, 2020's "Key West (Philosopher Pirate)" being the most recent example.

Post-*Red Sky*, Dylan has recorded a number of albums covering the songs of others: the magnificent folk and blues collections *Good as I Been to You* and *World Gone Wrong*, the charming *Christmas in the Heart*, and five discs of standards largely based on Frank Sinatra's music.

During that same period, and after years of sitting on an almost unimaginable wellspring of unreleased studio and live recordings, Dylan's record company Columbia has issued fourteen *Bootleg Series* compilations, one studio compilation (*Bob Dylan 1970*), and five live collections (*Live at the Gaslight 1962*, *Brandeis University 1963*, *Rare Performances from the Copyright Collections*, *The 1966 Live Recordings* and *The 1975 Live Recordings*). The bulk of these have come in the last twenty years. When the first edition of this book appeared in 2002, the

Bootleg Series and related releases stood at two collections — the 1991 three-volume set and the legendary “Royal Albert Hall” concert.

The release of a multitude of Dylan recordings from the 1960s and 1970 has been largely in response to the idiosyncrasies of European copyright law. Until late 2013, recordings could only be copyrighted in Europe for fifty years, meaning anything recorded but not released before the fifty-year period was up would fall into the public domain, subject to release by European labels. In November 2013, the law was revised to extend the period to seventy years from the date of the recording — in the United States it is seventy years after the death of the artist — but previous recordings were not given the twenty-year extension unless they were released in some form in Europe, forcing Columbia to issue very limited sets of certain material.

Columbia overlooked releasing any Dylan material from 1961 (although the sound quality is so poor on many of the live performances and home recordings that most of the tapes will only appeal to historians and completists), but then began issuing sets of unreleased recordings in very limited quantities to secure another seventy years of copyright protection. Columbia made manifest its motives with the subtitle to the first collection in 2012, *The 50th Anniversary Collection: the Copyright Extension Collection, Volume 1*, and followed it with fiftieth anniversary releases of 1963, 1964, 1969 and 1970 (later an official release) material.

In some cases, Columbia has chosen more widespread releases, collecting all of Dylan’s seminal 1965–1966 studio recordings on *The Bootleg Series, Vol. 12: The Cutting Edge 1965–1966*, issuing the complete available tapes of the 1966 concerts, and releasing previously unheard alternate takes from *John Wesley Harding* and *Nashville Skyline* and, of lesser importance, many of the 1969 Dylan with Johnny Cash recordings on *Travelin’ Thru, 1967–1969: The Bootleg Series Vol. 15*.

The significance of Columbia’s dispensation of so much material from Dylan’s first decade is that it is now possible for more assiduous collectors to own almost everything Dylan did in the studio or on stage from 1962–1970, and for more casual admirers to supplement the studio releases with valuable live recordings. This allows for a nearly complete picture of Dylan’s development during his first decade.

Many of the *Bootleg Series* collections have prompted a re-evaluation of certain periods of Dylan's career. The first set, in 1991, gave the general public many of the unreleased riches from the *Infidels* sessions, generating widespread astonishment that the man could consider "Blind Willie McTell" and "Foot of Pride" expendable. The most fascinating releases, *Another Self Portrait* and *Trouble No More*, have focused on the two most controversial periods of Dylan's lifework, unearthing a wealth of material that augments the official studio albums.

Even some of Dylan's more critically acclaimed works have benefited from the release of *Bootleg Series* material of outtakes and alternate takes; 2008's *Tell Tale Signs* supplemented *Oh Mercy*, *World Gone Wrong*, *Time Out of Mind* and *Modern Times*, and fans have been blessed with the complete available recordings from the *Basement Tapes* and *Blood on the Tracks* sessions.

Before the *Bootleg Series*, Dylan's might as a live performer for his first three decades of work had been poorly represented, with Columbia issuing disappointing live albums from his 1974, 1978, 1984 and 1987 tours. Since the release of the "Royal Albert Hall" concert, selections from 1962–1966, 1969, 1975 and 1979–1981 live shows have appeared in official form in the United States. Thirty-six CDs from the 1966 tour and sixteen discs of 1975 Rolling Thunder material may seem like overkill to some, but the music more than justifies such large-scale treatment.

Partly as a result of the volume of new Dylan material issued in the last twenty years, *The Bob Dylan Albums* has been substantially revised and updated. This succession of archival releases on an almost annual basis since the first edition was published has resulted in a deeper admiration for much of Dylan's work. No artist or band has ever put together a decade as accomplished as Bob Dylan's 1960s, during which he released *The Freewheelin'*, *Bringing It All Back Home*, *Highway 61*, *Blonde on Blonde* and *John Wesley Harding*, any one of which would have solidified Dylan's place in music history. *Rare Performances from the Copyright Collections* and *The 1966 Live Recordings* add an additional dimension to those achievements, showing Dylan to have been a phenomenon on stage, in addition to his prowess as a singer and songwriter.

The appearance of previously unreleased material from after the 1960s has cast new light on many of his albums. Dylan's gospel phase now shines with a heretofore unrevealed glory. *Shot of Love*, *Infidels*, *Oh Mercy* and *Time Out of Mind* all sound like unfulfilled works.

Discussing certain songs that should have been on certain albums in place of other songs can be something of a mug's game. Dylan is the only musician whose work has invited such endless debating and hand-wringing from followers and the media. On the other hand, the release of so many outtakes and alternate takes leads to a greater appreciation and understanding of many of the more overlooked or disregarded portions of Dylan's career. The archival releases become part of the bigger picture.

The passage of time since the first edition of *The Bob Dylan Albums* has also led to a reconsideration of some albums and songs. I was too uncritical of *Down in the Groove* (even though I remain one of the few voices to find some merit in the album), *Oh Mercy*, *MTV Unplugged* and *Time Out of Mind*, and too critical of *Under the Red Sky*. Only after having a child of my own and exploring anew the world of fables and nursery rhymes did I come to admire *Red Sky's* virtues. I summarily dismissed "Brownsville Girl" as "overrated," but now consider it one of Dylan's most pleasing songs. My initial assessment of "Hurricane" aligned with the more accepted popular culture narrative that Rubin Carter was unjustly accused, but after conducting additional research on the case, my view of the saga has changed considerably.

The first edition of *The Bob Dylan Albums* focused on the official releases, with some discussion of Dylan's "novel" *Tarantula* and films Dylan had appeared in. The official albums remain the focal point of the text of the second edition, but the book has been expanded to include Dylan's contributions to soundtracks and tribute albums, the mainstream films *No Direction Home*, *I'm Not There*, *Rolling Thunder Revue—A Bob Dylan Story* and *Masked and Anonymous*, the more controversial moments of the last three decades of Dylan's career, his 2004 memoir *Chronicles*, and the various lyrics collections. Tours, individual concerts, or certain notable live performances are discussed if they led to a live album (either Dylan solo or with other artists such as

the Band), are represented in some form on an archival collection, or mark important junctures in Dylan's artistic progression.

The Dylan canon is staggering in its scope and unparalleled in its riches. This book is intended as a guide through that tremendous body of work.

A NOTE ON THE ALBUMS INCLUDED IN THE TEXT



THIS BOOK EXAMINES all of Bob Dylan's officially released albums. An album is considered an official release if it was released in the United States of America by Columbia records. Official album releases are noted at the beginning of each chapter and in bold type when first referred to in the subsequent text, then in italics. Song titles are in quotation marks. The official releases are listed on Dylan's authorized website bobdylan.com, save for *Live at the Gaslight*, which was only initially available at Starbucks stores, *The 1966 Live Recordings*, possibly omitted because only limited quantities were produced, and *The Complete Album Collection, Vol. One*. All are nonetheless considered official releases.

Very limited-edition releases and/or bonus CDs issued with certain purchases, such as *Live at Carnegie Hall 1963* and *Live in San Diego November 28, 1979*, are not considered official releases because they did not receive a widespread release, but they are discussed briefly in the text.

Compilation albums that were issued by Columbia in countries other than the United States, such as the two-volume *The Best of Bob Dylan, Masterpieces* or the awkwardly titled *Live 1961–2000: Thirty-Nine Years of Great Concert Performances*, are not considered official releases and are not included in the chapter headings, although they may be discussed in the text or referred to in the annotated discography. These albums are marked in italics in the text.

Soundtracks or other albums on which Dylan appeared or contributed a song to may be included in the relevant chapters and are marked

in italics. These include *The Concert for Bangladesh* and *The Traveling Wilburys* releases.

All release dates refer to when the album was first issued in the United States.

