

Bob Dylan

The Complete Guide

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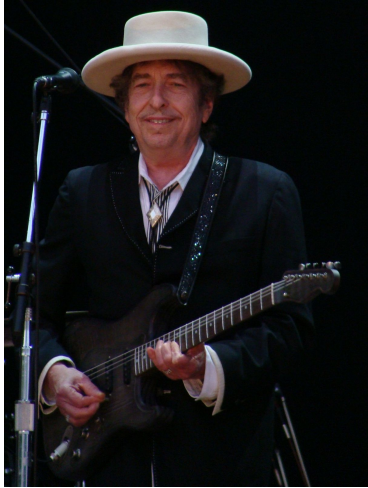
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Overview

Bob Dylan

Bob Dylan



Dylan onstage at Azkena Rock Festival, Vitoria-Gasteiz, Spain, June 26, 2010

Background information

Birth name	Robert Allen Zimmerman
Also known as	Elston Gunnn, Blind Boy Grunt, Bob Landy, Robert Milkwood Thomas, Tedham Porterhouse, Lucky/Boo Wilbury, Jack Frost, Sergei Petrov
Born	May 24, 1941 Duluth, Minnesota, United States
Origin	Hibbing, Minnesota, U.S.
Genres	Rock, folk, blues, country, gospel
Occupations	Musician, singer-songwriter, record producer, artist, writer
Instruments	Vocals, guitar, keyboards, harmonica
Years active	1961–present
Labels	Columbia, Asylum
Associated acts	Joan Baez, The Band, Tom Petty and the Heartbreakers, Grateful Dead, Traveling Wilburys, Mark Knopfler
Website	bobdylan.com ^[1]

Bob Dylan (/ˈdɪlən/; born **Robert Allen Zimmerman**; May 24, 1941) is an American musician, singer-songwriter, artist, and writer. He has been an influential figure in popular music and culture for more than five decades. Much of his most celebrated work dates from the 1960s, when he was an informal chronicler and a seemingly reluctant figurehead of social unrest. A number of Dylan's early songs, such as "Blowin' in the Wind" and "The Times They Are a-Changin'", became anthems for the US civil rights and anti-war movements. Leaving behind his initial base in the culture of the folk music revival, Dylan's six-minute single "Like a Rolling Stone" radically altered the

parameters of popular music in 1965. His recordings employing electric instruments attracted denunciation and criticism from others in the folk movement.

Dylan's lyrics have incorporated a variety of political, social, philosophical, and literary influences. They defied existing pop music conventions and appealed hugely to the then burgeoning counterculture. Initially inspired by the performance style of Little Richard, and the songwriting of Woody Guthrie, Robert Johnson, and Hank Williams, Dylan has both amplified and personalized musical genres. His recording career, spanning fifty years, has explored many of the traditions in American song—from folk, blues, and country to gospel, rock and roll, and rockabilly to English, Scottish, and Irish folk music, embracing even jazz and swing. Dylan performs with guitar, keyboards, and harmonica. Backed by a changing line-up of musicians, he has toured steadily since the late 1980s on what has been dubbed the *Never Ending Tour*. His accomplishments as a recording artist and performer have been central to his career, but his greatest contribution is generally considered his songwriting.

Since 1994, Dylan has published three books of drawings and paintings, and his work has been exhibited in major art galleries. As a songwriter and musician, Dylan has sold more than 100 million records worldwide and received numerous awards over the years including Grammy, Golden Globe, and Academy Awards; he has been inducted into the Rock and Roll Hall of Fame, Minnesota Music Hall of Fame, Nashville Songwriters Hall of Fame, and Songwriters Hall of Fame. The Pulitzer Prize jury in 2008 awarded him a special citation for "his profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power." In May 2012, Dylan received the Presidential Medal of Freedom from President Barack Obama.

Life and career

Origins and musical beginnings

Bob Dylan was born Robert Allen Zimmerman (Hebrew: רוברט אלן צ'מרמאן, Hebrew name שבתאי זיסל בן אברהם [Shabtai Zisl ben Avraham])^{[2][3]} in St. Mary's Hospital on May 24, 1941, in Duluth, Minnesota,^[4] and raised in Hibbing, Minnesota, on the Mesabi Iron Range west of Lake Superior. His paternal grandparents, Zigman and Anna Zimmerman, emigrated from Odessa in the Russian Empire (now Ukraine) to the United States following the anti-Semitic pogroms of 1905.^[5] His maternal grandparents, Benjamin and Lybba Edelstein, were Lithuanian Jews who arrived in the United States in 1902. In his autobiography *Chronicles: Volume One*, Dylan writes that his paternal grandmother's maiden name was Kirghiz and her family originated from Kağızman in north eastern Turkey.^[6]

Dylan's parents, Abram Zimmerman and Beatrice "Beatty" Stone, were part of the area's small but close-knit Jewish community. Robert Zimmerman lived in Duluth until age six, when his father was stricken with polio and the family returned to his mother's home town, Hibbing, where Zimmerman spent the rest of his childhood. Robert Zimmerman spent his early years listening to the radio—first to blues and country stations broadcasting from Shreveport, Louisiana, and, as a teen, to early rock and roll.^[7] Zimmerman formed several bands while attending Hibbing High School. In the Golden Chords, he performed covers of songs by Little Richard and Elvis Presley.^[8] Their performance of Danny and the Juniors' "Rock and Roll Is Here to Stay" at their high school talent show was so loud that the principal cut the microphone off.^[9] In 1959, his high school yearbook carried the caption: "Robert Zimmerman: to join 'Little Richard'."^[10] The same year, using the name Elston Gunn [sic], he performed two dates with Bobby Vee, playing piano and providing handclaps.^{[11][12][13]}

Zimmerman moved to Minneapolis in September 1959, where he enrolled at the University of Minnesota. His early focus on rock and roll gave way to an interest in American folk music; in 1985, Dylan explained the attraction that folk music had exerted on him:

The thing about rock'n'roll is that for me anyway it wasn't enough ... There were great catch-phrases and driving pulse rhythms ... but the songs weren't serious or didn't reflect life in a realistic way. I knew that when I got into folk music, it was more of a serious type of thing. The songs are filled with more despair, more

sadness, more triumph, more faith in the supernatural, much deeper feelings.

He soon began to perform at the Ten O'Clock Scholar, a coffeehouse a few blocks from campus, and became actively involved in the local Dinkytown folk music circuit.^{[14][15]}

During his Dinkytown days, Zimmerman began introducing himself as "Bob Dylan".^[16] In his autobiography, Dylan acknowledged that he had been influenced by the poetry of Dylan Thomas.^{[17][18]} Explaining his change of name in a 2004 interview, Dylan remarked: "You're born, you know, the wrong names, wrong parents. I mean, that happens. You call yourself what you want to call yourself. This is the land of the free."

1960s

Relocation to New York and record deal

Dylan dropped out of college at the end of his first year (May 1960). In January 1961, he traveled to New York City, hoping to perform there and visit his musical idol Woody Guthrie,^[19] who was seriously ill with Huntington's Disease in Greystone Park Psychiatric Hospital.^[20] Guthrie had been a revelation to Dylan and was the biggest influence on his early performances. Describing Guthrie's impact on him, Dylan later wrote: "The songs themselves had the infinite sweep of humanity in them ... [He] was the true voice of the American spirit. I said to myself I was going to be Guthrie's greatest disciple."^[21] As well as visiting Guthrie in the hospital, Dylan befriended Guthrie's acolyte Ramblin' Jack Elliott. Much of Guthrie's repertoire was actually channeled through Elliott, and Dylan paid tribute to Elliott in *Chronicles* (2004).^[22]

From February 1961, Dylan played at various clubs around Greenwich Village. He befriended and picked up material from many folk singers in the Village scene, including Dave Van Ronk, Fred Neil, Odetta, the New Lost City Ramblers, and Irish musicians Tommy Makem and the Clancy Brothers.^[23] In September, Dylan gained some public recognition when Robert Shelton wrote a positive review in *The New York Times* of a show at Gerde's Folk City.^[24] The same month Dylan played harmonica on folk singer Carolyn Hester's eponymous third album, which brought his talents to the attention of the album's producer, John Hammond. Hammond signed Dylan to Columbia Records in October. The performances on his first Columbia album, *Bob Dylan*, released in March 1962, consisted of familiar folk, blues and gospel material combined with two original compositions. The album made little impact, selling only 5,000 copies in its first year, just enough to break even.^[25] Within Columbia Records, some referred to the singer as "Hammond's Folly" and suggested dropping his contract. Hammond defended Dylan vigorously. In March 1962, Dylan contributed harmonica and back-up vocals to the album *Three Kings and the Queen*, accompanying Victoria Spivey and Big Joe Williams on a recording for Spivey Records.^[26] While working for Columbia, Dylan also recorded several songs under the pseudonym Blind Boy Grunt, for *Broadside Magazine*, a folk music magazine and record label.^[27] Dylan used the pseudonym Bob Landy to record as a piano player on the 1964 anthology album, *The Blues Project*, issued by Elektra Records. Under the pseudonym Tedham Porterhouse, Dylan contributed harmonica to Ramblin' Jack Elliott's 1964 album *Jack Elliott*.



With Joan Baez during the civil rights "March on Washington for Jobs and Freedom", August 28, 1963



Bob Dylan in November 1963



"Blowin' in the Wind"

Blowin' in the Wind was, according to critic Andy Gill, "the song with which Dylan's name is most inextricably linked, and safeguarded his reputation as a civil libertarian through any number of changes in style and attitude".^[28]

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Dylan made two important career moves in August 1962. He legally changed his name to Bob Dylan,^[29] and signed a management contract with Albert Grossman.^[30] Grossman remained Dylan's manager until 1970, and was notable both for his sometimes confrontational personality, and for the fiercely protective loyalty he displayed towards his principal client.^[31] Dylan subsequently said of Grossman, "He was kind of like a Colonel Tom Parker figure ... you could smell him coming." Tensions between Grossman and John Hammond led to Hammond being replaced as the producer of Dylan's second album by the young African American jazz producer Tom Wilson.^[32]

From December 1962 to January 1963, Dylan made his first trip to the United Kingdom.^[33] He had been invited by TV director Philip Saville to appear in a drama, *The Madhouse on Castle Street*, which Saville was directing for BBC Television. At the end of the play, Dylan performed "Blowin' in the Wind", one of the first major public performances of the song. The film recording of *The Madhouse on Castle Street* was destroyed by the BBC in 1968. While in London, Dylan performed at several London folk clubs, including The Troubadour, Les Cousins, and Bunjies. He also learned new material from several UK performers, including Martin Carthy.

By the time Dylan's second album, *The Freewheelin' Bob Dylan*, was released in May 1963, he had begun to make his name as both a singer and a songwriter. Many of the songs on this album were labeled protest songs, inspired partly by Guthrie and influenced by Pete Seeger's passion for topical songs.^[34] "Oxford Town", for example, was a sardonic account of James Meredith's ordeal as the first black student to risk enrollment at the University of Mississippi.^[35]

His most famous song at this time, "Blowin' in the Wind", partially derived its melody from the traditional slave song "No More Auction Block", while its lyrics questioned the social and political status quo.^[36] The song was widely recorded and became an international hit for Peter, Paul and Mary, setting a precedent for many other artists who had hits with Dylan's songs. "A Hard Rain's a-Gonna Fall" was based on the tune of the folk ballad "Lord Randall". With its veiled references to an impending apocalypse, the song gained even more resonance when the Cuban missile crisis developed only a few weeks after Dylan began performing it.^{[37][38]} Like "Blowin' in the Wind", "A Hard Rain's a-Gonna Fall" marked an important new direction in modern songwriting, blending a stream-of-consciousness, imagist lyrical attack with a traditional folk form.^[39]

While Dylan's topical songs solidified his early reputation, *Freewheelin'* also included a mixture of love songs and jokey, surreal talking blues. Humor was a large part of Dylan's persona,^[40] and the range of material on the album impressed many listeners, including The Beatles. George Harrison said, "We just played it, just wore it out. The content of the song lyrics and just the attitude—it was incredibly original and wonderful."^[41]

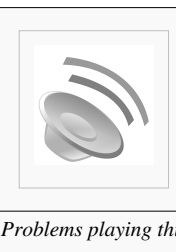
The rough edge of Dylan's singing was unsettling to some early listeners but an attraction to others. Describing the impact that Dylan had on her and her husband, Joyce Carol Oates wrote: "When we first heard this raw, very young, and seemingly untrained voice, frankly nasal, as if sandpaper could sing, the effect was dramatic and electrifying."^[42] Many of his most famous early songs first reached the public through more immediately palatable versions by other performers, such as Joan Baez, who became Dylan's advocate, as well as his lover.^[43] Baez was influential in bringing Dylan to national and international prominence by recording several of his early songs and inviting him onstage during her own concerts.^[44]

Others who recorded and had hits with Dylan's songs in the early and mid-1960s included The Byrds; Sonny and Cher; The Hollies; Peter, Paul and Mary; The Association; Manfred Mann; and The Turtles. Most attempted to impart a pop feel and rhythm to the songs, while Dylan and Baez performed them mostly as sparse folk pieces. The cover versions became so ubiquitous that CBS started to promote him with the tag "Nobody Sings Dylan Like Dylan."