Releases from other countries of dubious provenance that occasionally appear for sale on commercial websites are not discussed.¹

The 50th Anniversary Collections, issued for copyright reasons, are not considered official releases because of the very limited number of copies that were issued outside of the United States. Due to their historical significance, they are discussed, to some degree, in the text.

Songs or live performances that appear on bootleg recordings may be discussed in the text or referred to in the annotated discography.²

Films that Dylan has appeared in as a major character, documentary or otherwise, are examined in the text, as are books written by Dylan. Titles are indicated in italics.

Song quotations are transcribed from the recording discussed in the text and may differ from the texts in the Dylan lyric collections and/or on the official Bob Dylan website bobdylan.com.

Subsequent references to album titles or song titles may be abbreviated.

1. The website Searching for a Gem, maintained by Alan Fraser, is the leading online resource for rare official and unofficial Dylan releases, and an endlessly explorable rabbit hole.

2. A bootleg recording is a release of a recording, be it studio or live, that has been issued without the consent of the musician and his record company. A pirated recording is a counterfeit copy of officially released material. Please note that neither the author nor the publisher endorse the production or distribution of such material. The best online guide to Dylan bootlegs is bobsboots.com, which unfortunately has not been updated since 2010.

PART I

1959–October 1962



Bob Dylan (released March 1962)

Live at the Gaslight 1962 (recorded October 1962; released August 2005)

BOB DYLAN WAS born Robert Allen Zimmerman on May 24, 1941, in Duluth, Minnesota. His family moved to Hibbing, Minnesota in 1947. Growing up in Hibbing, Robert Zimmerman absorbed a wide range of musical styles, including the 1950s rock and roll of Elvis Presley (1935–1977), Buddy Holly (1936–1959) and Little Richard (1932–2020), country music via the records of Hank Williams (1923–1953), and the blues of Howlin’ Wolf (1910–1976) and Muddy Waters (1915–1983).¹

Robert Zimmerman’s earliest officially released composition, “When I Got Troubles,” is from 1959, recorded by a high school friend in Hibbing. Appearing on *The Bootleg Series, Vol. 7: No Direction Home: The Soundtrack*, this brief song suggests that Dylan had yet to adopt the Woody Guthriesque diction that would predominate in his performances on his debut album.

When Robert Zimmerman graduated from Hibbing High School in June 1959, rock and roll, with the exception of the great Chuck

1. General biographical information is from the biographies by Ian Bell, Clinton Heylin, Dennis McDougal, Anthony Scaduto, Robert Shelton, Howard Sounes and Bob Spitz, and Heylin’s *A Life in Stolen Moments, Day by Day: 1941–1995*. Dates of birth and death for twentieth-century musicians and songwriters and notable figures in Dylan’s life and career who are deceased are included in the text.

Berry's (1926–2017) run of hit singles, was stagnant. Presley was serving in the United States army, Holly, Ritchie Valens (1941–1959) and “The Big Bopper,” J. P. Richardson, Jr. (1930–1959), had been killed in a tragic airplane crash in February 1959, and the *Billboard* charts were dominated by the likes of actors/pop stars Frankie Avalon, Ricky Nelson (1940–1985) and Fabian.

Folk music had surged in popularity in the 1940s and early 1950s.

In a series of studio recordings between March 1940 and January 1952, Woody Guthrie (1912–1967) laid down some of the greatest original compositions in all of American music, including “This Land is Your Land,” “Pastures of Plenty,” “Deportee” and “Roll on, Columbia.”

In 1952, Harry Smith's (1923–1991) monumental *Anthology of America Folk Music* collected folk, blues and gospel songs in a beautifully curated box set.

By the mid-1950s, folk music had fallen out of favor, in large part due to the actions of the House Un-American Activities Committee in blacklisting such notable folk music figures as Pete Seeger (1919–2014).

In 1958, the Kingston Trio's version of the Appalachian murder ballad “Tom Dooley” became a hit single and sparked renewed interest in traditional folk music.

During his first year at university, Robert Zimmerman discovered that coffeehouses had become popular hangouts for aspiring musicians. In 1959, Robert Zimmerman changed his name to Bob Dylan and secured a gig at the Minneapolis coffeehouse the Ten O'Clock Scholar, followed by regular appearances in clubs in St. Paul in 1960.

Dylan's extant recordings from 1960 draw on songs Guthrie had written or recorded, and include a number of songs recorded privately on home tape recorders in May and September. “Rambler, Gambler” was released on *No Direction Home: The Soundtrack*.

In December 1960, Dylan travelled to Chicago, before heading to New York in January 1961. Greenwich Village had become the epicenter of the bustling folk scene, with Gerde's Folk City, the Bitter End, the Café Wha?, the Gaslight Café and the Fat Black Pussycat all offering opportunities for artists.

Dylan performed at all these venues in 1961, eventually earning a week at The Gaslight in the summer.

On July 29, 1961, Dylan performed at a hootenanny (a gathering of folk musicians) at the Riverside Church in Manhattan. The performance was broadcast on the church's own radio station. Dylan sang, solo, the traditional songs "Handsome Molly," the nineteenth-century American murder ballad "Omie Wise" and "Po' Lazarus."²

"Handsome Molly" was again performed at the Gaslight Café the following year and included on *Live at the Gaslight 1962*. Dylan's vocal gifts are evident in both versions of this tale of a spurned lover. Dylan later used a variant of the song's sailing motif in "Boots of Spanish Leather."

In September 1961, Dylan played a two-week gig at Gerde's Folk City, and his opening night performance was reviewed on September 29, 1961, in the *New York Times* by music critic Robert Shelton (1926–1995). It was almost unheard of for a young musician without a recording contract to be written up in the nation's leading newspaper, and the enthusiastic article certainly made it easier for John Hammond (1910–1987) to convince Columbia Records executives to let him sign a twenty-year-old coffeeshouse performer.³

Hammond was the legendary talent scout and record producer who signed such artists as Pete Seeger (1919–2014), Aretha Franklin (1942–2018), Michael Bloomfield (1943–1981) and Bruce Springsteen to Columbia. On the recommendation of Hammond's son, John Hammond, Jr., and his impression of Dylan at folksinger Carolyn Hester's Columbia recording session some two weeks before the September 28 Gerde's concert, Hammond offered Dylan a five-year recording contract with Columbia on October 26, 1961.⁴

2. Derek Barker's *The Songs He Didn't Write—Bob Dylan Under the Influence* (Surrey, Eng.: Chrome Dreams, 2008) and the supplemental volume (Bedworth, England: Isis Magazine, 2020) are excellent guides to the cover versions Dylan has performed.

3. The review subsequently appeared on the rear cover of *Bob Dylan*, with liner notes by Shelton, using the pseudonym Stacey Williams. The review is also reprinted in its entirety at p. 111 in Robert Shelton, *No Direction Home* (New York: William Morrow, 1986).

4. See Clinton Heylin, *Bob Dylan: Behind the Shades, the 20th Anniversary Edition* (London: Faber and Faber, 2011), pp. 75–78. Dylan played harmonica on three songs on the Columbia album *Carolyn Hester*.

On November 20 and 22, 1961, John Hammond produced the sessions for Dylan's first solo album, **Bob Dylan** (released March 1962).⁵

The album contained only two original compositions, "Talkin' New York" and "Song to Woody," both heavily influenced by Woody Guthrie's style and song structure.

"Talkin' New York" adopted the "talking blues" format that Guthrie used for numerous songs, including "Mean Talking Blues" and "Talking Columbia." Dylan's song is based on Guthrie's "Talking Subway" and references Guthrie's "Pretty Boy Floyd" in the penultimate verse.

"Hard Times in New York Town," a companion piece to "Talkin' New York," was recorded in December 1961 at the Minneapolis apartment of Dylan's friend Bonnie Beecher (the Beecher tape is the most cleanly recorded of the 1961 non-studio recordings), and was released on *The Bootleg Series, Volumes 1–3 [Rare and Unreleased], 1961–1991*. "Hard Times in New York Town" borrows the opening lines, the chorus and the melody from "Penny's Farm" (also known as "Down on Penny's Farm"), which was recorded in 1929 by the relatively obscure musical group The Bently Boys and appears on the *Anthology of America Folk Music*. Dylan, in turn, used the general theme of the repressed laborer in "Penny's Farm" for 1965's "Maggie's Farm." Musician Gil Turner (1933–1974), an early champion of Dylan, later took the chorus from Dylan's song for "Toronto Town" ("And it's hard times in the country / Livin' in Toronto town"), although Turner, unlike Dylan, at least credited the source of the melody.

Dylan's incorporation of traditional folk, country and blues melodies and lyrics into his songs, predominantly in the early stages of his career, is commonly referred to as the "folk process."⁶ Given that many of these songs were public domain, such use was not considered unacceptable and was embraced freely by many artists in the 1960s. It was not until the later decades of his career that Dylan would run into

5. Clinton Heylin's *Bob Dylan: The Recording Sessions, 1960–1994* (New York: St. Martin's Press, 1996) contains a thorough discussion of Dylan's studio sessions.

6. See, for example, the discussion in Shelton at pp. 162–164.

trouble with the press for appropriating lines from films, novels and poems.

Dylan used the melody and pace of Guthrie's song "1913 Massacre" for "Song to Woody," his tribute to the man he referred to, in *The Times They Are A-Changin'* liner notes, as his first, and last, idol.

According to Clinton Heylin, Dylan first read Guthrie's semi-autobiographical *Bound for Glory* (1943) in September 1960. In January 1961, Dylan made the first of many visits to see Guthrie at the New Jersey hospital where Guthrie was housed while his battle with Huntington's Chorea moved inexorably to its sad conclusion.⁷

Aside from Dylan, Guthrie was the finest songwriter in American history. His songs resonate with hope, humour, heartache, spirituality, and an inherent kindness. Guthrie's support for the downtrodden, the migrant workers in California, union organizers, and farmers in the Dust Bowl echoes throughout Dylan's early topical songs. Dylan's later anti-hero outlaw sagas such as "John Wesley Harding," "Billy" and "Joey" mine the same vein as Guthrie's "Pretty Boy Floyd" and his version of "Billy the Kid." *Bound for Glory* inspired Dylan's tall tales in his early poem "My Life in a Stolen Moment" (included in the 1973 and 1985 lyrics books but omitted in the later collections) and the adventures that Shelton unquestioningly recounted for the liner notes to *Bob Dylan*.⁸

When Dylan returned to "Song to Woody" thirty years later at his anniversary celebration, he sang it poorly but deftly deflected the attention from himself.

At New York's Town Hall in April 1963, Dylan recited his poem "Last Thoughts on Woody Guthrie" (on *The Bootleg Series, Vols. 1–3*, and reproduced in the first two lyrics collections only), concluding with the radiant metaphorical flourish,

7. Heylin, *A Life in Stolen Moments*, pp. 10–13.

8. The leading biographies of Guthrie are Joe Klein's *Woody Guthrie: A Life* (New York: Random House, 1980) and Ed Cray's *Ramblin' Man: The Life and Times of Woody Guthrie* (New York: W.W. Norton, 2004). See also the official Woody Guthrie website at www.woodyguthrie.org.

You'll find God in the church of your choice
 You'll find Woody Guthrie in Brooklyn State Hospital ...
 You'll find them both
 In the Grand Canyon
 At sundown.

The other songs recorded for the album were designed to display the various musical styles that Dylan had rapidly assimilated.

Despite not yet having the vocal range to hit and hold all the notes in the blues songs “In My Time of Dying,” “Fixin’ to Die,” “Freight Train Blues” and “See That My Grave is Kept Clean,” Dylan’s passion more than compensated.

“Pretty Peggy-O” and “Man of Constant Sorrow” were popular Village folk songs, and Dylan revived them on the “Never Ending Tour” shows in the late 1980s and early 1990s. Dylan would have known the many versions of “Man of Constant Sorrow” in circulation; Judy Collins often played Gerde’s Folk City at the time, and *A Maid of Constant Sorrow* was the title of her debut album, released in November 1961.

“Baby, Let Me Follow You Down” became the standout musical performance on *Bob Dylan*, showcasing Dylan’s early mastery of the harmonica. Dylan’s warm and endearing spoken introduction credits blues musician Eric von Schmidt (1931–2007) with teaching him the song.

Dave Van Ronk (1936–2002), one of the stalwarts of the Greenwich Village folk scene, was not so fortunate. “House of the Rising Sun” is one of the most covered traditional songs in all of American music.⁹ The song, about a young woman thrust into a life of gambling and prostitution, became Van Ronk’s signature stage song in the early 1960s. Dylan used Van Ronk’s version as a template for his studio recording. Van Ronk later complained to Dylan biographer Anthony Scaduto and interviewer Jeff Rosen (for *No Direction Home*) that Dylan had lifted

9. An entire book has been devoted to the song: see Ted Anthony, *Chasing the Rising Sun: The Journey of an American Song* (New York: Simon & Schuster, 2007).

his version and cut it for the album.¹⁰ As a result, Van Ronk would not record the song until his long out-of-print 1964 LP *Just Dave Van Ronk*. And although Dylan may have known Blind Lemon Jefferson's (1894–1929) “See That My Grave is Kept Clean” from the *Anthology of American Folk Music*, his version is quite similar to Van Ronk's performance of the song. Van Ronk eventually forgave Dylan, as attested to by his participation in the film *No Direction Home*. Perhaps feeling somewhat sheepish about the appropriations, Dylan spoke fondly of the man many years later in *Chronicles*.

Dylan's version of “Ris'n' Sun” influenced the rhythm and blues/rock group the Animals, whose electric version in 1964 became a hit single in both the United States and the United Kingdom. Columbia presented an “electric” version of the song on the 1995 CD-ROM *Highway 61 Interactive*, leaving some fans with the misleading impression that Dylan's version predated the Animals'. It transpired that producer Tom Wilson (1931–1978) had, in December 1964, simply overdubbed electric backing onto Dylan's original.¹¹

Dylan has performed the song sporadically throughout the years, including a hotel room shout-along from the first leg of the Rolling Thunder Revue that appeared in *Renaldo & Clara*.

Dylan's riveting reading of the ghostly “House Carpenter” may also have been learned from Van Ronk, who was performing the song regularly at the time. Regrettably, Dylan's version was left off his debut album and was not released until *The Bootleg Series, Vols. 1–3*, alongside “He Was a Friend of Mine” and the Dylan original “Man on the Street,” later reworked as “Only a Hobo.” The latter two songs were loosely

10. Van Ronk: “Before going into the studio, [Dylan] asked, ‘Hey Dave, mind if I record your version of “Rising Sun”?’ I said, ‘Well, Bobby, I’m going into the studio soon and I’d like to record it.’ And later he asked me again and I told him I wanted to record it myself, and he said, ‘Oops, I already recorded it and can’t do anything about it because Columbia wants it.’” Anthony Scaduto, *Bob Dylan: An Intimate Biography* (New York: Grosset and Dunlap, 1971), p. 105, and discussed by Van Ronk in his interview given for the film *No Direction Home*.

11. Heylin, *Behind the Shades, the 20th Anniversary Edition*, p. 173.

based on the traditional song “Dying Hobo” and Goebel Reeves’ (1899–1959) “Hobo’s Lullaby,” as popularized by Guthrie.¹²

Although by the time of *Bob Dylan’s* release in March 1962, Dylan’s songwriting pace had intensified and he had moved on from some of the traditional material on the album, the record holds up, sixty years on, as one of the more impressive debuts in American musical history.



The folk singer Cynthia Gooding (1924–1988), a regular on the Greenwich Village music scene at the time, began hosting the WBAI radio program *Folksinger’s Choice* in the early 1960s. Dylan appeared on the show in January or February 1962, and the broadcast aired in March 1962. Frequently pirated and eventually officially released in the U.K. in 2010, Dylan’s interview and song selection nicely complements his debut album.

Gooding seemed slightly in awe of the young singer, and Dylan was respectful but mischievous with his host, seventeen years his senior at the time. Gooding knew talent when she heard it, telling Dylan in that perfect, prescient conclusion to the programme that he will be “rich and famous” one day.¹³

In between interview segments in which Dylan repeated some of his fictionalized accounts of running away from home (see “My Life in a Stolen Moment”) and traveling the country in carnivals and circuses (the songs “Dusty Old Fairgrounds” and “Long Time Gone”), Dylan performed an eclectic mix of eleven songs, including an extended version of “Fixin’ to Die,” Guthrie’s “Hard Travelin’,” Hank Williams’ “Lonesome Whistle,” Howlin’ Wolf’s “Smokestack Lightning,” the traditional “Roll on John” and the Dylan originals “Standing on the Highway” and “Hard Times in New York Town.”

12. Lyrics from and the history behind traditional folk songs, blues songs and standards referred to in the text are drawn from various sources, including sheet music, hymn books, and the texts listed in the Bibliography.