"Mixed Up Confusion", recorded during the *Freewheelin'* sessions with a backing band, was released as a single and then quickly withdrawn. In contrast to the mostly solo acoustic performances on the album, the single showed a willingness to experiment with a rockabilly sound. Cameron Crowe described it as "a fascinating look at a folk artist with his mind wandering towards Elvis Presley and Sun Records."^[45]

Protest and *Another Side*

In May 1963, Dylan's political profile was raised when he walked out of *The Ed Sullivan Show*. During rehearsals, Dylan had been informed by CBS Television's "head of program practices" that the song he was planning to perform, "Talkin' John Birch Paranoid Blues", was potentially libelous to the John Birch Society. Rather than comply with the censorship, Dylan refused to appear on the program.^[46]

	<p>"The Times They Are a-Changin'"</p> <p>Dylan said of "The Times They Are a-Changin'": "This was definitely a song with a purpose. I wanted to write a big song, some kind of theme song, with short concise verses that piled up on each other in a hypnotic way. The civil rights movement and the folk music movement were pretty close and allied together at that time."</p>
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By this time, Dylan and Baez were both prominent in the civil rights movement, singing together at the March on Washington on August 28, 1963.^[47] Dylan's third album, *The Times They Are a-Changin'*, reflected a more politicized and cynical Dylan.^[48] The songs often took as their subject matter contemporary, real life stories, with "Only A Pawn In Their Game" addressing the murder of civil rights worker Medgar Evers; and the Brechtian "The Lonesome Death of Hattie Carroll" the death of black hotel barmaid Hattie Carroll, at the hands of young white socialite William Zantzinger.^[49] On a more general theme, "Ballad of Hollis Brown" and "North Country Blues" address the despair engendered by the breakdown of farming and mining communities. This political material was accompanied by two personal love songs, "Boots of Spanish Leather" and "One Too Many Mornings".^[50]

By the end of 1963, Dylan felt both manipulated and constrained by the folk and protest movements.^[51] These tensions were publicly displayed when, accepting the "Tom Paine Award" from the National Emergency Civil Liberties Committee shortly after the assassination of John F. Kennedy, an intoxicated Dylan questioned the role of the committee, characterized the members as old and balding, and claimed to see something of himself (and of every man) in Kennedy's assassin, Lee Harvey Oswald.^[52]



Bobby Dylan, as the college yearbook lists him:
St. Lawrence University, upstate New York,
November 1963

Another Side of Bob Dylan, recorded on a single June evening in 1964,^[53] had a lighter mood than its predecessor. The surreal, humorous Dylan reemerged on "I Shall Be Free No. 10" and "Motorpsycho Nightmare". "Spanish Harlem Incident" and "To Ramona" are romantic and passionate love songs, while "Black Crow Blues" and "I Don't Believe You (She Acts Like We Never Have Met)" suggest the rock and roll soon to dominate Dylan's music. "It Ain't Me Babe", on the surface a song about spurned love, has been described as a rejection of the role his reputation had thrust at him.^[54] His newest direction was signaled by two lengthy songs: the impressionistic "Chimes of Freedom", which sets elements of social commentary against a denser metaphorical landscape in a style later characterized by Allen Ginsberg as "chains of flashing images,"^[55] and "My Back

Pages", which attacks the simplistic and arch seriousness of his own earlier topical songs and seems to predict the backlash he was about to encounter from his former champions as he took a new direction.^[56]

In the latter half of 1964 and 1965, Dylan's appearance and musical style changed rapidly, as he made his move from leading contemporary songwriter of the folk scene to folk-rock pop-music star. His scruffy jeans and work shirts were replaced by a Carnaby Street wardrobe, sunglasses day or night, and pointy "Beatle boots". A London reporter wrote: "Hair that would set the teeth of a comb on edge. A loud shirt that would dim the neon lights of Leicester Square. He looks like an undernourished cockatoo."^[57] Dylan also began to spar in increasingly surreal ways with his interviewers. Appearing on the Les Crane TV show and asked about a movie he was planning to make, he told Crane it would be a cowboy horror movie. Asked if he played the cowboy, Dylan replied, "No, I play my mother."^[58]

Going electric

Dylan's April 1965 album *Bringing It All Back Home* was yet another stylistic leap,^[59] featuring his first recordings made with electric instruments. The first single, "Subterranean Homesick Blues", owed much to Chuck Berry's "Too Much Monkey Business",^[60] its free association lyrics have been described as both harkening back to the manic energy of Beat poetry and as a forerunner of rap and hip-hop.^[61] The song was provided with an early music video which opened D. A. Pennebaker's cinéma vérité presentation of Dylan's 1965 tour of Great Britain, *Dont Look Back*.^[62] Instead of miming to the recording, Dylan illustrated the lyrics by throwing cue cards containing key words from the song on the ground. Pennebaker has said the sequence was Dylan's idea, and it has been widely imitated in both music videos and advertisements.^[63]


The second side of *Bringing It All Back Home* consisted of four relatively long songs on which Dylan accompanied himself on acoustic guitar and harmonica.^[64] "Mr. Tambourine Man" quickly became one of Dylan's best known songs when The Byrds recorded an electric version that reached number one in both the U.S. and the UK charts. "It's All Over Now Baby Blue" and "It's Alright Ma (I'm Only Bleeding)" were acclaimed as two of Dylan's most important compositions.^[65]

In 1965, as the headliner at the Newport Folk Festival, Dylan performed his first electric set since his high school days with a pickup group drawn mostly from the Paul Butterfield Blues Band, featuring Mike Bloomfield (guitar), Sam Lay (drums) and Jerome Arnold (bass), plus Al Kooper (organ) and Barry Goldberg (piano).^[66] Dylan had appeared at Newport in 1963 and 1964, but in 1965 Dylan, met with a mix of cheering and booing, left the stage after only three songs. One version of the legend has it that the boos were from the outraged folk fans whom Dylan had alienated by appearing, unexpectedly, with an electric guitar. Murray Lerner, who filmed the performance, said: "I absolutely think that they were booing Dylan going electric." An alternative account claims audience members were merely upset by poor sound quality and a surprisingly short set. This account is supported by Kooper and one

of the directors of the festival, who reports his audio recording of the concert proves that the only boos were in reaction to the emcee's announcement that there was only enough time for a short set.

Nevertheless, Dylan's 1965 Newport performance provoked a hostile response from the folk music establishment.^{[67][68]} In the September issue of *Sing Out!*, singer Ewan MacColl wrote: "Our traditional songs and ballads are the creations of extraordinarily talented artists working inside disciplines formulated over time ... But what of Bobby Dylan?" scream the outraged teenagers ... Only a completely non-critical audience, nourished on the watery pap of pop music, could have fallen for such tenth-rate drivel."^[69] On July 29, just four days after his controversial performance at Newport, Dylan was back in the studio in New York, recording "Positively 4th Street". The lyrics teemed with images of vengeance and paranoia,^[70] and it was widely interpreted as Dylan's put-down of former friends from the folk community—friends he had known in the clubs along West 4th Street.^[71]

Highway 61 Revisited and Blonde on Blonde

	<p>"Like a Rolling Stone"</p> <p>Dylan's 1965 hit single, which appeared on the album <i>Highway 61 Revisited</i>. In 2004, it was chosen as the greatest song of all time by <i>Rolling Stone</i> magazine.</p>
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In July 1965, Dylan released the single "Like a Rolling Stone", which peaked at number two in the U.S. and at number four in the UK charts. At over six minutes, the song has been widely credited with altering attitudes about what a pop single could convey. Bruce Springsteen, in his speech for Dylan's inauguration into the Rock and Roll Hall of Fame, said that on first hearing the single, "that snare shot sounded like somebody'd kicked open the door to your mind".^[72] In 2004 and again in 2011, *Rolling Stone* magazine listed it as number one on its list of "The 500 Greatest Songs of All Time". The song also opened Dylan's next album, *Highway 61 Revisited*, titled after the road that led from Dylan's Minnesota to the musical hotbed of New Orleans.^[73] The songs were in the same vein as the hit single, flavored by Mike Bloomfield's blues guitar and Al Kooper's organ riffs. "Desolation Row", backed by acoustic guitar and understated bass,^[74] offers the sole exception, with Dylan making surreal allusions to a variety of figures in Western culture during this epic song, described by Andy Gill as "an 11-minute epic of entropy, which takes the form of a Fellini-esque parade of grotesques and oddities featuring a huge cast of celebrated characters, some historical (Einstein, Nero), some biblical (Noah, Cain and Abel), some fictional (Ophelia, Romeo, Cinderella), some literary (T.S. Eliot and Ezra Pound), and some who fit into none of the above categories, notably Dr. Filth and his dubious nurse."^[75]

In support of the record, Dylan was booked for two U.S. concerts and set about assembling a band. Mike Bloomfield was unwilling to leave the Butterfield Band, so Dylan mixed Al Kooper and Harvey Brooks from his studio crew with Robbie Robertson and Levon Helm, best known at the time for being part of Ronnie Hawkins's backing band The Hawks (later to become The Band). On August 28 at Forest Hills Tennis Stadium, the group was heckled by an audience still annoyed by Dylan's electric sound. The band's reception on September 3 at the Hollywood Bowl was more favorable.^[76]

While Dylan and the Hawks met increasingly receptive audiences on tour, their studio efforts floundered. Producer Bob Johnston persuaded Dylan to record in Nashville in February 1966, and surrounded him with a cadre of top-notch session men. At Dylan's insistence, Robertson and Kooper came down from New York City to play on the sessions.^[77] The Nashville sessions produced the double-album *Blonde on Blonde* (1966), featuring what Dylan later called "that thin wild mercury sound".^[78] Al Kooper described the album as "taking two cultures and smashing them together with a huge explosion": the musical world of Nashville and the world of the "quintessential New York hipster" Bob Dylan.^[79]

On November 22, 1965, Dylan secretly married 25-year-old former model Sara Lownds.^[80] Some of Dylan's friends (including Ramblin' Jack Elliott) claim that, in conversation immediately after the event, Dylan denied that he was married. Journalist Nora Ephron first made the news public in the *New York Post* in February 1966 with the headline "Hush! Bob Dylan is wed."^[81]

Dylan undertook a world tour of Australia and Europe in early 1966. Each show was split into two parts. Dylan performed solo during the first half, accompanying himself on acoustic guitar and harmonica. In the second half, backed by the Hawks, he played electrically amplified music. This contrast provoked many fans, who jeered and slow handclapped.^[82] The tour culminated in a famously raucous confrontation between Dylan and his audience at the Manchester Free Trade Hall in England on May 17, 1966. An official recording of this concert was released in 1998: *The Bootleg Series Vol. 4: Bob Dylan Live 1966*. At the climax of the evening, a member of the audience, angered by Dylan's electric backing, shouted: "Judas!" to which Dylan responded, "I don't believe you ... You're a liar!" Dylan turned to his band and said, "Play it fucking loud!"^[83] as they launched into the final song of the night—"Like a Rolling Stone."

During his 1966 tour, Dylan was frequently described as exhausted and acting "as if on a death trip".^[84] D. A. Pennebaker, the film maker accompanying the tour, described Dylan as "taking a lot of amphetamine and who-knows-what-else."^[85] In a 1969 interview with Jann Wenner, Dylan said, "I was on the road for almost five years. It wore me down. I was on drugs, a lot of things ... just to keep going, you know?"^[86] In 2011, BBC Radio 4 reported that, in an interview which Robert Shelton had taped in 1966, Dylan claimed that he had kicked a heroin habit in New York City: "I got very, very strung out for a while ... I had about a \$25-a-day habit and I kicked it." Some journalists questioned the validity of this confession, pointing out that Dylan had "been telling journalists wild lies about his past since the earliest days of his career."

Motorcycle accident and reclusion


After his European tour, Dylan returned to New York, but the pressures on him increased. ABC Television had paid an advance for a TV show they could screen.^[87] His publisher, Macmillan, was demanding a finished manuscript of the poem/novel *Tarantula*. Manager Albert Grossman had already scheduled an extensive concert tour for that summer and fall.

On July 29, 1966, Dylan crashed his 500cc Triumph Tiger 100 motorcycle on a road near his home in Woodstock, New York, and was thrown to the ground. Though the extent of his injuries were never fully disclosed, Dylan said that he broke several vertebrae in his neck.^[88] Mystery still surrounds the circumstances of the accident since no ambulance was called to the scene and Dylan was not hospitalized. Dylan's biographers have written that the crash offered Dylan the much-needed chance to escape from the pressures that had built up around him.^[89] Dylan confirmed this interpretation of the crash when he stated in his autobiography, "I had been in a motorcycle accident and I'd been hurt, but I recovered. Truth was that I wanted to get out of the rat race."^[90] In the wake of his accident, Dylan withdrew from the public and, apart from a few select appearances, did not tour again for almost eight years.^[91]

Once Dylan was well enough to resume creative work, he began editing film footage of his 1966 tour for *Eat the Document*, a rarely exhibited follow-up to *Dont Look Back*. A rough cut was shown to ABC Television and was promptly rejected as incomprehensible to a mainstream audience.^[92] In 1967 he began recording music with the Hawks at his home and in the basement of the Hawks' nearby house, called "Big Pink".^[93] These songs, initially compiled as demos for other artists to record, provided hit singles for Julie Driscoll ("This Wheel's on Fire"), The Byrds ("You Ain't Goin' Nowhere", "Nothing Was Delivered"), and Manfred Mann ("Mighty Quinn"). Columbia released selections from them in 1975 as *The Basement Tapes*. Over the years, more and more of the songs recorded by Dylan and his band in 1967 appeared on various bootleg recordings, culminating in a five-CD bootleg set titled *The Genuine Basement Tapes*, containing 107 songs and alternate takes.^[94] In the coming months, the Hawks recorded the album *Music from Big Pink* using songs they first worked on in their basement in Woodstock, and

renamed themselves The Band,^[95] thus beginning a long and successful recording and performing career of their own.

In October and November 1967, Dylan returned to Nashville. Back in the recording studio after a 19-month break, he was accompanied only by Charlie McCoy on bass, Kenny Buttrey on drums, and Pete Drake on steel guitar. The result was *John Wesley Harding*, a quiet, contemplative record of shorter songs, set in a landscape that drew on both the American West and the Bible. The sparse structure and instrumentation, coupled with lyrics that took the Judeo-Christian tradition seriously, marked a departure not only from Dylan's own work but from the escalating psychedelic fervor of the 1960s musical culture.^[96] It included "All Along the Watchtower", with lyrics derived from the Book of Isaiah (21:5–9). The song was later recorded by Jimi Hendrix, whose version Dylan later acknowledged as definitive.[¶] Woody Guthrie died on October 3, 1967, and Dylan made his first live appearance in twenty months at a Guthrie memorial concert held at Carnegie Hall on January 20, 1968, where he was backed by The Band.^[97]

	<p>"Lay Lady Lay"</p> <p>"Lay Lady Lay", on the country album <i>Nashville Skyline</i>, has been one of Dylan's biggest hits, reaching No. 7 in the U.S.^[98]</p>
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Dylan's next release, *Nashville Skyline* (1969), was virtually a mainstream country record featuring instrumental backing by Nashville musicians, a mellow-voiced Dylan, a duet with Johnny Cash, and the hit single "Lay Lady Lay."^[99] *Variety* magazine wrote, "Dylan is definitely doing something that can be called singing. Somehow he has managed to add an octave to his range."^[100] Dylan and Cash also recorded a series of duets, but only their recording of Dylan's "Girl from the North Country" was used on the album.

In May 1969, Dylan appeared on the first episode of Johnny Cash's new television show, duetting with Cash on "Girl from the North Country", "I Threw It All Away", and "Living the Blues". Dylan next traveled to England to top the bill at the Isle of Wight rock festival on August 31, 1969, after rejecting overtures to appear at the Woodstock Festival far closer to his home.^[101]

1970s

In the early 1970s, critics charged that Dylan's output was of varied and unpredictable quality. *Rolling Stone* magazine writer Greil Marcus notoriously asked "What is this shit?" on first listening to *Self Portrait*, released in June 1970. In general, *Self Portrait*, a double LP including few original songs, was poorly received. In October 1970, Dylan released *New Morning*, which some considered a return to form.^[102] In November 1968, Dylan had co-written "I'd Have You Anytime" with George Harrison;^[103] Harrison recorded both "I'd Have You Anytime" and Dylan's "If Not for You" for his 1970 solo triple album *All Things Must Pass*. Dylan's surprise appearance at Harrison's 1971 *Concert for Bangladesh* attracted much media coverage, reflecting that Dylan's live appearances had become rare.^[104]

Between March 16 and 19, 1971, Dylan reserved three days at Blue Rock Studios, a small studio in New York's Greenwich Village. These sessions resulted in one single, "Watching the River Flow", and a new recording of "When I Paint My Masterpiece".^[105] On November 4, 1971, Dylan recorded "George Jackson", which he released a week later. For many, the single was a surprising return to protest material, mourning the killing of Black Panther George Jackson in San Quentin Prison earlier that year.^[106] Dylan contributed piano and harmony vocals to Steve Goodman's album, *Somebody Else's Troubles*, under the pseudonym Robert Milkwood Thomas in September 1972.^[107]

In 1972, Dylan signed onto Sam Peckinpah's film *Pat Garrett and Billy the Kid*, providing songs and backing music for the movie, and playing the role of "Alias", a member of Billy's gang with some historical basis.^[108] Despite the


film's failure at the box office, the song "Knockin' on Heaven's Door" has proven its durability as one of Dylan's most extensively covered songs.^[109]

Return to touring

Dylan began 1973 by signing with a new record label, David Geffen's Asylum Records, when his contract with Columbia Records expired. On his next album, *Planet Waves*, he used The Band as backing group, while rehearsing for a major tour. The album included two versions of "Forever Young", which became one of his most popular songs.^[110] As one critic described it, the song projected "something hymnal and heartfelt that spoke of the father in Dylan",^[111] and Dylan himself commented: "I wrote it thinking about one of my boys and not wanting to be too sentimental."^[112] Biographer Howard Sounes noted that Jakob Dylan believed the song was about him.



Columbia Records simultaneously released *Dylan*, a haphazard collection of studio outtakes (almost exclusively cover songs), which was widely interpreted as a churlish response to Dylan's signing with a rival record label.^[113] In January 1974, Dylan returned to live touring after a break of seven years; backed by The Band, he embarked on a high-profile, coast-to-coast North American tour, playing 40 concerts. A live double album of the tour, *Before the Flood*, was released on Asylum Records. Soon, Columbia Records sent word that they "will spare nothing to bring Dylan back into the fold".^[114] Dylan had second thoughts about Asylum, apparently miffed that while there had been millions of unfulfilled ticket requests for the 1974 tour, Geffen had managed to sell only 700,000 copies of *Planet Waves*. Dylan returned to Columbia Records, which subsequently reissued his two Asylum albums on their imprint.

	<p>"Tangled Up in Blue"</p> <p>Dylan said of the opening song from <i>Blood on the Tracks</i>: "I was trying to deal with the concept of time, and the way the characters change from the first person to the third person, and you're never sure if the first person is talking or the third person. But as you look at the whole thing it really doesn't matter."</p>
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After the tour, Dylan and his wife became publicly estranged. He filled a small red notebook with songs about relationships and ruptures, and quickly recorded a new album entitled *Blood on the Tracks* in September 1974.^[115] Dylan delayed the album's release, and re-recorded half of the songs at Sound 80 Studios in Minneapolis with production assistance from his brother David Zimmerman.^[116]

Released in early 1975, *Blood on the Tracks* received mixed reviews. In the *NME*, Nick Kent described "the accompaniments [as] often so trashy they sound like mere practice takes."^[117] In *Rolling Stone*, reviewer Jon Landau wrote that "the record has been made with typical shoddiness." Over the years critics have come to see it as one of Dylan's greatest achievements, perhaps the only serious rival to his mid-1960s trilogy of albums. In Salon.com, Bill Wyman wrote: "*Blood on the Tracks* is his only flawless album and his best produced; the songs, each of them, are constructed in disciplined fashion. It is his kindest album and most dismayed, and seems in hindsight to have achieved a sublime balance between the logorrhea-plagued excesses of his mid-1960s output and the self-consciously simple compositions of his post-accident years." Novelist Rick Moody called it "the truest, most honest account of a love affair from tip to stern ever put down on magnetic tape."^[118]

That summer Dylan wrote a lengthy ballad championing the cause of boxer Rubin "Hurricane" Carter, who had been imprisoned for a triple murder committed in Paterson, New Jersey, in 1966. After visiting Carter in jail, Dylan wrote "Hurricane", presenting the case for Carter's innocence. Despite its 8:32 minute length, the song was released as a

single, peaking at No.33 on the U.S. Billboard Chart, and performed at every 1975 date of Dylan's next tour, the Rolling Thunder Revue.^[119] The tour was a varied evening of entertainment featuring about one hundred performers and supporters drawn from the resurgent Greenwich Village folk scene, including T-Bone Burnett, Ramblin' Jack Elliott, Joni Mitchell, David Mansfield, Roger McGuinn, Mick Ronson, Joan Baez, and violinist Scarlet Rivera, whom Dylan discovered while she was walking down the street, her violin case hanging on her back.^[120] Allen Ginsberg accompanied the troupe, staging scenes for the film Dylan was simultaneously shooting. Sam Shepard was initially hired to write the film's screenplay, but ended up accompanying the tour as informal chronicler.^[121]

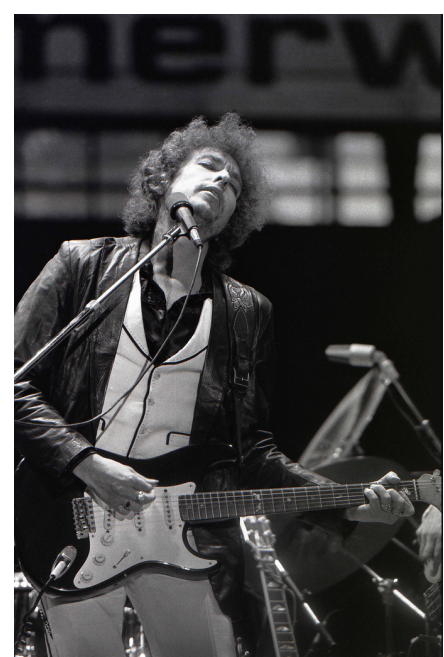
Running through late 1975 and again through early 1976, the tour encompassed the release of the album *Desire*, with many of Dylan's new songs featuring an almost travelogue-like narrative style, showing the influence of his new collaborator, playwright Jacques Levy.^{[122][123]} The 1976 half of the tour was documented by a TV concert special, *Hard Rain*, and the LP *Hard Rain*; no concert album from the better-received and better-known opening half of the tour was released until 2002's *Live 1975*.

The 1975 tour with the Revue also provided the backdrop to Dylan's nearly four-hour film *Renaldo and Clara*, a sprawling and improvised narrative, mixed with concert footage and reminiscences. Released in 1978, the movie received generally poor, sometimes scathing, reviews and had a very brief theatrical run.^[124] Later in that year, Dylan allowed a two-hour edit, dominated by the concert performances, to be more widely released.^[125]

In November 1976, Dylan appeared at The Band's "farewell" concert, along with other guests including Joni Mitchell, Muddy Waters, Van Morrison and Neil Young. Martin Scorsese's acclaimed cinematic chronicle of this show, *The Last Waltz*, was released in 1978 and included about half of Dylan's set. In 1976, Dylan also wrote and duetted on the song "Sign Language" for Eric Clapton's *No Reason To Cry*.


In 1978, Dylan embarked on a year-long world tour, performing 114 shows in Japan, the Far East, Europe and the US, to a total audience of two million people. For the tour, Dylan assembled an eight piece band, and was also accompanied by three backing singers. Concerts in Tokyo in February and March were recorded and released as the live double album, *Bob Dylan At Budokan*.^[126] Reviews were mixed. Robert Christgau awarded the album a C+ rating, giving the album a derisory review, while Janet Maslin defended it in *Rolling Stone*, writing: "These latest live versions of his old songs have the effect of liberating Bob Dylan from the originals." When Dylan brought the tour to the U.S. in September 1978, he was dismayed the press described the look and sound of the show as a 'Las Vegas Tour'.^[127] The 1978 tour grossed more than \$20 million, and Dylan acknowledged to the *Los Angeles Times* that he had some debts to pay off because "I had a couple of bad years. I put a lot of money into the movie, built a big house ... and it costs a lot to get divorced in California."

In April and May 1978, Dylan took the same large band and backing vocalists into Rundown Studios, a rehearsal space Dylan had rented in Santa Monica, California, to record an album of new material: *Street-Legal*.^[128] It was described by Michael Gray as, "after *Blood On The Tracks*, arguably Dylan's best record of the 1970s: a crucial album documenting a crucial period in Dylan's own life".^[129] However, it suffered from poor sound recording and mixing (attributed to Dylan's studio practices), muddying the instrumental detail until a remastered CD release in 1999 restored some of the songs' strengths.^[130]



Dylan performing in the Feyenoord Football Club Stadium, Rotterdam, June 23, 1978

Christian period

	<p>"Gotta Serve Somebody"</p> <p>Dylan took five months off at the beginning of 1979 to attend Bible school. His subsequent album <i>Slow Train Coming</i> reached No.3 on the U.S. Billboard 200 chart and included this Grammy-winning song.</p>
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In the late 1970s, Dylan became a born-again Christian^{[131][132][133]} and released two albums of Christian gospel music. *Slow Train Coming* (1979) featured the guitar accompaniment of Mark Knopfler (of Dire Straits) and was produced by veteran R&B producer, Jerry Wexler. Wexler recalled that when Dylan had tried to evangelize him during the recording, he replied: "Bob, you're dealing with a sixty-two-year old Jewish atheist. Let's just make an album."^[134] The album won Dylan a Grammy Award as "Best Male Vocalist" for the song "Gotta Serve Somebody". The second evangelical album, *Saved* (1980), received mixed reviews, and was described by Dylan critic Michael Gray as "the nearest thing to a follow-up album Dylan has ever made, *Slow Train Coming II* and inferior."^[135] When touring in late 1979 and early 1980, Dylan would not play any of his older, secular works, and he delivered declarations of his faith from the stage, such as:

Years ago they ... said I was a prophet. I used to say, "No I'm not a prophet" they say "Yes you are, you're a prophet." I said, "No it's not me." They used to say "You sure are a prophet." They used to convince me I was a prophet. Now I come out and say Jesus Christ is the answer. They say, "Bob Dylan's no prophet." They just can't handle it.

Dylan's embrace of born-again Christianity was unpopular with some of his fans and fellow musicians.^[136] Shortly before his murder, John Lennon recorded "Serve Yourself" in response to Dylan's "Gotta Serve Somebody". By 1981, Stephen Holden wrote in the *New York Times* that "neither age (he's now 40) nor his much-publicized conversion to born-again Christianity has altered his essentially iconoclastic temperament."

1980s

In late 1980 Dylan briefly resumed touring for a series of concerts billed as "A Musical Retrospective", where he restored several of his popular 1960s songs to the repertoire. *Shot of Love*, recorded the next spring, featured Dylan's first secular compositions in more than two years, mixed with Christian songs. The song "Every Grain of Sand" reminded some critics of William Blake's verses.^[137]

In the 1980s the reception of Dylan's recorded work varied, from the well-regarded *Infidels* in 1983 to the panned *Down in the Groove* in 1988. Critics such as Michael Gray condemned Dylan's 1980s albums both for showing an extraordinary carelessness in the studio and for failing to release his best songs.^[138] As an example of the latter, the *Infidels* recording sessions, which again employed Mark Knopfler on lead guitar and also as the album's producer, resulted in several notable songs which Dylan left off the album. Most well regarded of these were "Blind Willie McTell", a tribute to the dead blues musician and an evocation of African American history,^[139] "Foot of Pride" and "Lord Protect My Child". These three songs were later released on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*.^[140]

Between July 1984 and March 1985, Dylan recorded *Empire Burlesque*.^[141] Arthur Baker, who had remixed hits for Bruce Springsteen and Cyndi Lauper, was asked to engineer and mix the album. Baker has said he felt he was hired to make Dylan's album sound "a little bit more contemporary".



Dylan in Toronto April 18, 1980

Dylan sang on USA for Africa's famine relief fundraising single "We Are the World". On July 13, 1985, he appeared at the climax at the Live Aid concert at JFK Stadium, Philadelphia. Backed by Keith Richards and Ronnie Wood, Dylan performed a ragged version of "Hollis Brown", his ballad of rural poverty, and then said to the worldwide audience exceeding one billion people: "I hope that some of the money ... maybe they can just take a little bit of it, maybe ... one or two million, maybe ... and use it to pay the mortgages on some of the farms and, the farmers here, owe to the banks."^[142] His remarks were widely criticized as inappropriate, but they did inspire Willie Nelson to organize a series of events, Farm Aid, to benefit debt-ridden American farmers.^[143]

In April 1986, Dylan made a brief foray into the world of rap music when he added vocals to the opening verse of "Street Rock", a song featured on Kurtis Blow's album *Kingdom Blow*.^[144] Dylan's next studio album, *Knocked Out Loaded*, was released in July 1986 and contained three cover songs (by Little Junior Parker, Kris Kristofferson and the traditional gospel hymn "Precious Memories"), plus three collaborations with other writers (Tom Petty, Sam Shepard and Carole Bayer Sager), and two solo compositions by Dylan. One reviewer commented that "the record follows too many detours to be consistently compelling, and some of those detours wind down roads that are indisputably dead ends. By 1986, such uneven records weren't entirely unexpected by Dylan, but that didn't make them any less frustrating." It was the first Dylan album since *Freewheelin'* (1963) to fail to make the Top 50.^[145] Since then, some critics have called the 11-minute epic that Dylan co-wrote with Sam Shepard, 'Brownsville Girl', a work of genius.^[146]

In 1986 and 1987, Dylan toured extensively with Tom Petty and the Heartbreakers, sharing vocals with Petty on several songs each night. Dylan also toured with The Grateful Dead in 1987, resulting in a live album *Dylan & The Dead*. This album received some very negative reviews: *Allmusic* said, "Quite possibly the worst album by either Bob Dylan or the Grateful Dead." After performing with these musical permutations, Dylan initiated what came to be called The Never Ending Tour on June 7, 1988, performing with a tight back-up band featuring guitarist G. E. Smith. Dylan would continue to tour with a small, constantly evolving band for the next 20 years.^[147]



Dylan in Barcelona, Spain, 1984

In 1987, Dylan starred in Richard Marquand's movie *Hearts of Fire*, in which he played Billy Parker, a washed-up-rock-star-turned-chicken farmer whose teenage lover (Fiona) leaves him for a jaded English synth-pop sensation (played by Rupert Everett).^[148] Dylan also contributed two original songs to the soundtrack—"Night After Night", and "I Had a Dream About You, Baby", as well as a cover of John Hiatt's "The Usual". The film was a critical and commercial flop.^[149] Dylan was inducted into the Rock and Roll Hall of Fame in January 1988, with Bruce Springsteen's introductory speech declaring, "Bob freed your mind the way Elvis freed your body. He showed us that just because music was innately physical did not mean that it was anti-intellectual."^[150]