13. The transcribed interview is reprinted in Jeff Burger, ed. *Dylan on Dylan: Interviews and Encounters* (Chicago: Chicago Review Press, 2018) at pp. 12–23.

Dylan's performance of his first "protest" song, "The Death of Emmett Till," garnered Gooding's highest praise. "It's one of the greatest contemporary ballads I've ever heard," Gooding tells Dylan breathlessly. In truth, the song, concerning the brutal murder of the Black youth Emmett Till for his interaction with a white grocery store proprietor in Mississippi in 1955, lacked the subtlety that characterized Dylan's better protest songs. And although the performance was compelling, the simplistic and somewhat naïve moralizing in the conclusion has rendered the song much less enduring than Dylan's other protest songs from his early years. Dylan performed it regularly throughout 1962 (it appears in three versions on *The 50th Anniversary Collection [1962]*); Dylan had outgrown the song by 1963, and it has never been released officially.¹⁴

Emboldened by the positive reception "Emmett Till" received at the time, Dylan would continue to write songs that focused on racial inequity, completing "Oxford Town," "Only a Pawn in Their Game" and the superlative "The Lonesome Death of Hattie Carroll" by the end of 1963.

The genesis of these songs came from numerous sources, including anti-slavery songs, songs associated with the Underground Railroad (such as "Wade in the Water," performed by Dylan at Bonnie Beecher's apartment in December 1961, and released on *Thirty-Nine Years of Great Concert Performances*), Guthrie's "Hangknot, Slipknot" and the poem "Black Cross."

"Black Cross" was written by in 1948 by Joseph S. Newman and popularized by the stage performer and comedian Richard "Lord" Buckley (1906–1960) in the late 1950s.

The poem tells of a literate Black farmer who is lynched for not adhering to the local church's views on religion. Dylan gave a chilling rendition of the poem at Beecher's apartment and again at the Gaslight Café in October 1962.

One traditional song about injustice that influenced Dylan and did not concern an African-American protagonist was the rare American

14. The leading work on the Till case is Timothy B. Tyson, *The Blood of Emmett Till* (New York: Simon & Schuster, 2017).

Civil War ballad “Hiram Hubbard.” Historians have been unable to trace the source of the song. Dylan says in *Biograph* that he learned it from Paul Clayton (1931–1967) and that the song may have influenced him when he composed “Percy’s Song.” “Hiram Hubbard,” about a mob’s killing of a wrongfully accused man, was performed by Dylan at the Finjan Club in Montreal, Quebec on July 2, 1962, and stands as one of the greatest live performances of his early career, his voice building in intensity on each successive chorus.

The lucky few at the Finjan that night were also treated to “Blowin’ in the Wind” and “Let Me Die in My Footsteps.”

Dylan’s other major live performances in the latter half of 1962 were a five-song set at a Carnegie Hall hootenanny in September and a full performance at the Gaslight in October. **Live at the Gaslight 1962** (released August 2005) included only ten out of the seventeen songs played at the October concert. Dylan performed his original compositions “Hard Rain,” “John Brown,” “Ballad of Hollis Brown,” an unfinished “Don’t Think Twice, It’s All Right” and the semi-original “Rocks and Gravel,” adapted from “Solid Road.” Traditional songs comprised the remainder of the set, including magnificent renderings of “Moonshiner,” “No More Auction Block,” “Handsome Molly” and “Barbara Allen.”

A small venue on MacDougal Street in the Village, the Gaslight had initially been a café for Beat poetry readings in the late 1950s before shifting its focus, early in the next decade, to performances by folk musicians.

Dylan’s concert at the Gaslight in October marked his longest concert to date and highlighted his vocal uniqueness and proficient harmonica playing. The club’s relatively primitive sound system brings an immediacy to the performance, as the tape picks up random audience noise.

The official CD opens with “Hard Rain,” a song unlike anything written by his contemporaries or predecessors. The audience grasps the song’s anthemic chorus, and by the end some are singing along on the words “it’s a hard ...”

Of the other songs on the official release that were composed by Dylan, “Don’t Think Twice” is less successful because Dylan had yet to

finalize the words and melody, “Rocks and Gravel” is pleasant enough but unremarkable, and “John Brown” proved to be one of Dylan’s poorest anti-war compositions. The song, based on the historical Irish song “Mrs. McGrath,” tells of an overzealous mother who boasts about her son going off to battle, only to find him horribly maimed upon his return (in the original, the cannonball took “two fine legs from the knees away”; in Dylan’s version it is the son’s eyes). The conclusion comes across as overly cruel and inauthentic, as if the mother were solely to blame for the outcome. A studio version recorded by Dylan for *Broadside* in February 1963 appeared on the 1963 Folkways album *Broadside Ballads, Vol. 1* and on the box set *The Best of Broadside 1962–1988*.

“West Texas” may or may not be a Dylan original, as the exact source of the song is unknown.¹⁵ Possibly, Dylan amalgamated a number of blues and country lines, stitching in the title from Big Bill Broonzy’s (1903–1958) “Key to the Highway” and the opening lines from Willie Reed’s “Texas Blues” and Marty Robbins’ (1925–1982) 1959 classic “El Paso.” The tape cuts out abruptly on Dylan’s rough and ready performance, closing out the CD.

The remaining blues cover on the official CD is “Cocaine.” There are many versions of “Cocaine” (also known as “Cocaine Blues”); Dylan’s is modeled after Rev. Gary Davis’ (1896–1972) and incorporates the lines from the ballad “Cocaine Bill”: “So they walked down Fifth and they turned up Main, / Looking for a shop where they sold cocaine”; Dylan sings, “Well, I looked down Tenth and turned up Main, / Looking for a guy they call Cocaine.” Dylan’s performance of it at the Gaslight invests the song with the desperation the lyric demands. Johnny Cash (1932–2003) later recorded the other, different song named “Cocaine Blues” on his famous live album *At Folsom Prison*, and J.J. Cale (1938–2013) wrote the 1976 song “Cocaine,” which became a hit for Eric Clapton. “Cocaine” sounded timelier when Dylan revived the song in concert in the late 1990s — in the aftermath of the crack cocaine epidemic that plagued the United States in the

15. See the discussion in Barker at p. 387. The song was never copyrighted by Dylan, and it is not listed as an original composition in Clinton Heylin’s *Revolution in the Air: The Songs of Bob Dylan Vol. 1: 1957–73* (London: Constable, 2009).

1980s and 1990s — as heard in a 1997 performance on *The Bootleg Series, Vol. 8: Tell Tale Signs, Rare and Unreleased 1989–2006*.

Dylan's version of "The Cuckoo" is faithful to Clarence Ashley's (1895–1967) performance of the song (under the alternate title "The Coo Coo Bird") on the *Anthology of America Folk Music*; Dylan would also have been familiar with the song from Ramblin' Jack Elliott's self-titled February 1962 album. Dylan later used the song's lyrics, "The cuckoo is a pretty bird, she warbles as she flies" in "High Water (for Charley Patton)" on *Love and Theft*.

Dylan's finest performances that evening at the Gaslight were reserved for the traditional folk and gospel songs that he had learned during his time in the Village.

"Moonshiner," "Handsome Molly" and "Barbara Allen" were released on the official CD; "No More Auction Block" had appeared on *The Bootleg Series, Vols. 1–3*.

Dylan takes these old songs and makes them sound original and unique, his voice floating through the intimate setting of the Gaslight. "Barbara Allen," the most widely known and performed folk song in the English language, becomes, in Dylan's hands, an epic eight-minute version that summons up the entire history of the song.¹⁶

The songs omitted from *Live at the Gaslight 1962* are "Auction Block," the Dylan original "Hollis Brown" and cover versions of "See That My Grave," "Motherless Children," "Kind Hearted Woman Blues," "Black Cross" and "Ain't No More Cane." All have since been released on *The 50th Anniversary Collection [1962]*. A portion of "Motherless Children" appeared, bizarrely, in an October 2013 American television advertisement for the 2014 Jeep Cherokee SUV.

Dylan's set has been frequently bootlegged over the years; the official release, despite the much-improved sound quality, is a letdown. The running time for the CD is just over forty-six minutes. The omitted songs clock in at just under twenty-five minutes. The entire concert could, therefore, have fit within the approximately seventy-four-minute

16. See Dave Marsh's discussion of the song in Sean Wilentz and Greil Marcus, eds., *The Rose & the Briar: Death, Love and Liberty in the American Ballad* (New York: W.W. Norton, 2005), pp. 9–17.

maximum run time for commercial CDs. Excluding “No More Auction Block” would have resulted in a seventy-one-minute disc.