When Dylan released the album *Down in the Groove* in May 1988, it was even more unsuccessful in its sales than his previous studio album.^[151] Michael Gray wrote: "The very title undercuts any idea that inspired work may lie within. Here was a further devaluing of the notion of a new Bob Dylan album as something significant."^[152] The

critical and commercial disappointment of that album was swiftly followed by the success of the Traveling Wilburys. Dylan co-founded the band with George Harrison, Jeff Lynne, Roy Orbison, and Tom Petty, and in late 1988 their multi-platinum *Traveling Wilburys Vol. 1* reached number three on the US album chart, featuring songs that were described as Dylan's most accessible compositions in years.^[153] Despite Orbison's death in December 1988, the remaining four recorded a second album in May 1990, which they released with the unexpected title *Traveling Wilburys Vol. 3*.^[154]

Dylan finished the decade on a critical high note with *Oh Mercy* produced by Daniel Lanois. Dylan critic Michael Gray wrote that the album was: "Attentively written, vocally distinctive, musically warm, and uncompromisingly professional, this cohesive whole is the nearest thing to a great Bob Dylan album in the 1980s."^[155] The track "Most of the Time", a lost love composition, was later prominently featured in the film *High Fidelity*, while "What Was It You Wanted?" has been interpreted both as a catechism and a wry comment on the expectations of critics and fans.^[156] The religious imagery of "Ring Them Bells" struck some critics as a re-affirmation of faith.^[157]

1990s

Dylan's 1990s began with *Under the Red Sky* (1990), an about-face from the serious *Oh Mercy*. The album contained several apparently simple songs, including "Under the Red Sky" and "Wiggle Wiggle". The album was dedicated to "Gabby Goo Goo"; this was later explained as a nickname for the daughter of Dylan and Carolyn Dennis, Desiree Gabrielle Dennis-Dylan, who was four at that time.^[158] Sidemen on the album included George Harrison, Slash from Guns N' Roses, David Crosby, Bruce Hornsby, Stevie Ray Vaughan, and Elton John. Despite the stellar line-up, the record received bad reviews and sold poorly.^[159]

In 1991, Dylan was honored by the recording industry with a Grammy Lifetime Achievement Award from American actor Jack Nicholson. The event coincided with the start of the Gulf War against Saddam Hussein, and Dylan performed his song "Masters of War". Dylan then made a short speech, stating "My daddy once said to me, he said, 'Son, it is possible for you to become so defiled in this world that your own mother and father will abandon you. If that happens, God will believe in your ability to mend your own ways.'"^[160] This sentiment was subsequently revealed to be a quote from 19th century German Jewish intellectual Samson Raphael Hirsch.^[161]

The next few years saw Dylan returning to his roots with two albums covering old folk and blues numbers: *Good as I Been to You* (1992) and *World Gone Wrong* (1993), featuring interpretations and acoustic guitar work. Many critics and fans commented on the quiet beauty of the song "Lone Pilgrim",^[162] penned by a 19th-century teacher and sung by Dylan with a haunting reverence. In November 1994 Dylan recorded two live shows for *MTV Unplugged*. He claimed his wish to perform a set of traditional songs for the show was overruled by Sony executives who insisted on a greatest hits package.^[163] The album produced from it, *MTV Unplugged*, included "John Brown", an unreleased 1963 song detailing the ravages of both war and jingoism.



Dylan performs at a 1996 concert in Stockholm


With a collection of songs reportedly written while snowed-in on his Minnesota ranch,^[164] Dylan booked recording time with Daniel Lanois at Miami's Criteria Studios in January 1997. The subsequent recording sessions were, by some accounts, fraught with musical tension.^[165] Late that spring, before the album's release, Dylan was hospitalized with a life-threatening heart infection, pericarditis, brought on by histoplasmosis. His scheduled European tour was cancelled, but Dylan made a speedy recovery and left the hospital saying, "I really thought I'd be seeing Elvis soon."^[166] He was back on the road by midsummer,

and performed before Pope John Paul II at the World Eucharistic Conference in Bologna, Italy. The Pope treated the audience of 200,000 people to a homily based on Dylan's lyric "Blowin' in the Wind".^[167]

September saw the release of the new Lanois-produced album, *Time Out of Mind*. With its bitter assessment of love and morbid ruminations, Dylan's first collection of original songs in seven years was highly acclaimed. One critic wrote: "the songs themselves are uniformly powerful, adding up to Dylan's best overall collection in years." This collection of complex songs won him his first solo "Album of the Year" Grammy Award.^[168]

In December 1997, U.S. President Bill Clinton presented Dylan with a Kennedy Center Honor in the East Room of the White House, paying this tribute: "He probably had more impact on people of my generation than any other creative artist. His voice and lyrics haven't always been easy on the ear, but throughout his career Bob Dylan has never aimed to please. He's disturbed the peace and discomforted the powerful."

2000s

	<p>"Things Have Changed"</p> <p>Dylan's Oscar winning song was featured in the movie <i>Wonder Boys</i>. The line "sapphire-tinted skies" echoes the verse of Shelley^[169] while "forty miles of bad road" echoes Duane Eddy's hit single.</p>
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Dylan commenced the new millennium by winning the Polar Music Prize in May 2000 and his first Oscar; his song "Things Have Changed", penned for the film *Wonder Boys*, won an Academy Award in March 2001. The Oscar, by some reports a facsimile, tours with him, presiding over shows perched atop an amplifier.

"*Love and Theft*" was released on September 11, 2001. Recorded with his touring band, Dylan produced the album himself under the pseudonym Jack Frost.^[170] The album was critically well received and earned nominations for several Grammy awards. Critics noted that Dylan was widening his musical palette to include rockabilly, Western swing, jazz, and even lounge ballads. "*Love and Theft*" generated controversy when *The Wall Street Journal* pointed out similarities between the album's lyrics and Japanese author Junichi Saga's book *Confessions of a Yakuza*.^[171]

In 2003, Dylan revisited the evangelical songs from his "born again" period and participated in the CD project *Gotta Serve Somebody: The Gospel Songs of Bob Dylan*. That year also saw the release of the film *Masked & Anonymous*, which Dylan co-wrote with director Larry Charles under the alias Sergei Petrov.^[172] Dylan played the central character in the film, Jack Fate, alongside a cast that included Jeff Bridges, Penélope Cruz and John Goodman. The film polarised critics: many dismissed it as an "incoherent mess"; a few treated it as a serious work of art.

In October 2004, Dylan published the first part of his autobiography, *Chronicles: Volume One*. The book confounded expectations. Dylan devoted three chapters to his first year in New York City in 1961–1962, virtually ignoring the mid-1960s when his fame was at its height. He also devoted chapters to the albums *New Morning* (1970) and *Oh Mercy* (1989). The book reached number two on *The New York Times'* Hardcover Non-Fiction best seller list in December 2004 and was nominated for a National Book Award.^[173]

No Direction Home, Martin Scorsese's acclaimed film biography of Dylan, was first broadcast on September 26–27, 2005, on BBC Two in the UK and PBS in the US. The documentary focuses on the period from Dylan's arrival in New York in 1961 to his motorcycle crash in 1966, featuring interviews with Suze Rotolo, Liam Clancy, Joan Baez, Allen Ginsberg, Pete Seeger, Mavis Staples, and Dylan himself. The film received a Peabody Award in April 2006 and a Columbia-duPont Award in January 2007. The accompanying soundtrack featured unreleased songs from Dylan's early career.

Dylan earned yet another distinction in a 2007 study of US legal opinions and briefs that found his lyrics were quoted by judges and lawyers more than those of any other songwriter, 186 times versus 74 by The Beatles, who were second. Among those quoting Dylan were US Supreme Court Chief Justice John Roberts and Justice Antonin Scalia, both conservatives. The most widely cited lines included "you don't need a weatherman to know which way the wind blows" from "Subterranean Homesick Blues" and "when you ain't got nothing, you got nothing to lose" from "Like a Rolling Stone".

Modern Times

May 3, 2006, was the premiere of Dylan's radio presenting career, hosting a weekly radio program, *Theme Time Radio Hour*, for XM Satellite Radio, with song selections revolving around a chosen theme. Dylan played classic and obscure records from the 1930s to the present day, including contemporary artists as diverse as Blur, Prince, L.L. Cool J and The Streets. The show was praised by fans and critics as "great radio," as Dylan told stories and made eclectic references with his sardonic humor, while achieving a thematic beauty with his musical choices. In April 2009, Dylan broadcast the 100th show in his radio series; the theme was "Goodbye" and the final record played was

Woody Guthrie's "So Long, It's Been Good To Know Yuh". This has led to speculation that Dylan's radio series may have ended.



Dylan, the Spectrum, 2007

On August 29, 2006, Dylan released his *Modern Times* album. Despite some coarsening of Dylan's voice (a critic for *The Guardian* characterised his singing on the album as "a catarrhal death rattle") most reviewers praised the album, and many described it as the final installment of a successful trilogy, embracing *Time Out of Mind* and "*Love and Theft*". *Modern Times* entered the U.S. charts at number one, making it Dylan's first album to reach that position since 1976's *Desire*. *The New York Times* published an article exploring similarities

between some of Dylan's lyrics in *Modern Times* and the work of the Civil War poet Henry Timrod.

Nominated for three Grammy Awards, *Modern Times* won Best Contemporary Folk/Americana Album and Bob Dylan also won Best Solo Rock Vocal Performance for "Someday Baby". *Modern Times* was named Album of the Year, 2006, by *Rolling Stone* magazine, and by *Uncut* in the UK. On the same day that *Modern Times* was released the iTunes Music Store released *Bob Dylan: The Collection*, a digital box set containing all of his albums (773 tracks in total), along with 42 rare and unreleased tracks.

In August 2007, the award-winning film biography of Dylan *I'm Not There*, written and directed by Todd Haynes, was released—bearing the tagline "inspired by the music and many lives of Bob Dylan". The movie uses six distinct characters to represent different aspects of Dylan's life, played by Christian Bale, Cate Blanchett, Marcus Carl Franklin, Richard Gere, Heath Ledger and Ben Whishaw. Dylan's previously unreleased 1967 recording from which the film takes its name^[174] was released for the first time on the film's original soundtrack; all other tracks are covers of Dylan songs, specially recorded for the movie by a diverse range of artists, including Sonic Youth, Eddie Vedder, Mason Jennings, Stephen Malkmus, Jeff Tweedy, Karen O, Willie Nelson, Cat Power, Richie Havens, and Tom Verlaine.

On October 1, 2007, Columbia Records released the triple CD retrospective album *Dylan 07*, anthologising his entire career under the *Dylan 07* logo. As part of this campaign, Mark Ronson produced a re-mix of Dylan's 1966 tune "Most Likely You Go Your Way (And I'll Go Mine)", which was released as a maxi-single. This was the first time Dylan had sanctioned a re-mix of one of his classic recordings.

The sophistication of the *Dylan 07* marketing campaign was a reminder that Dylan's commercial profile had risen considerably since the 1990s. This first became evidenced in 2004, when Dylan appeared in a TV advertisement for Victoria's Secret lingerie. Three years later, in October 2007, he participated in a multi-media campaign for the 2008 Cadillac Escalade.^[175] Then, in 2009, he gave the highest profile endorsement of his career, appearing with rapper will.i.am in a Pepsi ad that debuted during the telecast of Super Bowl XLIII. The ad, broadcast to a record audience of 98 million viewers, opened with Dylan singing the first verse of "Forever Young" followed by will.i.am doing a hip hop version of the song's third and final verse.

In October 2008, Columbia released Volume 8 of Dylan's *Bootleg Series*, *Tell Tale Signs: Rare And Unreleased 1989–2006* as both a two-CD set and a three-CD version with a 150-page hardcover book. The set contains live performances and outtakes from selected studio albums from *Oh Mercy* to *Modern Times*, as well as soundtrack contributions and collaborations with David Bromberg and Ralph Stanley. The pricing of the album—the two-CD set went on sale for \$18.99 and the three-CD version for \$129.99—led to complaints about "rip-off packaging" from some fans and commentators.^[176] The release was widely acclaimed by critics. The abundance of alternative takes



Bob Dylan performs at Air Canada Centre,
Toronto, November 7, 2006

and unreleased material suggested to one reviewer that this volume of old outtakes "feels like a new Bob Dylan record, not only for the astonishing freshness of the material, but also for the incredible sound quality and organic feeling of everything here."

Together Through Life and Christmas in the Heart

Bob Dylan released his album *Together Through Life* on April 28, 2009. In a conversation with music journalist Bill Flanagan, published on Dylan's website, Dylan explained that the genesis of the record was when French film director Olivier Dahan asked him to supply a song for his new road movie, *My Own Love Song*; initially only intending to record a single track, "Life Is Hard," "the record sort of took its own direction". Nine of the ten songs on the album are credited as co-written by Bob Dylan and Robert Hunter.

The album received largely favorable reviews, although several critics described it as a minor addition to Dylan's canon of work. Andy Gill wrote in *The Independent* that the record "features Dylan in fairly relaxed, spontaneous mood, content to grab such grooves and sentiments as flit momentarily across his radar. So while it may not contain too many landmark tracks, it's one of the most naturally enjoyable albums you'll hear all year."



On keyboards at the New Orleans Jazz and Heritage Festival, April 28, 2006


In its first week of release, the album reached number one in the Billboard 200 chart in the U.S., making Bob Dylan (67 years of age) the oldest artist to ever debut at number one on that chart. It also reached number one on the UK album chart, 39 years after Dylan's previous UK album chart topper *New Morning*. This meant that Dylan currently holds the record for the longest gap between solo number one albums in the UK chart.

On October 13, 2009, Dylan released a Christmas album, *Christmas in the Heart*, comprising such Christmas standards as "Little Drummer Boy", "Winter Wonderland" and "Here Comes Santa Claus". Dylan's royalties from the sale of this album will benefit the charities Feeding America in the USA, Crisis in the UK, and the World Food Programme.

The album received generally favorable reviews. *The New Yorker* commented that Dylan had welded a pre-rock musical sound to "some of his croakiest vocals in a while", and speculated that Dylan's intentions might be ironic: "Dylan has a long and highly publicized history with Christianity; to claim there's not a wink in the childish optimism of 'Here Comes Santa Claus' or 'Winter Wonderland' is to ignore a half-century of biting satire." In *USA Today*, Edna Gundersen pointed out that Dylan was "revisiting yuletide styles popularized by Nat King Cole, Mel Tormé, and the Ray Conniff Singers." Gundersen concluded that Dylan "couldn't sound more sentimental or sincere".

In an interview published in *The Big Issue*, journalist Bill Flanagan asked Dylan why he had performed the songs in a straightforward style, and Dylan responded: "There wasn't any other way to play it. These songs are part of my life, just like folk songs. You have to play them straight too."