Columbia was perhaps reluctant to release “Black Cross,” given its use of the “N-word,” literary context notwithstanding. There was, however, no apparent reason to omit the remainder of the unreleased songs.

Worse, Dylan’s alliance with the coffee behemoth Starbucks was one more dispiriting example of the ongoing commercialization of the Dylan brand in the twenty-first century. Starbucks secured an exclusive licensing deal permitting only the corporation to sell *Live at the Gaslight 1962* in its United States and Canadian stores within the first eighteen months of the album’s release. After the eighteen months, the album became available from other retailers. The irony of this collaboration was that many small coffee shops, not unlike those that Dylan visited in his formative years, shuttered in the wake of Starbucks’ rapid expansion. A Starbucks in Manhattan in 2005 was a long way from the Gaslight in 1962.



In December 2012, Sony Music (the global conglomerate that owns Columbia Records) released *The 50th Anniversary Collection: the Copyright Extension Collection, Volume 1 [1962]*. The set consists of four CD-Rs (in lieu of commercially-produced silver CDs) of 1962 recordings and was limited to one hundred copies, sold in selected stores in England, Germany, France and Sweden. Of course, the set has since been pirated many times over.

The first two discs consist of outtakes from the April, July, October, November and December *Freewheelin’* sessions.

Disc three comprises six songs recorded at the home of Dylan’s acquaintances Eve and Mac MacKenzie, followed by five songs recorded at Gerde’s on April 16, 1962, and the Finjan Club show. A lovely version of “Corrina, Corrina” and the recently written, then two (first and third) verse “Blowin’” (introduced with Dylan’s assertion that “it ain’t a protest song ... because I don’t write protest songs”) highlight the Gerde’s set. They were later included on *Live 1962–1966 — Rare Performances from the Copyright Collections*.

Disc four consists of the remaining tracks not included on *Live at the Gaslight 1962* and Dylan's set from the September 1962 Carnegie Hall appearance. The distant recording quality of the Carnegie show notwithstanding, it's a stellar performance, featuring the live debuts of "Hollis Brown," done at a slightly faster pace that manages to make the song sound more devastating than the album version, and "A Hard Rain's A-Gonna Fall," almost as majestic as the *Freewheelin'* take.

PART II

November 1962–April 1964



The Freewheelin' Bob Dylan (released May 1963)

Bob Dylan in Concert: Brandeis University 1963 (recorded May 10, 1963; released April 2011)

The Times They Are A-Changin' (released January 1964)

The Bootleg Series, Vol 9: The Witmark Demos: 1962–1964
(released October 2010)

PRIOR TO DYLAN'S emergence in the New York folk scene, the revival had no shortage of adherents, but lacked original songs.

The coffeeshouses were full of performers singing a wide range of traditional material, all of which Dylan seemed to have absorbed and committed to memory by the time of his October appearance at the Gaslight.

Pete Seeger's career had been revitalized as a result of the revival, and he had been introduced to Dylan in 1961 via the New Jersey couple Bob and Sidsel Gleason, who were friends of Woody Guthrie's.¹ In February 1961, the couple recorded Dylan as he performed seven songs (the "East Orange" bootleg tape). *Sing Out!* was the leading folk publication at the time, but it gave little ink to rising musicians. In February 1962, Agnes "Sis" Cunningham (1909–2004), with the assistance of Seeger, launched *Broadside*, a magazine to which songwriters could contribute topical compositions. The first cover of the new publication (reproduced on the title page of the booklet accompanying *The Best of Broadside 1962–1988*) carried the subtitle "A handful of songs about

1. Heylin, *Behind the Shades, the 20th Anniversary Edition*, pp. 59–61, 90.

our times,” and included Dylan’s contribution “Talkin’ John Birch Society Blues.” Also known as “Talkin’ John Birch Paranoid Blues,” the song lampooned the ultra-right, anti-communist organization.

Dylan quickly became a regular contributor to *Broadside*, with masterpieces of the calibre of “Blowin’,” “Let Me Die in My Footsteps,” “Hollis Brown,” “Don’t Think Twice,” “Masters of War” and “Oxford Town” appearing in its pages in the coming months. Once *Broadside* began recruiting composers to record for them, Dylan appeared at sessions for the publication in November 1962, January 1963, and February 1963; “John Brown,” “Only a Hobo,” “Let Me Die in My Footsteps” (with fellow Village folksinger Happy Traum on lead vocal) and the obscure “Talkin’ Devil” appeared on *Broadside Ballads, Vol. 1*, with Dylan under the pseudonym Blind Boy Grunt, thereby skirting his contractual obligations to Columbia.

Dylan was writing quality songs faster than any of his fellow folk musicians; indeed, he ended up with so much material for his second studio album that the outtakes alone could have filled an entire LP.

The early sessions for **The Freewheelin’ Bob Dylan** (released May 1963) occurred at Columbia’s Studio A in New York in April 1962. Two songs recorded and originally slated for release were an energetic performance of “Rambling, Gambling Willie” (titled “Gamblin’ Willie” on the initial album cover) and “Footsteps.”

Written in March 1962, the latter composition denounced the Cold War mentality that fostered a climate of fear in the nation and led to the construction of fallout shelters. In his most assured and confident voice to date, Dylan celebrated the beauty of America in the song’s gloriously evocative final verses:

Go out in your country where the land meets the sun
See the craters and the canyons and where the waterfalls run
Nevada, New Mexico, Arizona, Idaho
Let every state in this union seep deep down in your soul

The second line borrows from Guthrie’s “Roll On, Columbia” (“where the waters cut through ... and canyons she flew”), and the final line is

from Guthrie's "Pastures of Plenty" ("Every state in the Union us migrants have been").

Like Guthrie, Dylan was awed by the natural world; the Emersonian concept that nature reveals spiritual and moral truths permeates much of Dylan's songwriting. Another early example, "Paths of Victory," with its image of a "silver linin' ... hangin' in the sky," was recorded for *Broadside* in November 1962 and again at *The Times They Are A-Changin'* sessions. The theme recurs in, for example, "When the Ship Comes In," throughout the artful simplicity of *Nashville Skyline*'s songs, in the bucolic setting of *New Morning*, in the breezy "You're Gonna Make Me Lonesome When You Go" and on *Shot of Love*'s "In the Summertime" and "Every Grain of Sand."

But Dylan had outgrown "Footsteps" when the time came to finalize *Freewheelin'*, leaving the song to Happy Traum. During the Cuban Missile Crisis of October 1962, Village singer-songwriter and Dylan colleague Mark Spoelstra (1940–2007) voiced a similar rejection of fallout shelters in "The Civil Defense Sign."

Phil Ochs (1940–1976) cribbed some of the ideas from "Footsteps" in "The Power and the Glory" (published in *Broadside* #27 in June 1963), as in Ochs' lines, "Walk thru the meadows ... Walk thru the valleys" and "From Colorado, Kansas and the Carolinas too / Virginia to Alaska ..."

When the *Freewheelin'* sessions resumed in July 1962, Dylan successfully recorded four songs that would make the album, including "Blowin'."

For the three sessions in October and November 1962, John Hammond brought in backing musicians on guitar, drums, bass and piano, including the superb guitarist Bruce Langhorne (1938–2017), who would go on to play on *Bringing It All Back Home* and many of the instrumental tracks on *Pat Garrett & Billy the Kid*. When a version of "Mixed-Up Confusion" appeared on 1985's *Biograph*, some hailed the song and the sessions as a precursor to Dylan's electric phase, but the reality was that the sessions were, for the most part, failures, except for the album version of "Corrina, Corrina," a rewrite of Leadbelly's "Roberta: Part 1." The repetitive takes of Presley's version of "That's All

Right, Mama” and the unexciting “Mixed-Up Confusion” threatened to derail the album’s completion. Once the musicians left the final session, Dylan was able to record the definitive album cut of “Don’t Think Twice” in one take.²

Dylan finished the songs for the album in December 1962 and April 1963. The original version of the album as pressed by Columbia included “Rocks and Gravel,” “Footsteps,” “Gambling Willie” and “John Birch.” The names of the songs were listed at the bottom of the cover, below the timeless photograph of Dylan walking the streets of Greenwich Village with Suze Rotolo (1943–2011).

Columbia’s legal team, however, had reservations about the tone of “John Birch” and the song’s reference to Adolf Hitler, and advised John Hammond and Dylan’s manager Albert Grossman that the song should be substituted on the album.³ Shortly thereafter, Dylan’s planned appearance on the popular CBS variety program *The Ed Sullivan Show* on May 12, 1963, was scuppered by the producers, who balked at Dylan performing “John Birch” as part of his evening performance. Dylan refused to alter his set, and declined to appear.

Some two hundred to three hundred copies of the original album were issued on the West Coast in error.⁴ Reportedly, only approximately one dozen mono versions and two stereo versions of the original album pressing are in circulation, making the original one of the rarest and most valuable records in the world. The website RareRecords.net values the mono versions at US\$12,000 and the stereo versions at US\$35,000, although the latter would likely command more than that at auction. Other versions of the LP were issued that listed, on the cover, the four songs originally intended for release, with the replacement songs on the disc itself. These are valued at approximately US\$100.

Dylan decided to remove the four songs and replace them with four songs recorded in April under new producer Tom Wilson, “Girl from

2. Clinton Heylin suggests that Bruce Langhorne does the fingerpicking on the song: *Revolution in the Air*, p. 124.

3. Heylin, *Behind the Shades, the 20th Anniversary Edition*, pp. 114–117.

4. Shelton, p.154.

the North Country,” “Masters of War,” “Talkin’ World War III Blues” and “Bob Dylan’s Dream.” The resulting album, the omission of “Footsteps” excepted, was a stronger one. Dylan had moved beyond “Gambling Willie” and the unexciting blues of “Rocks and Gravel.” “World War III Blues” replaced “John Birch” and better reflected the Cold War paranoia.

Whereas Dylan’s debut album had only hinted at the young singer-songwriter’s vocal and lyrical acuity, *Freewheelin’* captured an artist who had already, at barely twenty-two years old, outdistanced his contemporaries. Dylan channeled his rock, gospel, folk and blues influences into the one true masterpiece of the folk revival.

The opening cut, “Blowin’,” became a civil rights anthem and remains Dylan’s best-known song worldwide. In one of the non-improvised scenes in *Renaldo & Clara*, Dylan’s Village compatriot David Blue (né Cohen) (1941–1982) talked about the composition and first performance of “Blowin’” in April 1962:

Bob came in [to The Fat Black Pussycat] and he had the guitar. And he sat there writing ... “Blowin’ in the Wind.” When it was finished ... we went over to Gerde’s Folk City — and he went to Gil Turner and he took out his guitar and sang “Blowin’ in the Wind.” And [Turner] said, “I’ve never heard anything like that in my entire life! That’s the most incredible song I’ve ever heard!” And that’s the first time anybody, to my knowledge, had ever heard “Blowin’ in the Wind.”

Using a melody loosely adapted from the nineteenth-century song of liberation from slavery “No More Auction Block,” Dylan produced a timeless hymn that at once condemned the segregation and oppression that existed in contemporary America and expressed a universal longing for peace.

“Blowin’” draws heavily from the Bible. In Christianity, the dove symbolizes purity and the Holy Spirit. Dylan contrasts the lovely image of a white dove sleeping in the sand with the cannonballs of warfare. The Biblical passage, “Son of man, thou dwellest in the midst of a

ANNOTATED DISCOGRAPHY



THE DISCOGRAPHY GENERALLY corresponds chronologically to the text. Outtakes from the studio albums that appeared on such compilations as *Biograph* and certain of the *Bootleg Series* releases are listed under both the official release and in the collection the song appeared on.

The discography includes all of Dylan's official album releases and other Dylan performances that have been issued officially that are referred to in the text (such as soundtrack contributions and compilations). Some notable unreleased songs that appear on bootleg CDs have been included. The discography is not intended to be an exhaustive list of all of Dylan's officially released recordings.

All songs listed as recorded by Dylan were written by Dylan, unless noted. If the song was written by Dylan and another individual, the song is noted as "written with ..." Traditional songs arranged by Dylan are listed with the abbreviation "trad." Subsequent references to album titles or song titles may be abbreviated.

Up until the 1990s, all of Dylan's albums were issued on long-playing (LP) records in addition to other available formats, and the respective sides of the record were often important to the album's structure (hence the listing of the songs on each side of the official releases). All of Dylan's albums have been issued or reissued on compact disc (CD). The majority of Dylan's albums and individual songs can be purchased via download at his website *bobydan.com* and from other online sellers. Dylan's official album releases are marked in bold type. All were issued by Columbia, unless otherwise indicated.

For films referred to in the text, the director, date of release in theatres and format the film is or was available on are noted.

Selected albums and songs by other artists that are referred to in the text are included, although the lyricist is not noted in the discography. Reference is to the original LP or CD that the song was issued on, the date of the original release on LP or CD, and the original LP and CD label, unless the CD was reissued by a different label. Selected compilation albums that the song appeared on may be included.

PART I

Perhaps the best Woody Guthrie compilation is *The Asch Recordings, Vols. 1–4* (Smithsonian Folkways, released 1997–1999), a four-CD set that includes all the Guthrie songs discussed in this chapter, and the majority discussed elsewhere in this book.

Anthology of America Folk Music (Folkways LP, 1952; CD reissue Smithsonian Folkways, 1997).

Some of the 1960 and 1961 home recordings are collected on the bootleg *I Was So Much Younger Then*. The rough sound quality makes many of the songs on the four-disc set of interest solely for their historical value. The six-CD set *A Long Time a Growin': 1961, The Year It Really Began* includes numerous live, home and radio recordings.

Dylan plays harmonica on three songs (“I’ll Fly Away,” “Swing and Turn Jubilee” and “Come Back, Baby”) on Carolyn Hester’s self-titled album, released in May 1962 by Columbia. The album also includes Hester’s version of “Dink’s Song.” The album is available on CD on the Sony Imports label.

Bob Dylan (released March 1962)

Side One: You’re No Good (J. Fuller) / Talkin’ New York / In My Time of Dyin’ (trad.) / Man of Constant Sorrow (trad.) / Fixin’ to Die (B. White) / Pretty Peggy-O (trad.) / Highway 51 (C. Jones).

Side Two: Gospel Plow (trad.) / Baby, Let Me Follow You Down (E. von Schmidt) / House of the Risin’ Sun (trad.) / Freight Train Blues (trad.) / Song to Woody / See That My Grave is Kept Clean (L. Jefferson).

Officially released outtakes on *The Bootleg Series, Vols. 1–3: He Was a Friend of Mine / Man on the Street / House Carpenter* (trad.).

Note that the original CD stereo mix on *Bob Dylan* positions the guitar in one channel and Dylan’s voice in the other channel. This abnormality was corrected in a CD remaster in 2005 and on *The Complete Album Collection, Vol. One*. The mono mix on *The Original Mono Recordings* comes closest to capturing the sound of the original LP.

Judy Collins, “Maid of Constant Sorrow”: *A Maid of Constant Sorrow* (Elektra LP, 1961; CD reissue 2001 with *Golden Apples of the Sun*).

The Animals, “House of the Rising Sun”: *The Best of the Animals* (Abkco, 1966).

Dylan’s appearance on *Folksinger’s Choice* was released (legally) under that title on CD in 2010 in the U.K. by Left Field Media. It can also be found in unauthorized form with the same title on the Yellow Dog label and in the four-CD box set *You Don’t Know Me — 30 Years in the Life of the Poet, 1962–1992*. “Roll on John” was released officially on the collection *There Is No Eye: Music for Photographs, recordings of musicians photographed by John Cohen* (Smithsonian Folkways, 2001).

The Bonnie Beecher apartment recording was on the famous first bootleg *Great White Wonder* and is on the bootleg CD *The Minnesota Tapes*. “Black Cross” is also on the outstanding bootleg compilation *The Genuine Bootleg Series*.

A superb collection of music showcasing the folk and blues revival up to the time of Dylan’s ascension is the four-CD set *Talkin’ New York: The Greenwich Village Scene 1940–1962* (Proper Records, 2015).

Live at the Gaslight 1962 (recorded October 1962; released August 2005)

A Hard Rain’s A-Gonna Fall / Rocks and Gravel / Don’t Think Twice / The Cuckoo (trad.) / Moonshiner (trad.) / Handsome Molly (trad.) / Cocaine (trad.) / John Brown / Barbara Allen (trad.) / West Texas (trad.?).

“No More Auction Block,” from this concert, is on *The Bootleg Series, Vols. 1–3*.

Another live version of “Cocaine” from the Never Ending Tour appears

on the nine-CD bootleg set *The Genuine Never Ending Tour Covers Collection 1988–2000*.