2010s

	<p>"The Times they are a Changin'"</p>
	
	<p>Dylan performs "The Times they are a Changin'" at a White House celebration of music from the Civil Rights era, February 9, 2010.</p>
	<p>"The Times they are a Changin'"</p>
	<p>audio only version</p>
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On October 18, 2010, Dylan released Volume 9 of his Bootleg Series, *The Witmark Demos*. This comprised 47 demo recordings of songs taped between 1962 and 1964 for Dylan's earliest music publishers: Leeds Music in 1962, and Witmark Music from 1962 to 1964. One reviewer described the set as "a hearty glimpse of young Bob Dylan changing the music business, and the world, one note at a time." The critical aggregator website Metacritic awarded the album a Metascore of 86, indicating "universal acclaim". In the same week, Sony Legacy released *Bob Dylan: The Original Mono Recordings*, a box set which for the first time presented Dylan's eight earliest albums, from *Bob Dylan* (1962) to *John Wesley Harding* (1967), in their original mono mix in the CD format. The CDs were housed in miniature facsimiles of the original album covers, replete with original liner notes. The set was accompanied by a booklet which featured an essay by music critic Greil Marcus.

On April 12, 2011, Legacy Recordings released *Bob Dylan in Concert – Brandeis University 1963*. The recording was taped at Brandeis University on May 10, 1963, two weeks prior to the release of *The Freewheelin' Bob Dylan*. The tape had been discovered in the archive of music writer Ralph J. Gleason, and had previously been available as a limited edition supplement to *The Bootleg Series Vol. 9*. The recording carries liner notes by Dylan scholar Michael Gray, who writes: "(The) Dylan performance it captured, from way back when Kennedy was President and the Beatles hadn't yet reached America, wasn't even on fans' radar ... It reveals him not at any Big Moment but giving a performance like his folk club sets of the period ... This is the last live performance we have of Bob Dylan before he becomes a star."

The extent to which his work was studied at an academic level was demonstrated on Dylan's 70th birthday on May 24, 2011, when three universities organized symposia on his work. The University of Mainz, the University of Vienna, and the University of Bristol invited literary critics and cultural historians to give papers on aspects of Dylan's work. Other events, including tribute bands, discussions and simple singalongs, took place around the world, as reported in *The Guardian*: "From Moscow to Madrid, Norway to Northampton and Malaysia to his home state of Minnesota, self-confessed 'Bobcats' will gather today to celebrate the 70th birthday of a giant of popular music."



Dylan and the Obamas at the White House, after a performance celebrating music from the civil rights movement (February 9, 2010)

On October 4, 2011, Dylan's label, Egyptian Records, released an album of previously unheard Hank Williams songs, *The Lost Notebooks of Hank Williams*. Dylan had helped to curate this project, in which songs unfinished when Williams died in 1953 were completed and recorded by a variety of artists, including Dylan himself, his son Jakob Dylan, Levon Helm, Norah Jones, Jack White, and others.

On May 29, 2012, President Obama awarded Dylan a Presidential Medal of Freedom in the White House. At the ceremony, Obama praised Dylan's voice for its "unique gravelly power that redefined not just what music sounded like but the message it carried and how it

made people feel".

On September 11, 2012, Dylan released his 35th studio album, *Tempest*. The album features a tribute to John Lennon, "Roll On John", and the title track is a 14 minute song about the sinking of the Titanic. In a preview of the album, Neil McCormick reported in *The Daily Telegraph* that "popular music's greatest troubadour is still as brilliant and bewildering as ever". McCormick added he "was blown away with the mad energy of the album. At 71-years-old Dylan is still striking out into strange new places rather than revisiting his past."

Reviewing *Tempest* for *Rolling Stone*, Will Hermes gave the album five out of five stars, writing: "Lyrically, Dylan is at the top of his game, joking around, dropping wordplay and allegories that evade pat readings and quoting other folks' words like a freestyle rapper on fire." Hermes called *Tempest* "one of [Dylan's] weirdest albums ever", and opined, "It may also be the single darkest record in Dylan's catalog." In *The Guardian*, Alexis Petridis deprecated attaching such hyperbole to the album, noting that "the music is the same stew of beautifully played blues, rockabilly, folk and country as every Dylan album for the last 12 years: styles you might call pre-rock or, perhaps more pertinently, pre-him." Petridis argued that: "Bob Dylan, it seems, is determined to see out his days playing pop music from the era before Bob Dylan changed pop music for good, as if he'd rather forget that he ever did so." The critical aggregator website Metacritic awarded the album a score of 83 out of 100, indicating "universal acclaim".

On August 27, 2013, Columbia Records released Volume 10 of Dylan's Bootleg Series, *Another Self Portrait (1969-1971)*, and posted an on-line documentary about the project. The album contained 35 previously unreleased tracks, including alternate takes and demos from Dylan's 1969-1971 recording sessions during the making of the *Self Portrait* and *New Morning* albums. The box set also included a live recording of Dylan's performance with The Band at the Isle of Wight Festival in 1969. *Another Self Portrait* received favorable reviews, earning a score of 81 on the critical aggregator, Metacritic, indicating "universal acclaim". AllMusic critic Thom Jurek wrote, "For fans, this is more than a curiosity, it's an indispensable addition to the catalog."

Never Ending Tour

The Never Ending Tour commenced on June 7, 1988,^[177] and Dylan has played roughly 100 dates a year for the entirety of the 1990s and 2000s—a heavier schedule than most performers who started out in the 1960s.^[178] By May 2013, Dylan and his band had played more than 2,500 shows, anchored by long-time bassist Tony Garnier, multi-instrumentalist Donnie Herron, and guitarist Charlie Sexton. To the dismay of some of his audience, Dylan's performances remain unpredictable as he alters his arrangements and changes his vocal approach night after night.^[179] Critical opinion about Dylan's shows remains divided. Critics such as Richard Williams and Andy Gill have argued that Dylan has found a successful way to present his rich legacy of material. Others have criticized his live performances for mangling and spitting out "the greatest lyrics ever written so that they are effectively unrecognisable", and giving so little to the audience that "it is difficult to understand what he is doing on stage at all."



Bob Dylan (right, on keyboards) at the Roskilde Festival, 2006

Dylan's performances in China in April 2011 generated controversy. Some criticised him for not making any explicit comment on the political situation in China, and for, allegedly, allowing the Chinese authorities to censor his set-list. Others defended Dylan's performances, arguing that such criticism represented a misunderstanding of Dylan's art, and that no evidence for the censorship of Dylan's set-list existed. In response to these allegations, Dylan posted a statement on his website: "As far as censorship goes, the Chinese government had asked for the names of the songs that I would be playing. There's no logical answer to that, so we sent them the set lists from the previous 3 months. If there were any songs, verses or lines censored, nobody ever told me about it and we played all the songs that we intended to play."

In April and May 2013, Dylan completed a concert tour in the US, commencing in Buffalo, New York, and ending in St Augustine, Florida. From June to August 2013, Dylan undertook a tour of the US entitled "AmericanaramA" with guest performers including Wilco, My Morning Jacket, Beck, Bob Weir, and Richard Thompson.

Artist

Over a decade after Random House had published *Drawn Blank* (1994), a book of Dylan's drawings, *The Drawn Blank Series* opened in October 2007 at the Kunstsammlungen in Chemnitz, Germany. This first public exhibition of Dylan's paintings showcased more than 200 watercolors and gouaches made from the original drawings. The exhibition coincided with the publication of the book *Bob Dylan: The Drawn Blank Series*, which includes 170 reproductions from the series. From September 2010 until April 2011, the National Gallery of Denmark exhibited 40 large-scale acrylic paintings by Dylan, *The Brazil Series*.

In July 2011, a leading contemporary art gallery, Gagosian Gallery, announced their representation of Dylan's paintings. An exhibition of Dylan's art, *The Asia Series*, opened at the Gagosian Madison Avenue Gallery on September 20, displaying Dylan's paintings of scenes in China and the Far East. *The New York Times* reported that "some fans and Dylanologists have raised questions about whether some of these paintings are based on the singer's own experiences and observations, or on photographs that are widely available and were not taken by Mr. Dylan." *The Times* pointed to close resemblances between Dylan's paintings and historic photos of Japan and China, and photos taken by Dmitri Kessel and Henri Cartier-Bresson. The Magnum photo agency confirmed that Dylan had licensed the reproduction rights of these photographs.

Dylan's second show at the Gagosian Gallery, *Revisionist Art*, opened in November, 2012. The show consisted of thirty paintings, transforming and satirizing popular magazines including *Playboy* and *Babytalk*. In February 2013, Dylan exhibited the *New Orleans Series* of paintings at the Palazzo Reale in Milan. In August 2013, Britain's

National Portrait Gallery in London hosted Dylan's first major UK exhibition, *Face Value*, featuring twelve pastel portraits.

Discography

• <i>Bob Dylan</i> (1962)	• <i>Slow Train Coming</i> (1979)
• <i>The Freewheelin' Bob Dylan</i> (1963)	• <i>Saved</i> (1980)
• <i>The Times They Are a-Changin'</i> (1964)	• <i>Shot of Love</i> (1981)
• <i>Another Side of Bob Dylan</i> (1964)	• <i>Infidels</i> (1983)
• <i>Bringing It All Back Home</i> (1965)	• <i>Empire Burlesque</i> (1985)
• <i>Highway 61 Revisited</i> (1965)	• <i>Knocked Out Loaded</i> (1986)
• <i>Blonde on Blonde</i> (1966)	• <i>Down in the Groove</i> (1988)
• <i>John Wesley Harding</i> (1967)	• <i>Oh Mercy</i> (1989)
• <i>Nashville Skyline</i> (1969)	• <i>Under the Red Sky</i> (1990)
• <i>Self Portrait</i> (1970)	• <i>Good as I Been to You</i> (1992)
• <i>New Morning</i> (1970)	• <i>World Gone Wrong</i> (1993)
• <i>Pat Garrett & Billy the Kid</i> (1973)	• <i>Time Out of Mind</i> (1997)
• <i>Dylan</i> (1973)	• <i>Love and Theft</i> (2001)
• <i>Planet Waves</i> (1974)	• <i>Modern Times</i> (2006)
• <i>Blood on the Tracks</i> (1975)	• <i>Together Through Life</i> (2009)
• <i>The Basement Tapes</i> (1975)	• <i>Christmas in the Heart</i> (2009)
• <i>Desire</i> (1976)	• <i>Tempest</i> (2012)
• <i>Street Legal</i> (1978)	

Awards

Dylan has won many awards throughout his career including 11 Grammy Awards, one Academy Award and one Golden Globe Award; He has been inducted into the Rock and Roll Hall of Fame, Nashville Songwriters Hall of Fame, and Songwriters Hall of Fame. In May 2000, Dylan was awarded the Polar Music Prize. In May 2012, Dylan was one out of thirteen honorees to receive the Presidential Medal of Freedom.

Personal life

Family

Dylan married Sara Lownds on November 22, 1965. Their first child, Jesse Byron Dylan, was born on January 6, 1966, and they had three more children: Anna Lea (born July 11, 1967), Samuel Isaac Abraham (born July 30, 1968), and Jakob Luke (born December 9, 1969). Dylan also adopted Sara's daughter from a prior marriage, Maria Lownds (later Dylan, born October 21, 1961). Bob and Sara Dylan were divorced on June 29, 1977.^[180] Maria married musician Peter Himmelman in 1988.^[181] In the 1990s, Dylan's son Jakob became well known as the lead singer of the band The Wallflowers. Jesse Dylan is a film director and a successful businessman.

In June 1986, Dylan married his longtime backup singer Carolyn Dennis (often professionally known as Carol Dennis).^[182] Their daughter, Desiree Gabrielle Dennis-Dylan, was born on January 31, 1986. The couple divorced in October 1992. Their marriage and child remained a closely guarded secret until the publication of Howard Sounes' Dylan biography, *Down the Highway: The Life Of Bob Dylan* in 2001. As of 2009, Dylan lives in Malibu, California,



President Barack Obama presents Bob Dylan with a Medal of Freedom (May 29, 2012).

when not on the road.

Religious beliefs

Growing up in Hibbing, Minnesota, Dylan and his family were part of the area's small but close-knit Jewish community, and in May 1954 Dylan had his Bar Mitzvah.^[183] Around the time of his 30th birthday, in 1971, Dylan visited Israel, and also met Rabbi Meir Kahane, founder of the New York-based Jewish Defense League.^[184] *Time* magazine quoted him saying about Kahane, "He's a really sincere guy. He's really put it all together." Subsequently, Dylan downplayed the extent of his contact with Kahane.^[185]



Dylan performs in Ahoy Rotterdam, the Netherlands, June 4, 1984

During the late 1970s and early 1980s, Dylan converted to Christianity. From January to April 1979, he participated in Bible study classes at the Vineyard School of Discipleship in Reseda, California. Pastor Kenn Gulliksen has recalled: "Larry Myers and Paul Emond went over to Bob's house and ministered to him. He responded by saying, 'Yes he did in fact want Christ in his life.' And he prayed that day and received the Lord."^{[186][187]}

By 1984, Dylan was distancing himself from the "born again" label. He told Kurt Loder of *Rolling Stone* magazine: "I've never said I'm born again. That's just a media term. I don't think I've been an agnostic. I've always thought there's a superior power, that this is not the real world and that there's a world to come." In response to Loder's asking whether he belonged to any church or synagogue, Dylan laughingly replied, "Not really. Uh, the Church of the Poison Mind."^[188] In 1997 he told David Gates of *Newsweek*:

Here's the thing with me and the religious thing. This is the flat-out truth: I find the religiosity and philosophy in the music. I don't find it anywhere else. Songs like "Let Me Rest on a Peaceful Mountain" or "I Saw the Light"—that's my religion. I don't adhere to rabbis, preachers, evangelists, all of that. I've learned more from the songs than I've learned from any of this kind of entity. The songs are my lexicon. I believe the songs.

In an interview published in *The New York Times* on September 28, 1997, journalist Jon Pareles reported that "Dylan says he now subscribes to no organized religion."^[189]

Dylan has been a supporter of the Chabad Lubavitch movement in the last 20 years,^[190] and has privately participated in Jewish religious events, including the Bar Mitzvahs of his sons and attending Hadar Hatorah, a Chabad Lubavitch yeshiva. In September 1989 and September 1991, he appeared on the Chabad telethon.^[191] Dylan reportedly visits Chabad synagogues; on Yom Kippur in 2007 he attended Congregation Beth Tefillah, in Atlanta, Georgia, where he was called to the Torah for the sixth aliyah.

Dylan has continued to perform songs from his gospel albums in concert, occasionally covering traditional religious songs. He has also made passing references to his religious faith—such as in a 2004 interview with *60 Minutes*, when he told Ed Bradley that "the only person you have to think twice about lying to is either yourself or to God." He also explained his constant touring schedule as part of a bargain he made a long time ago with the "chief commander—in this earth and in the world we can't see."