“John Brown,” with Dylan appearing under the pseudonym Blind Boy Grunt, is on *Broadside Ballads, Vol. 1* (Broadside LP 1963; CD reissue Smithsonian Folkways, 2006); the same version is on the five-CD box set *The Best of Broadside 1962–1988* (Smithsonian Folkways, 2000). Four songs from the 1962 and 1963 Broadside sessions, “Train a-Travelin’,” “I’d Hate to Be You on That Dreadful Day,” “The Death of Emmett Till” and “The Ballad of Donald White,” with Dylan using the same pseudonym, are on the 1972 album *Broadside Reunion Volume 6*.

Dylan, *The 50th Anniversary Collection: the Copyright Extension Collection, Volume 1 [1962]* (released December 2012):

Disc One: From the April and July 1962 *Freewheelin’* sessions: Going Down to New Orleans (2 takes) / Sally Gal (4 takes) / Rambling, Gambling Willie (2 takes) / Corrina, Corrina (2 takes) / The Death of Emmett Till / (I Heard That) Lonesome Whistle (H. Williams & J. Davis) / Rocks and Gravel / Baby, Please Don’t Go (2 takes) / Milk Cow (Calf’s) Blues (Good Morning Blues) (K. Arnold) (3 takes) / Wichita Blues (Going to Louisiana) (2 takes) / Baby, I’m in the Mood for You (2 takes) / Blowin’ in the Wind (2 takes) / Worried Blues.

Disc Two: From the July, Oct., Nov. and Dec. 1962 *Freewheelin’* sessions: Bob Dylan’s Blues (2 takes) / Corrina (2 takes) / That’s All Right, Mama (A. Crudup) (4 takes) / Mixed-Up Confusion (7 takes) / Rocks and Gravel / Ballad of Hollis Brown / Kingsport Town (trad.) / When Death Comes Creepin’ (Whatca Gonna Do?) / I Shall Be Free (2 takes) / Hero Blues (2 takes).

Disc Three: From the Jan. 1962 and Fall 1962 MacKenzie home recordings: Hard Times in New York Town / Emmett Till / I Rode Out One Morning / Risin’ Sun (trad.) / See That My Grave (L. Jefferson) / Ballad of Donald White. Live at Gerde’s Folk City, NYC, Apr. 16, 1962: Honey, Just Allow Me / Talkin’ New York / Corrina (also on *Live 1962–1966: Rare Performances from the Copyright Collections*) / Deep Ellum Blues (J & B Attlesay) / Blowin’ (also on *Live 1962–1966*). Live at the Finjan Club, Montreal, July 2, 1962:

Emmett Till / Stealin' (trad.) / Hiram Hubbard (trad.) / Blowin' / Rocks and Gravel / Quit Your Low Down Ways / Let Me Die in My Footsteps / Two Trains Runnin' (M. Morganfield) / Ramblin' on My Mind (R. Johnson) / Muleskinner Blues (Parts 1 and 2) (J. Rogers & E. Vaughan).

Disc Four: Live at the Sept. 22, 1962, Carnegie Hall Hootenanny, NYC: Sally Gal / Highway 51 (C. Jones) / Talkin' John Birch Paranoid Blues / Hollis Brown / Hard Rain. Live at the Gaslight Café, NYC, Oct. 1962: See That My Grave (L. Jefferson) / No More Auction Block (trad.) (also on *The Bootleg Series, Vols. 1–3*) / Motherless Children (trad.) / Kind Hearted Woman Blues (R. Johnson) / Black Cross (L. Buckley) / Hollis Brown / Ain't No More Cane (trad.).

PART II

“John Brown,” “Only a Hobo,” “Let Me Die in My Footsteps” (Happy Traum on lead vocal; Dylan on guitar and vocal harmonies) and “Talkin' Devil,” with Dylan appearing under the pseudonym Blind Boy Grunt: *Broadside Ballads, Vol. 1* (LP 1963; CD reissue Smithsonian Folkways, 2006). “John Brown” and “Footsteps” are on the five-CD box set *The Best of Broadside 1962–1988* (Smithsonian Folkways, 2000). The set also includes Dylan's “Donald White.”

The Freewheelin' Bob Dylan (released May 1963)

Side One: Blowin' in the Wind / Girl from the North Country / Masters of War / Down the Highway / Bob Dylan's Blues / A Hard Rain's A-Gonna Fall.

Side Two: Don't Think Twice, It's All Right / Bob Dylan's Dream / Oxford Town / Talkin' World War III Blues / Corrina, Corrina / Honey, Just Allow Me One More Chance / I Shall Be Free.

Single: Mixed-Up Confusion.

Officially released outtakes on *Biograph*: Baby, I'm in the Mood for You / Mixed-Up Confusion (alternate take).

Officially released outtakes on *The Bootleg Series, Vols. 1–3*: Talkin' Bear Mountain Picnic Massacre Blues / Let Me Die in my Footsteps

/ Rambling, Gambling Willie / Talkin' Hava Negeilah Blues / Quit Your Low Down Ways / Worried Blues (trad.) / Kingsport Town (trad.) / Walls of Red Wing [not a live version; the audience noise was added].

Officially released outtake on *The Bootleg Series, Vol. 7: No Direction Home: The Soundtrack*: Sally Gal.

Of the *Freewheelin'* CD versions, the mono mix on *The Original Mono Recordings* has the best sound.

Mark Spoelstra, "The Civil Defense Sign": *The Best of Broadside*.

Pete Seeger, "State of Arkansas": *Gazette, Vol. 1* (Folkways LP, 1958; CD reissue Smithsonian Folkways).

Dylan's only live version of "Oxford Town" is on the bootleg *Getting Harder and Harder to See a New Sunrise*.

"Tomorrow is a Long Time" recordings: Odetta: *Odetta Sings Dylan* (RCA LP, 1965; CD reissue BMG, 2000); Joan Baez: *Joan Baez in Concert, Part 2* (bonus track on 2002 CD reissue of 1963 Vanguard LP); Ian & Sylvia: *Four Strong Winds* (Vanguard, 1963); Judy Collins, *Judy Collins' Fifth Album* (Elektra LP, 1965).

Judy Collins, "Anathea": Judy Collins #3 (Elektra LP, 1963; CD reissue 2004 with *The Judy Collins Concert*).

Led Zeppelin, "Gallows Pole": *Led Zeppelin III* (Atlantic, 1970).

Warren Zevon, "Boom Boom Mancini": *Sentimental Hygiene* (Virgin, 1987); also on *Genius: The Best of Warren Zevon* (Rhino, 2002).

Bob Dylan in Concert: Brandeis University 1963 (recorded May 10, 1963; released April 2011)

Honey, Just Allow Me / John Birch / Hollis Brown / Masters of War / World War III Blues / Bob Dylan's Dream / Bear Mountain.

Peter, Paul and Mary, "Blowin' in the Wind": *In The Wind* (Warner Bros., 1963).

Dylan's duets with Pete Seeger on "Ye Playboys and Playgirls" and a July 27 duet with Joan Baez (not the daytime duet featured in *The Other Side of the Mirror*) at Newport 1963 were released on *Newport Broadside: Topical Songs at The Newport Folk Festival* (Vanguard LP, 1963).

The Other Side of the Mirror: Bob Dylan Live at the Newport Folk Festival 1963–1965, directed by Murray Lerner (Columbia, 2007), DVD. “Only a Pawn in Their Game” appeared on *We Shall Overcome: Documentary of the March on Washington* (Folkways, 1963), egregiously mistitled as “Ballad of Medgar Evers” (Phil Ochs’ song), and overlaid by another individual’s speech. Dylan’s performance appears unobstructed on the *50th Anniversary Collection 1963*.

The Times They Are A-Changin’ (released January 1964)

Side One: The Times They Are A-Changin’ / Ballad of Hollis Brown / With God on Our Side / One Too Many Mornings / North Country Blues.

Side Two: Only a Pawn in Their Game / Boots of Spanish Leather / When the Ship Comes In / The Lonesome Death of Hattie Carroll / Restless Farewell.

Officially released outtakes on *Biograph*: Lay Down Your Weary Tune / Percy’s Song.

Officially released outtakes on *The Bootleg Series, Vols. 1–3*: Paths of Victory / Only a Hobo / Moonshiner / Seven Curses / Eternal Circle / Suze (The Cough Song).

Officially released alternate take on *Love and Theft* (special limited edition): The Times.

Joan Baez, “With God on Our Side”: *Joan Baez in Concert, Part 2*.