In a 2009 interview with Bill Flanagan promoting Dylan's Christmas LP, *Christmas in the Heart*, Flanagan commented on the "heroic performance" Dylan gave of "O Little Town of Bethlehem" and that he "delivered the song like a true believer". Dylan replied: "Well, I am a true believer."

Legacy

Bob Dylan has been described as one of the most influential figures of the 20th century, musically and culturally. He was included in the Time 100: The Most Important People of the Century where he was called "master poet, caustic social critic and intrepid, guiding spirit of the counterculture generation". President Barack Obama said of Dylan in 2012, "There is not a bigger giant in the history of American music." Biographer Howard Sounes placed him among the most exalted company when he said, "There are giant figures in art who are sublimely good—Mozart, Picasso, Frank Lloyd Wright, Shakespeare, Dickens. Dylan ranks alongside these artists." *Rolling Stone* magazine ranked Dylan at Number Two in their 2011 list of "100 Greatest Artists" of all time. In their 2008 assessment of the "100 Greatest Singers", *Rolling Stone* ranked him at #7.

Initially modeling his writing style on the songs of Woody Guthrie,^[192] the blues of Robert Johnson,^[193] and what he termed the "architectural forms" of Hank Williams songs,^[194] Dylan added increasingly sophisticated lyrical techniques to the folk music of the early 1960s, infusing it "with the intellectualism of classic literature and poetry". Paul Simon suggested that Dylan's early compositions virtually took over the folk genre: "[Dylan's] early songs were very rich ... with strong melodies. 'Blowin' in the Wind' has a really strong melody. He so enlarged himself through the folk background that he incorporated it for a while. He defined the genre for a while."^[195]

When Dylan made his move from acoustic music to a rock backing, the mix became more complex. For many critics, his greatest achievement was the cultural synthesis exemplified by his mid-1960s trilogy of albums—*Bringing It All Back Home*, *Highway 61 Revisited* and *Blonde on Blonde*. In Mike Marqusee's words: "Between late 1964 and the summer of 1966, Dylan created a body of work that remains unique. Drawing on folk, blues, country, R&B, rock'n'roll, gospel, British beat, symbolist, modernist and Beat poetry, surrealism and Dada, advertising jargon and social commentary, Fellini and *Mad* magazine, he forged a coherent and original artistic voice and vision. The beauty of these albums retains the power to shock and console."^[196]

One legacy of Dylan's verbal sophistication was the increasing attention paid by literary critics to his lyrics. Literary critic Christopher Ricks published a 500-page analysis of Dylan's work, placing him in the context of Eliot, Keats and Tennyson, and claiming that Dylan was a poet worthy of the same close analysis. Former British poet laureate, Sir Andrew Motion, argued that his lyrics should be studied in schools. Since 1996, academics have lobbied the Swedish Academy to award Dylan the Nobel Prize in Literature.

Dylan's voice was, in some ways, as startling as his lyrics. New York Times critic Robert Shelton described his early vocal style as "a rusty voice suggesting Guthrie's old performances, etched in gravel like Dave Van Ronk's."^[197] David Bowie, in his tribute, "Song for Bob Dylan", described Dylan's singing as "a voice like sand and glue". His voice continued to develop as he began to work with rock'n'roll backing bands; critic Michael Gray described the sound of Dylan's vocal on his hit single, "Like a Rolling Stone", as "at once young and jeeringly cynical".^[198] As Dylan's voice aged during the 1980s, for some critics, it became more expressive. Christophe Lebold writes in the journal *Oral Tradition*, "Dylan's more recent broken voice enables him to present a world view at the sonic surface of the songs—this voice carries us across the landscape of a broken, fallen world. The anatomy of a broken world in "Everything is Broken" (on the album *Oh Mercy*) is but an example of how the thematic concern with all things broken is grounded in a concrete sonic reality."

Dylan's influence has been felt in several musical genres. As Edna Gundersen stated in *USA Today*: "Dylan's musical DNA has informed nearly every simple twist of pop since 1962." Many musicians have testified to Dylan's influence, such as Joe Strummer, who praised him as having "laid down the template for lyric, tune, seriousness, spirituality, depth of rock music." Other major musicians to have acknowledged Dylan's importance include John Lennon,^[199] Paul McCartney,^[200] Pete Townshend,^[201] Neil Young,^[202] Bruce Springsteen, David Bowie,^[203] Bryan Ferry,^[204] Nick Cave,^[205] Patti Smith,^[206] Syd Barrett, Joni Mitchell, and Tom Waits. More directly, both The Byrds and The Band, two 1960s contemporary groups with some measure of influence on popular music themselves, largely owed their initial success to Dylan: The Byrds with their hit of "Mr. Tambourine Man" and subsequent album; and The Band for their association with him on tour in 1966, on retreat in Woodstock, and on

their debut album featuring three previously unreleased Dylan songs.

Some critics have dissented from the view of Dylan as a visionary figure in popular music. In his book *Awopbopalooobop Alopbamboom*, Nik Cohn objected: "I can't take the vision of Dylan as seer, as teenage messiah, as everything else he's been worshipped as. The way I see him, he's a minor talent with a major gift for self-hype."^[207] Australian critic Jack Marx credited Dylan with changing the persona of the rock star: "What cannot be disputed is that Dylan invented the arrogant, faux-cerebral posturing that has been the dominant style in rock since, with everyone from Mick Jagger to Eminem educating themselves from the Dylan handbook."

Joni Mitchell described Dylan as a "plagiarist" and his voice as "fake" in a 2010 interview in the *Los Angeles Times*, in response to a suggestion that she and Dylan were similar since they had both changed their birthnames. Mitchell's comment led to discussions of Dylan's use of other people's material, both supporting and criticizing him. In a 2012 interview with Mikal Gilmore in *Rolling Stone*, Dylan responded to the allegation of plagiarism, including his use of Henry Timrod's verse in his album *Modern Times*, by saying that it was "part of the tradition".^[208]

If Dylan's legacy in the 1960s was seen as bringing intellectual ambition to popular music, now that he has passed the age of 70, he has been described as a figure who has greatly expanded the folk culture from which he initially emerged. As J. Hoberman wrote in *The Village Voice*, "Elvis might never have been born, but someone else would surely have brought the world rock 'n' roll. No such logic accounts for Bob Dylan. No iron law of history demanded that a would-be Elvis from Hibbing, Minnesota, would swerve through the Greenwich Village folk revival to become the world's first and greatest rock 'n' roll beatnik bard and then—having achieved fame and adoration beyond reckoning—vanish into a folk tradition of his own making."

Notes

[1] <http://bobdylan.com>

[2] Sounes, p. 14, gives his Hebrew name as Shabtai Zisel ben Avraham

[3] A Chabad news service gives the variant Zushe ben Avraham, which may be a Yiddish variant

[4] Sounes, p. 14

[5] Sounes, pp. 12–13.

[6] Dylan, pp. 92–93.

[7] Shelton, pp. 38–40.

[8] Heylin (1996), pp. 4–5.

[9] Sounes, pp. 29–37.

[10] LIFE Books, "Bob Dylan, Forever Young, 50 Years of Song", *Time Home Entertainment*, Vol. 2, No 2, February 10, 2012, p. 15.

[11] An interview with Bobby Vee suggests the young Zimmerman may have been eccentric in spelling his early pseudonym: "[Dylan] was in the Fargo/Moorhead area ... Bill [Velline] was in a record shop in Fargo, Sam's Record Land, and this guy came up to him and introduced himself as Elston Gunnn—with three n's, G-U-N-N-N." Bobby Vee Interview, July 1999, Goldmine Reproduced online:

[12] Sounes, pp. 41–42.

[13] Heylin (2000), pp. 26–27.

[14] Shelton, pp. 65–82.

[15] This is related in the documentary film *No Direction Home*, Director: Martin Scorsese. Broadcast: September 26, 2005, PBS & BBC Two

[16] Heylin (1996), p. 7.

[17] Dylan, pp. 78–79.

[18] According to Dylan biographer Robert Shelton, the singer first confided his change of name to his high school girlfriend Echo Helstrom in 1958, informing her he had found a "great name, Bob Dillon". Shelton surmises the name Dillon had two sources: Marshal Matt Dillon was the hero of the popular TV western *Gunsmoke*; Dillon was also the name of one of Hibbing's principal families. When writing his biography in the mid-1960s, Dylan told Shelton: "Straighten out in your book that I did not take my name from Dylan Thomas. Dylan Thomas's poetry is for people that aren't really satisfied in their bed, for people who dig masculine romance." At the University of Minnesota, the singer told a few friends that Dillon was his mother's maiden name, which was untrue. The singer later told reporters that he had an uncle named Dillon. Shelton adds that only when he reached New York in 1961 did the singer begin to spell his name 'Dylan', by which time he was acquainted with the life and work of Dylan Thomas. Shelton (2011), pp. 44–45.

[19] Sounes, p. 72

[20] Dylan, p. 98.

[21] Dylan, pp. 244–246.

[22] Dylan, pp. 250–252.

[23] Shelton (2011), pp. 74–78.

- [24] Shelton, Robert (September 21, 1961). *The New York Times*, "Bob Dylan: A Distinctive Stylist" reproduced online:
- [25] Scaduto, p. 110.
- [26] A photo of Dylan with Victoria Spivey at this session was used by Dylan on the cover of his 1970 album, *New Morning*. See Gray (2006), pp. 630–631.
- [27] Shelton, pp. 157–158.
- [28] Gill, p. 23.
- [29] Sounes, p. 121.
- [30] Sounes, p. 116.
- [31] Gray (2006), pp. 283–284.
- [32] Heylin (2000), pp. 115–116.
- [33] Heylin (1996), pp. 35–39.
- [34] Shelton, pp. 138–142.
- [35] Shelton, p. 156.
- [36] The booklet by John Bauldie accompanying Dylan's *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991* (1991) says: "Dylan acknowledged the debt in 1978 to journalist Marc Rowland: *Blowin' In The Wind* has always been a spiritual. I took it off a song called 'No More Auction Block'—that's a spiritual and 'Blowin' In The Wind follows the same feeling. pp. 6–8.
- [37] Heylin (2000), pp. 101–103.
- [38] In a May 1963 interview with Studs Terkel, Dylan broadened the meaning of the song, stating "the pellets of poison flooding the waters" refers to "the lies people are told on their radios and in their newspapers". Cott (2006), p.8.
- [39] Ricks, pp. 329–344.
- [40] Scaduto, p. 35.
- [41] *Mojo* magazine, December 1993.
- [42] Hedin, p. 259.
- [43] Sounes, pp. 136–138.
- [44] Joan Baez entry, Gray (2006), pp. 28–31.
- [45] *Biograph*, 1985, Liner notes & text by Cameron Crowe. Musicians on "Mixed Up Confusion": George Barnes & Bruce Langhorne (guitars); Dick Wellstood (piano); Gene Ramey (bass); Herb Lovelle (drums)
- [46] Dylan had recorded "Talkin' John Birch Society Blues" for his *Freewheelin* album, but the song was replaced by later compositions, including "Masters of War". See Heylin (2000), pp. 114–115.
- [47] Dylan performed "Only a Pawn in Their Game" and "When the Ship Comes In"; see Heylin (1996), p. 49.
- [48] Gill, pp. 37–41.
- [49] Ricks, pp. 221–233.
- [50] Williams, p. 56.
- [51] Shelton, pp. 200–205.
- [52] Part of Dylan's speech went: "There's no black and white, left and right to me any more; there's only up and down and down is very close to the ground. And I'm trying to go up without thinking of anything trivial such as politics."; see, Shelton, pp. 200–205.
- [53] Heylin (1996), p. 60.
- [54] Shelton, p. 222.
- [55] In an interview with Seth Goddard for *Life* magazine (July 5, 2001) Ginsberg claimed that Dylan's technique had been inspired by Jack Kerouac: "(Dylan) pulled *Mexico City Blues* from my hand and started reading it and I said, 'What do you know about that?' He said, 'Somebody handed it to me in '59 in St. Paul and it blew my mind.' So I said 'Why?' He said, 'It was the first poetry that spoke to me in my own language.' So those chains of flashing images you get in Dylan, like 'the motorcycle black Madonna two-wheeled gypsy queen and her silver studded phantom lover,' they're influenced by Kerouac's chains of flashing images and spontaneous writing, and that spreads out into the people." Reproduced online:
- [56] Shelton, pp. 219–222.
- [57] Shelton, pp. 267–271; pp. 288–291.
- [58] Heylin (2000), pp. 178–181.
- [59] Heylin (2000), pp. 181–182.
- [60] Heylin (2009), pp. 220–222.
- [61] Marqusee, p. 144.
- [62] Gill, pp. 68–69.
- [63] Lee, p. 18.
- [64] Sounes, pp. 168–169.
- [65] Shelton, pp. 276–277.
- [66] Heylin (2000), pp. 208–216.
- [67] Shelton, pp. 305–314.
- [68] A year earlier, Irwin Silber, the editor of *Sing Out!*, had published an "Open Letter to Bob Dylan", criticizing Dylan's stepping away from political songwriting: "I saw at Newport how you had somehow lost contact with people. Some of the paraphernalia of fame were getting in your way." *Sing Out!*, November 1964, quoted in Shelton, p. 313. This letter has been mistakenly described as a response to Dylan's 1965

Newport appearance.