Woody Guthrie’s ballads about the agricultural drought in the 1930s are on *Dust Bowl Ballads* (Victor LP, 1940; CD reissue with additional tracks, Buddha Records, 2000).

Ramblin’ Jack Elliott, “Dink’s Song”: *Jack Takes the Floor*, (Topic LP, 1958; CD reissue Real Gone Music [U.K.], 2015 on the set *Six Classic Albums*).

Marcus Mumford and Oscar Isaac, “Fare Thee Well (Dink’s Song)”: *Inside Llewelyn Davis (Original Soundtrack Recording)* (Nonesuch Records, 2013).

The twelve-CD box set *The Carter Family: In the Shadow of Clinch Mountain* (Bear Family Records, 2000) collects all the original Carter Family’s recordings between 1927 and 1941. References in the text to the Carter Family’s songs and lyrics are from this collection.

Live at Carnegie Hall 1963 (released November 2005): The Times / Hollis Brown / Spanish Leather / Weary Tune / North Country Blues / God on Our Side.

Dylan, *50th Anniversary Collection 1963* (released December 2013):

LP One: From the Oct. 1963 *The Times* sessions: Eternal Circle / Percy's Song / That's All Right, Mama (A. Crudup) & Sally Free and Easy (C. Tawney) (medley) / East Laredo Blues / Bob Dylan's New Orleans Rag. From Gerde's Folk City, NYC, Feb. 8, 1963 (the "Banjo Tape"): Lonesome River Edge (trad.) / Back Door Blues (trad.) / Bob Dylan's Dream / You Can Get Her (trad.) / Farewell (w/ Happy Traum) / All Over You (w/ H. Traum) / Masters of War (w/ H. Traum) / Instrumental / Keep Your Hands Off Her (H. Ledbetter) (w/ H. Traum) / Honey Babe (trad.) / Goin' Back to Rome / Stealin' (w/ H. Traum & Gil Turner).

LP Two: From *Folk Songs and More Folk Songs*, Westinghouse Broadcasting, NYC, Mar. 3, 1963: Hollis Brown. From *The World of Folk Music starring Oscar Brand*, WNBC Studios, NYC, Mar. 1963: Girl from the North Country / Only a Hobo. Live at Town Hall, NYC, Apr. 12, 1963: Ramblin' Down Through the World / Bob Dylan's Dream (also on *Live 1962–1966*) / Talkin' New York / You've Been Hiding Too Long / Hollis Brown / Red Wing / All Over You / John Birch / Spanish Leather (also on *Live 1962–1966*).

LP Three: Live at Town Hall, NYC, Apr. 12, 1963: Hero Blues / John Brown (also on *Live 1962–1966*) / Hard Rain / Dusty Old Fairgrounds / Who Killed Davey Moore? / Seven Curses (also on *Live 1962–1966*) / Highway 51 (C. Jones) / Pretty Peggy-O (trad.) / New Orleans Rag / Don't Think Twice (also on *Live 1962–1966*) / God on Our Side.

LP Four: From the Apr. 18, 1963, MacKenzie home recordings: James Alley Blues (R. Brown) / Long Time Gone / Only a Hobo / Untitled Blues Jam / Hard Rain. Live at the Bear club, Chicago, Apr. 25, 1963: Honey, Just Allow Me / John Birch / Bob Dylan's Dream / Hollis Brown / World War III Blues / Hard Rain / God on Our Side.

LP Five: From *Studs Terkel's Wax Museum*, WFMT Radio Studio, Chicago, Apr. 26, 1963: Farewell / Hard Rain / Bob Dylan's

Dream / Spanish Leather / John Brown / Davey Moore? / Blowin'. From *Songs of Freedom* television broadcast, WNEW TV Studios, NYC, July 30, 1963: Blowin' / Only a Pawn. Live at the Lincoln Memorial, the March on Washington, Aug. 28, 1963: When the Ship (w/ Joan Baez) (also on *Live 1962–1966*) / Only a Pawn. Live at Carnegie Hall, NYC, Oct. 26, 1963: Blowin' / Percy's Song / Seven Curses / Red Wing.

LP Six: Live at Carnegie Hall, NYC, Oct. 26, 1963: World War III Blues / Don't Think Twice / Only a Pawn / Masters of War (also on *Live 1962–1966*) / Hattie Carroll (also on *Live 1962–1966*).

The Bootleg Series, Vol. 9: The Witmark Demos: 1962–1964 (released October 2010)

Disc One: Man on the Street / Hard Times In New York Town / Poor Boy Blues / Ballad for a Friend / Gambling Willie / Bear Mountain / Standing on the Highway / Man on the Street / Blowin' / Long Ago, Far Away / Hard Rain / Tomorrow is a Long Time / Emmett Till / Let Me Die in My Footsteps / Hollis Brown / Quit Your Low Down Ways / Baby, I'm in the Mood / Bound to Lose, Bound to Win / All Over You / I'd Hate To Be You On That Dreadful Day / Long Time Gone / John Birch / Masters of War / Oxford Town / Farewell.

Disc Two: Don't Think Twice (also on *No Direction Home: The Soundtrack*) / Walkin' Down the Line (also on *The Bootleg Series, Vols. 1–3*) / I Shall Be Free / Bob Dylan's Blues / Bob Dylan's Dream / Spanish Leather / Girl from the North Country / Seven Curses / Hero Blues / Whatcha Gonna Do? / Gypsy Lou / Ain't Gonna Grieve / John Brown / Only a Hobo / When the Ship (also on *The Bootleg Series, Vols. 1–3*) / The Times (also on *The Bootleg Series, Vols. 1–3*) / Paths of Victory / Guess I'm Doing Fine / Baby, Let Me Follow (E. von Schmidt) / Mama, You Been on My Mind / Mr. Tambourine Man / I'll Keep It with Mine.

The Italian bootleg LPs carried the title *A Rare Batch of Little White Wonder* and were issued as three separate LPs and later as an LP set. They were subsequently available on cassette.

PART III

Another Side of Bob Dylan (released August 1964)

Side One: All I Really Want to Do / Black Crow Blues / Spanish Harlem Incident / Chimes of Freedom / I Shall Be Free No. 10 / To Ramona.

Side Two: Motorpsycho Nightmare / My Back Pages / I Don't Believe You (She Acts Like We Never Have Met) / Ballad in Plain D / It Ain't Me, Babe.

Officially released outtake on *The Bootleg Series, Vols. 1–3: Mama, You Been on My Mind*.

Officially released outtake on *The Bootleg Series, Vol. 7: No Direction Home: The Soundtrack*: Tambourine Man (w/ Ramblin' Jack Elliott).

Of the CD versions of the album, the SACD version and the stereo version included in *The Complete Album Collection, Vol. One* have the crispest sound.

Festival, directed by Murray Lerner (Columbia, 1967), DVD.

Joan Baez and Dylan, "It Ain't Me, Babe": *Joan Baez Live at Newport* (Vanguard, 1997).

The Byrds, "My Back Pages": *Younger Than Yesterday* (Columbia, 1967); also on *The Byrds' Greatest Hits* (Columbia, 1967).

The Byrds, "Chimes of Freedom": *Mr. Tambourine Man* (Columbia, 1965); also on *The Byrds' Greatest Hits*.

Bruce Springsteen, "Chimes of Freedom": *Chimes of Freedom* (Columbia, 1988).

Chimes of Freedom: The Songs of Bob Dylan (Amnesty International, 2012) (includes Dylan's original studio version of "Chimes of Freedom" from *Another Side*).

Benny Spellman, "Fortune Teller": single; available on the CD set *Fortune Teller: A Singles Collection 1960–67* (Shout Records [U.K.], 2012).

The Byrds, "Spanish Harlem Incident": *Mr. Tambourine Man*.

The Beatles, "She Loves You": *The Beatles' Second Album* (Capitol [U.S.], 1964); also on *1962–1966 ("The Red Album")* (Apple, 1973).

The Byrds, "All I Really Want to Do": single; a different version is on *Mr. Tambourine Man* and on *The Byrds' Greatest Hits*.

ABOUT THE AUTHOR



Anthony Varesi has a Bachelor of Arts degree from the University of British Columbia, at which he studied history and American and English literature, and a Bachelor of Laws degree from the University of Saskatchewan. He works as a Crown prosecutor and lives in Kamloops, British Columbia, with his wife and their son. The first edition of *The Bob Dylan Albums* was published by Guernica Editions in 2002. A French translation, *Bob Dylan au fil des albums (1962–2001)*, was published by Triptyque in 2006.