- [69] *Sing Out!*, September 1965, quoted in Shelton, p. 313.
- [70] "You got a lotta nerve/To say you are my friend/When I was down/You just stood there grinning" Reproduced online:
- [71] Sounes, p. 186.
- [72] Springsteen's Speech during Dylan's induction into the Rock and Roll Hall of Fame, January 20, 1988 Quoted in Bauldie, p. 191.
- [73] Gill, pp. 87–88.
- [74] Polizzotti identifies Charlie McCoy on guitar and Russ Savakus on bass as the accompanying musicians, see Polizzotti, *Highway 61 Revisited*, p.133
- [75] Gill, p. 89.
- [76] Sounes, pp. 189–90.
- [77] Heylin (2000), pp. 238–243.
- [78] "The closest I ever got to the sound I hear in my mind was on individual bands in the *Blonde on Blonde* album. It's that thin, that wild mercury sound. It's metallic and bright gold, with whatever that conjures up." Dylan Interview, *Playboy*, March 1978; reprinted in Cott, *Dylan on Dylan: The Essential Interviews*, p. 204.
- [79] Gill, p. 95.
- [80] Sounes, p. 193.
- [81] Shelton, p. 325.
- [82] Heylin (2000), pp. 244–261.
- [83] Dylan's dialogue with the Manchester audience is recorded (with subtitles) in Martin Scorsese's documentary *No Direction Home*
- [84] Heylin (2011), p. 251.
- [85] Heylin (2011), p. 250.
- [86] *Rolling Stone*, November 29, 1969. Reprinted in Cott (ed.), *Dylan on Dylan: The Essential Interviews*, p. 140.
- [87] Sounes, p. 215.
- [88] Sounes, pp. 217–219.
- [89] Heylin (2000), p. 268.
- [90] Dylan, p. 114.
- [91] Heylin (1996), p. 143.
- [92] Sounes, p. 216.
- [93] Sounes, pp. 222–225.
- [94] Marcus, pp. 236–265.
- [95] Helm, Levon and Davis, *This Wheel's on Fire*, p. 164; p. 174.
- [96] Heylin (2000), pp. 282–288.
- [97] Heylin (2011), p. 289.
- [98] Shelton, p. 463.
- [99] Gill, p. 140.
- [100] Shelton (2011), p. 273.
- [101] Sounes, pp. 248–253.
- [102] Shelton, p. 482.
- [103] Heylin (2009), pp. 391–392.
- [104] Heylin (2000), pp. 328–331.
- [105] Heylin (1996), p. 128.
- [106] Gray (2006), pp. 342–343.
- [107] Gray (2006), p. 267.
- [108] C. P. Lee wrote: "In Garrett's ghost-written memoir, *The Authentic Life of Billy, the Kid*, published within a year of Billy's death, he wrote that 'Billy's partner doubtless had a name which was his legal property, but he was so given to changing it that it is impossible to fix on the right one. Billy always called him Alias. Lee, pp. 66–67.
- [109] Artists to have covered the song include Bryan Ferry, Wyclef Jean and Guns N' Roses.
- [110] Sounes, pp. 273–274.
- [111] Heylin (2000), p. 354.
- [112] Dylan's comment in booklet notes to *Biograph*, 1985, CBS Records.
- [113] Heylin (2000), p. 358.
- [114] Shelton, p. 37.
- [115] Heylin (2000), pp. 368–383.
- [116] Heylin (2000), pp. 369–387.
- [117] Heylin (2000), p. 383.
- [118] Hedin, p. 109.
- [119] According to Shelton, Dylan fancifully named the tour Rolling Thunder, and then "appeared pleased when someone told him to native Americans, rolling thunder means speaking the truth." A Cherokee medicine man named Rolling Thunder subsequently joined the tour, and appeared on stage at Providence, RI, "stroking a feather in time to the music". Shelton (2011), p. 310.

- [120] Gray (2006), p. 579.
- [121] Shepard, pp. 2–49.
- [122] Heylin (2000), pp. 386–401.
- [123] Gray (2006), p. 408.
- [124] Sounes, p. 313.
- [125] Lee, pp. 115–116.
- [126] Sounes, pp. 314–316.
- [127] Heylin (2000), p. 483.
- [128] Heylin (2011), pp. 479–481.
- [129] Gray (2006), p. 643.
- [130] Heylin (2000), pp. 480–481.
- [131] Sounes, pp. 323–337.
- [132] Heylin (2000), pp. 490–526.
- [133] Dylan Interview with Karen Hughes, *The Dominion*, Wellington, New Zealand, May 21, 1980; reprinted in Cott (ed.), *Dylan on Dylan: The Essential Interviews*, pp. 275–278
- [134] Heylin (2000), pp. 501–503.
- [135] Gray (2000), p. 11.
- [136] Sounes, pp. 334–336.
- [137] Gray (2006), pp. 215–221.
- [138] Gray (2000), pp. 11–14.
- [139] Gray (2006), pp. 56–59.
- [140] Sounes, pp. 354–356.
- [141] Sounes, p. 362.
- [142] Sounes, p. 367.
- [143] Sounes, pp. 365–367.
- [144] Gray (2006), p. 63
- [145] Heylin (2000), p. 595.
- [146] Gray (2006), pp. 95–100.
- [147] Heylin (1996), pp. 297–299.
- [148] Sounes, pp. 376–383.
- [149] Heylin (2000), pp. 599–604.
- [150] Speech on Bob Dylan's induction to the Rock'n'Roll Hall of Fame, January 20, 1988, reprinted in Bauldie, pp. 191–193.
- [151] Sounes, p. 385.
- [152] Gray (2000), p. 13.
- [153] Heylin (2000), pp. 627–628.
- [154] Heylin (2000), pp. 638–640.
- [155] Dylan, pp. 145–221.
- [156] Ricks, pp. 413–20.
- [157] Scott Marshall wrote: "When Dylan sings that 'The sun is going down upon the sacred cow', it's safe to assume that the sacred cow here is the biblical metaphor for all false gods. For Dylan, the world will eventually know that there is only one God." Marshall, *Restless Pilgrim*, p. 103.
- [158] Gray (2006), p. 174.
- [159] Sounes, p. 391.
- [160] Heylin (2000), pp. 664–665.
- [161] Bell, 2012, *Once Upon a Time: The Lives of Bob Dylan.*, p. 101.
- [162] Gray (2006), p. 423.
- [163] Sounes, pp. 408–409.
- [164] Heylin (2000), p. 693.
- [165] Heylin (2000), p. 697.
- [166] Sounes, p. 420.
- [167] Sounes, p. 426.
- [168] Dylan had been one of several artists who had won "Album of the Year" in 1971 for *The Concert for Bangladesh*
- [169] "Column, tower, and dome, and spire/ Shine like obelisks of fire/ Pointing with inconstant motion/ From the altar of dark ocean/ To the sapphire-tinted skies", ll.67–71 from *Lines Written Among the Euganean Hills* by Percy Bysshe Shelley, October 1818. (<http://www.bartleby.com/106/274.html>)
- [170] Gray (2006), pp. 556–557.
- [171] This is a reprint of the article from *The Wall Street Journal* cited in next footnote.
- [172] Dylan co-wrote *Masked & Anonymous* under the pseudonym Seregei Petrov, taken from an actor in the silent movie era; Larry Charles used the alias Rene Fontaine. Gray (2006), p. 453.
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- [173] Gray (2006), pp. 136–138.
- [174] Greil Marcus wrote: "There is nothing like 'I'm Not There' in the rest of the basement recordings, or anywhere else in Bob Dylan's career. Very quickly the listener is drawn into the sickly embrace of the music, its wash of half-heard, half-formed words and the increasing bitterness and despair behind them. Words are floated together in a dyslexia that is music itself – a dyslexia that seems to prove the claims of music over words, to see just how little words can achieve." See Marcus, pp. 198–204.
- [175] Dylan also devoted an hour of his Theme Time Radio Hour to the theme of 'the Cadillac'. He first sang about the car in his 1963 nuclear war fantasy, "Talkin' World War III Blues", when he described it as a "good car to drive—after a war".
- [176] Michael Gray expressed his opinion in his *Bob Dylan Encyclopedia blog*
- [177] Heylin (1996), p. 297.
- [178] Muir, pp. 7–10.
- [179] Muir, pp. 187–197.
- [180] Gray (2006), pp. 198–200.
- [181] Himmelman turned down an invitation to perform on *The Tonight Show* when it became apparent that the performance would fall on the Jewish holiday Sukkot.
- [182] Sounes, pp. 372–373.
- [183] According to Robert Shelton, Dylan's teacher was "Rabbi Reuben Maier of the only synagogue on the Iron Range, Hibbing's Agudath Achim Synagogue". See Shelton, pp. 35–36.
- [184] Heylin (2000), p. 328.
- [185] Heylin (2000), p. 329.
- [186] Heylin (2000), p. 494.
- [187] Gray (2006), pp. 76–80.
- [188] *Rolling Stone*, June 21, 1984, reprinted in Cott (ed.), *Dylan on Dylan: The Essential Interviews*, p. 288.
- [189] Reprinted in Cott, *Dylan on Dylan: The Essential Interviews*, pp. 391–396.
- [190] Fishkoff, p. 167.
- [191] Heylin (1996), pp. 317, 343.
- [192] Dylan, pp. 243–246.
- [193] Dylan, pp. 281–288.
- [194] Dylan, pp. 95–97.
- [195] Fong-Torres, *The Rolling Stone Interviews*, Vol. 2, p. 424. Reproduced online:
- [196] Marqusee, p. 139.
- [197] Shelton, pp. 108–111.
- [198] Gray (2006), p. 413.
- [199] Lennon: "In Paris in 1964 was the first time I ever heard Dylan at all. Paul got the record (*The Freewheelin' Bob Dylan*) from a French DJ. For three weeks in Paris we didn't stop playing it. We all went potty about Dylan.": Beatles, (2000), *The Beatles Anthology*, pp. 112–114.
- [200] McCartney: "I'm in awe of Bob ... He hit a period where people went, 'Oh, I don't like him now.' And I said, 'No. It's Bob Dylan.' To me, it's like Picasso, where people discuss his various periods, 'This was better than this, was better than this.' But I go, 'No. It's Picasso. It's all good.'"
- [201] "They asked me what effect Bob Dylan had on me," Townshend said. "That's like asking how I was influenced by being born." Flanagan, (1990), *Written In My Soul*, p. 88.
- [202] "Bob Dylan, I'll never be Bob Dylan. He's the master. If I'd like to be anyone, it's him. And he's a great writer, true to his music and done what he feels is the right thing to do for years and years and years. He's great. He's the one I look to." *Time* interview with Neil Young, September 28, 2005. Reproduced online :
- [203] Song for Bob Dylan on the album *Hunky Dory*, David Bowie, 1971
- [204] In 2007, Ferry released an album of his versions of Dylan songs, *Dylanesque*
- [205] *Mojo*: What, if push comes to shove, is your all-time favourite album? Nick Cave: "I guess it's *Slow Train Coming* by Bob Dylan. That's a great record, full of mean-spirited spirituality. It's a genuinely nasty record, certainly the nastiest 'Christian' album I've ever come across." *Mojo*, January 1997
- [206] *Time Out* interview with Patti Smith, May 16, 2007: "The people I revered in the late '60s and the early '70s, their motivation was to do great work and great work creates revolution. The motivation of Jimi Hendrix, Bob Dylan or The Who wasn't marketing, to get rich, or be a celebrity."
- [207] Cohn, pp. 164–165.
- [208] Dylan told Gilmore: "As far as Henry Timrod is concerned, have you even heard of him? Who's been reading him lately? And who's pushed him to the forefront? ... And if you think it's so easy to quote him and it can help your work, do it yourself and see how far you can get. Wussies and pussies complain about that stuff. It's an old thing – it's part of the tradition."

Footnotes

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External links

- BobDylan.com (<http://www.bobdylan.com/>) – Official web site, including lyrics and touring schedule
 - Expecting Rain (<http://www.expectingrain.com/>) – Dylan news and events, updated daily
 - BobLinks (<http://www.boblinks.com/dates.html>) – Comprehensive log of concerts and set lists
 - Bjorner's Still on the Road (<http://www.bjorner.com/still.htm>) – Information on recording sessions and performances
 - Bob Dylan (<http://www.imdb.com/name/nm1168/>) at the Internet Movie Database
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Studio Albums

Bob Dylan

<i>Bob Dylan</i>	
Studio album by Bob Dylan	
Released	March 19, 1962
Recorded	November 20 and 22, 1961, Columbia Recording Studio, New York City, New York, United States
Genre	Folk
Length	36:54
Label	Columbia
Producer	John H. Hammond
Bob Dylan chronology	
<i>Bob Dylan</i> (1962)	<i>The Freewheelin' Bob Dylan</i> (1963)

Professional ratings	
Review scores	
Source	Rating
Allmusic	<div><div></div><div></div><div></div><div></div><div></div><div></div></div> <div>[1]</div>
Entertainment Weekly	<div>B</div> <div>[2]</div>
Rolling Stone	<div><div></div><div></div><div></div><div></div><div></div><div></div></div> <div>[3]</div>
Piero Scaruffi	(4/10)

Bob Dylan is the debut album by American singer-songwriter Bob Dylan, released in March 1962 by Columbia Records. Produced by Columbia's legendary talent scout John H. Hammond, who signed Dylan to the label, the album features folk standards, plus two original compositions, "Talkin' New York" and "Song to Woody".

Recording sessions

Dylan met John Hammond at a rehearsal session for Carolyn Hester on September 14, 1961, at the apartment shared by Hester and her then-husband, Richard Fariña. Hester had invited Dylan to the session as a harmonica player, and Hammond approved him as a session player after hearing him rehearse, with recommendations from his son, musician John P. Hammond, and from Liam Clancy.

Hammond later told Robert Shelton that he decided to sign Dylan "on the spot," and invited him to the Columbia offices for a more formal audition recording. No record of that recording has turned up in Columbia's files, but Hammond, Dylan, and Columbia's A&R director Mitch Miller have all confirmed that an audition took place. (Producer Fred Catero, then a recording engineer for Columbia Records, claims to have the master of that session. It is not the original demo for Columbia, but a session from December 6, 1962, recorded by John Hammond, Sr.)

On September 26, Dylan began a two-week run at Gerde's Folk City, second on the bill to The Greenbriar Boys. On September 29, an exceptionally favorable review of Dylan's performance appeared in the *New York Times*. The same day, Dylan played harmonica at Hester's recording session at Columbia's Manhattan studios. After the session, Hammond brought Dylan to his offices and presented him with Columbia's standard five-year contract for previously unrecorded artists. Dylan signed immediately.

That night at Gerdes, Dylan told Shelton about Hammond's offer, but asked him to "keep it quiet" until the contract's final approval had worked its way through the Columbia hierarchy. The label's official approvals came quickly.

Studio time was scheduled for late November, and during the weeks leading up to those sessions, Dylan began searching for new material even though he was already familiar with a number of songs. According to Dylan's friend Carla Rotolo, "He spent most of his time listening to my records, days and nights. He studied the Folkways *Anthology of American Folk Music*, the singing of Ewan MacColl and A.L. Lloyd, Rabbit Brown's guitar, Guthrie, of course, and blues...his record was in the planning stages. We were all concerned about what songs Dylan was going to do. I remember clearly talking about it."

The album was ultimately recorded in three short afternoon sessions on November 20 and 22. Hammond later joked that Columbia spent "about \$402" to record it, and the figure has entered the Dylan legend as its actual cost. Despite the low cost and short amount of time, Dylan was still difficult to record, according to Hammond. "Bobby popped every *p*, hissed every *s*, and habitually wandered off mike," recalls Hammond. "Even more frustrating, he refused to learn from his mistakes. It occurred to me at the time that I'd never worked with anyone so undisciplined before."

Seventeen songs were recorded, and five of the album's chosen tracks were actually cut in single takes ("Baby Let Me Follow You Down," "In My Time of Dying," "Gospel Plow," "Highway 51 Blues," and "Freight Train Blues") while the master take of "Song to Woody" was recorded after one false start. The album's four outtakes were also cut in single takes. During the sessions, Dylan refused requests to do second takes. "I said no. I can't see myself singing the same song twice in a row. That's terrible."^[4]

The album cover features a reversed photo of Dylan holding his acoustic guitar. This was done to prevent the neck of the guitar from obscuring Columbia's logo.

The songs

By the time sessions were held for his debut album, Dylan was absorbing an enormous amount of folk material from sitting and listening to contemporaries performing in New York's clubs and coffeehouses. Many of these individuals were also close friends who performed with Dylan, often inviting him to their apartments where they would introduce him to more folk songs. At the same time, Dylan was borrowing and listening to a large number of folk, blues, and country records, many of which were hard to find at the time. Dylan claimed in the documentary *No Direction Home* that he needed to hear a song only once or twice to learn it.

The final album sequence of *Bob Dylan* features only two original compositions; the other eleven tracks are folk standards and traditional songs. Few of these were staples of his club/coffeehouse repertoire. Only two of the covers

and both originals were in his club set in September 1961. Dylan stated in a 2000 interview that he was hesitant to reveal too much of himself at first.

Of the two original songs, "Song to Woody" is the best known. According to Clinton Heylin, the original handwritten manuscript to "Song to Woody" bears the following inscription at the bottom of the sheet: "Written by Bob Dylan in Mills Bar on Bleecker Street in New York City on the 14th day of February, for Woody Guthrie." Melodically, the song is based on one of Guthrie's own compositions, "1913 Massacre," but it is possible Guthrie fashioned "1913 Massacre" from an even earlier melody; like many folk artists, including Dylan, Guthrie would often adopt familiar folk melodies into new compositions. Guthrie was Dylan's main musical influence at the time of *Bob Dylan's* release, and indeed on several of the songs Dylan is apparently imitating Guthrie's vocal mannerisms. "Talkin' New York" references Guthrie's song "Pretty Boy Floyd".

Dylan takes an arranger's credit on many of the traditional songs, but a number of them can be traced to his contemporaries. For example, the arrangement of "House of the Rising Sun" was developed by Dave Van Ronk, who was a close friend at the time. During his recording of "Baby Let Me Follow You Down", Dylan mentions the arranger, Eric Von Schmidt, whom he met in Cambridge, Massachusetts. Von Schmidt introduced the arrangement to Dylan as well as an arrangement for "He Was a Friend of Mine," which was also recorded for but omitted from Dylan's first album.

Dylan would leave most of these songs behind when he moved to the concert stage in 1963, but he performed "Man of Constant Sorrow" during his first national television appearance in mid-1963 (a performance included on the 2005 retrospective *No Direction Home*). "Baby Let Me Follow You Down" would later return in a driving electric arrangement during his 1965 and 1966 tours with The Hawks; a live recording was included on *Live 1966*.

After 1966, Dylan performed only five songs from his debut album in concert, and only "Song to Woody" and "Pretty Peggy-O" would be heard with any frequency.

Outtakes

Three additional songs recorded during the *Bob Dylan* sessions were included on *Volume 1* of the Bootleg Series: "House Carpenter," "He Was a Friend of Mine," and another original composition, "Man on the Street." A fourth outtake, "Ramblin' Blues" written by Woody Guthrie, remains unreleased.

Of these four, the most celebrated is perhaps "House Carpenter," a new rendition of the 16th century Scottish ballad "The Daemon Lover" and the final song recorded for *Bob Dylan*. Biographer Clinton Heylin described the song as "the most extraordinary performance of the sessions, as demonically driven as anything Robert Johnson put out in his name." Though it was a favorite at the time in folk circles, Dylan apparently never played "House Carpenter" in any documented performance.

An alternate (shortened) version of "House of the Rising Sun," heavily overdubbed with electric instruments in 1964 (produced by Tom Wilson), was later included on the *Highway 61 Interactive* CD-ROM.

Aftermath

Bob Dylan did not receive much acclaim until years later. "These debut songs are essayed with differing degrees of conviction," writes music critic Tim Riley, "[but] even when his reach exceeds his grasp, he never sounds like he knows he's in over his head, or gushily patronizing...Like Elvis Presley, what Dylan can sing, he quickly masters; what he can't, he twists to his own devices. And as with the Presley Sun sessions, the voice that leaps from Dylan's first album is its most striking feature, a determined, iconoclastic baying that chews up influences, and spits out the odd mixed signal without half trying."^[5]

However, at the time of its release, *Bob Dylan* received little notice, and both Hammond and Dylan were soon dismissive of the first album's results.

The album did not initially sell well either, and Dylan was for a time known as "Hammond's Folly" in record company circles. Mitch Miller, Columbia's chief of A&R at the time, said US sales totaled about 2500 copies. *Bob Dylan* remains Dylan's only release not to chart at all in the US, though it eventually reached #13 in the UK charts in 1965. Despite the album's poor performance, financially it was not disastrous because the album was very cheap to record.

On December 22, 1961, a month to the day after *Bob Dylan's* final session, Dylan was in Minneapolis, Minnesota, where he and his friend Tony Glover paid a visit to their friend Bonnie Beecher. Dylan held an informal session at her apartment, performing twenty-six songs which were recorded by Glover on a reel-to-reel tape recorder. Often known by a misnomer, the "Minneapolis hotel tape" soon entered private circulation, providing a thorough look at Dylan's musical potential only a month after recording his debut album. A larger and far more diverse selection of songs, it was all recorded the night of the 22nd in roughly two and a half hours.

Among the songs recorded that night were the harrowing, racially-charged morality tale "Black Cross," Big Joe Williams' "Baby Please Don't Go" (in which Dylan displays his growing skills at bottleneck guitar), the Pentecostal "Wade in the Water", Dylan's own reinterpretation of the traditional "Nine Hundred Miles" (retitled "I Was Young When I Left Home" and later issued on *The Bootleg Series Vol. 7: No Direction Home: The Soundtrack*), the traditional "Poor Lazarus", a Memphis Jug Band arrangement of the traditional "Stealin'", another rewritten folk song called "Hard Times in New York Town" (based on the traditional "Hard Times in the Country Working on Ketty's Farm" and subsequently released on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*), and the John Lomax discovery "Dink's Song". (According to Clinton Heylin, Lomax first heard the song "in 1908^[6] when, across the Brazos river from Texas A&M College, he heard a lady called Dink sing her song."^[7] First published in *Folksong USA*, Dylan's "hotel" recording would later be included on *The Bootleg Series Vol. 7: No Direction Home: The Soundtrack*.)

Though only a few selections from the Minneapolis hotel tape were ever officially released, all twenty-six songs have been heavily bootlegged and celebrated by Greil Marcus, a music critic who wrote about the recordings in *Rolling Stone Magazine*. As Heylin writes, some of these songs gave Dylan "an all-important clue as to how he might mold traditional melodies and sensibility to his own worldview."^[8] This would grow to fruition when Dylan began work on his next album, *The Freewheelin' Bob Dylan*, a year later, by which time both Dylan's reputation and his stockpile of original compositions had grown considerably.

Bob Dylan was re-released in 2010 as the first of a 9 cd boxset titled *The Original Mono Recordings*, with new liner notes by Greil Marcus on a 60 pages booklet. A new edition was released in June 2013 as a single album by Hoodoo records, with 12 bonus tracks (1 single B-side and 11 live radio recordings from 1961-1962) and a 16-page booklet.

Track listing

Side one

No.	Title	Writer(s)	Length
1.	"You're No Good"	Jesse Fuller	1:40
2.	"Talkin' New York"	Bob Dylan	3:20
3.	"In My Time of Dyin'"	trad. arr. Dylan	2:40
4.	"Man of Constant Sorrow"	trad. arr. Dylan	3:10
5.	"Fixin' to Die"	Bukka White	2:22
6.	"Pretty Peggy-O"	trad. arr. Dylan	3:23
7.	"Highway 51"	Curtis Jones	2:52

Side two

No.	Title	Writer(s)	Length
8.	"Gospel Plow"	trad. arr. Dylan	1:47
9.	"Baby, Let Me Follow You Down"	trad. arr. Eric von Schmidt	2:37
10.	"House of the Risin' Sun"	trad. arr. Dave Van Ronk	5:20
11.	"Freight Train Blues"	trad., Roy Acuff	2:18
12.	"Song to Woody"	Bob Dylan	2:42
13.	"See That My Grave Is Kept Clean"	Blind Lemon Jefferson	2:43

Bonus tracks on the 2013 reissue

Bonus tracks			
No.	Title	Writer(s)	Length
14.	"Mixed-Up Confusion (single B-Side)"	Bob Dylan	2:30
15.	"Roll On John (live)"	Traditional, arranged by Bob Dylan	3:16
16.	"Hard Times In New York (live)"	Bob Dylan	2:32
17.	"Smokestack Lightning (live)"	Chester Burnett aka Howlin' Wolf	3:03
18.	"Stealin' Stealin' (live)"	G. Gannon	3:24
19.	"Baby, Please Don't Go (live)"	J. Williams	2:19
20.	"The Death of Emmett Till (live)"	Bob Dylan	5:11
21.	"Man On the Street (live)"	Bob Dylan	2:25
22.	"Omie Wise (live)"	Traditional	4:02
23.	"Don't Think Twice, It's Alright (live)"	Bob Dylan	3:21
24.	"The Girl I Left Behind (live)"	Traditional, arranged by Bob Dylan	5:39
25.	"Blowin' in the Wind (live)"	Bob Dylan	2:29

Personnel

- Bob Dylan – vocals, acoustic guitar, harmonica

Technical personnel

- John H. Hammond – production

Charts**Album**

Year	Chart	Position
1965	UK Top 75	13

Notes

- [1] [Allmusic review]
- [2] Entertainment Weekly review (<http://www.ew.com/ew/article/0,,313768,00.html>)
- [3] Rolling Stone review (http://rateyourmusic.com/collection/RollingStoneAlbumGuide/strm_a/bob+dylan/1)
- [4] Cavallo, Dominick. *A Fiction of the Past: The Sixties in American History*. St. Martin's Press (1999), pp. 178–79. ISBN 0-312-21930-X.
- [5] Riley, Tim. *Hard Rain: A Dylan Commentary*. Da Capo Press (1999), pp. 38–39. ISBN 0-306-80907-9
- [6] *Adventures Of A Ballad Hunter* by John Lomax, published by MacMillan in 1947
- [7] Heylin, Clinton. *Bob Dylan: Behind the Shades Revisited*. HarperCollins (2003), pp. 78–79. ISBN 0-06-052569-X.
- [8] Heylin (2003), p. 88.

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The Freewheelin' Bob Dylan

<i>The Freewheelin' Bob Dylan</i>		
Studio album by Bob Dylan		
Released	May 27, 1963	
Recorded	April 24–25, July 9, October 26, November 1 and 15, December 6, 1962, and April 24, 1963 at Columbia Records Studio A, 799 Seventh Avenue, New York City	
Genre	Folk	
Length	50:04	
Label	Columbia	
Producer	John Hammond, Tom Wilson	
Bob Dylan chronology		
<i>Bob Dylan</i> (1962)	<i>The Freewheelin' Bob Dylan</i> (1963)	<i>The Times They Are a-Changin'</i> (1964)
Singles from <i>The Freewheelin' Bob Dylan</i>		
1. "Blowin' in the Wind" Released: July 1963		

The Freewheelin' Bob Dylan is the second studio album by American singer-songwriter Bob Dylan, released in May 1963 by Columbia Records. Whereas his debut album *Bob Dylan* had contained only two original songs,

Freewheelin' represented the beginning of Dylan's writing contemporary words to traditional melodies. Eleven of the thirteen songs on the album are Dylan's original compositions. The album opens with "Blowin' in the Wind", which became an anthem of the 1960s, and an international hit for folk trio Peter, Paul & Mary soon after the release of *Freewheelin'*. The album featured several other songs which came to be regarded as amongst Dylan's best compositions and classics of the 1960s folk scene: "Girl from the North Country", "Masters of War", "A Hard Rain's a-Gonna Fall" and "Don't Think Twice, It's All Right".

Dylan's lyrics embraced stories taken from the headlines about civil rights and he articulated anxieties about the fear of nuclear warfare. Balancing this political material were love songs, sometimes bitter and accusatory, and material that features surreal humor. *Freewheelin'* showcased Dylan's songwriting talent for the first time, propelling him to national and international fame. The success of the album and Dylan's subsequent recognition led to his being named as "Spokesman of a Generation", a label Dylan came to resent.

The Freewheelin' Bob Dylan reached number 22 in the United States (eventually going platinum), and later became a number one hit in the United Kingdom in 1964. In 2003, the album was ranked number 97 on *Rolling Stone* magazine's list of the 500 greatest albums of all time. In 2002, *Freewheelin'* was one of the first 50 recordings chosen by the Library of Congress to be added to the National Recording Registry.

Recording sessions

Neither critics nor the public took much notice of Dylan's debut album, *Bob Dylan*, which sold only 5,000 copies in its first year, just enough to break even. In a pointed rebuke to John Hammond, who had signed Dylan to Columbia Records, some within the company referred to the singer as "Hammond's Folly" and suggested dropping his contract. Hammond defended Dylan vigorously and was determined that Dylan's second album should be a success. The recording of *Freewheelin'* took place from April 1962 to April 1963, and the album was assembled from eight recording sessions in the Columbia Records Studio A, 799 Seventh Avenue, in New York City.

Political and personal background

Many critics have noted the extraordinary development of Dylan's songwriting immediately after completing his first album. Dylan biographer Clinton Heylin connects the sudden increase in lyrics written along topical and political lines to the fact that Dylan had moved into an apartment on West 4th Street with his girlfriend Suze Rotolo in January 1962. Rotolo's family had strong left-wing political commitments; both of her parents were members of the American Communist Party. Dylan acknowledged her influence when he told an interviewer: "Suze was into this equality-freedom thing long before I was. I checked out the songs with her."

Dylan's relationship with Rotolo also provided an important emotional dynamic in the composition of the *Freewheelin'* album. After six months of living with Dylan, Rotolo agreed to her mother's proposal that she travel to Italy to study art.^[1] Dylan missed her and wrote long letters to her conveying his hope that she would return soon to New York. She postponed her return several times, finally coming back in January 1963. Critics have connected the intense love songs expressing longing and loss on *Freewheelin'* to Dylan's fraught relationship with Rotolo. In her autobiography, Rotolo explains that musicians' girlfriends were routinely described as "chicks", and she resented being regarded as "a possession of Bob, who was the center of attention".

The tremendous speed and facility with which Dylan wrote topical songs attracted the attention of other musicians in the New York folk scene. In a radio interview on WBAI in June 1962, Pete Seeger described Dylan as "the most prolific songwriter on the scene" and then asked Dylan how many songs he had written recently. Dylan replied, "I



Dylan had become famous for his political songwriting—he is seen here in 1963 playing at a civil rights march with Joan Baez

might go for two weeks without writing these songs. I write a lot of stuff. In fact, I wrote five songs last night but I gave all the papers away in some place called the Bitter End." Dylan also expressed the impersonal idea that the songs were not his own creation. In an interview with *Sing Out!* magazine, Dylan said, "The songs are there. They exist all by themselves just waiting for someone to write them down. I just put them down on paper. If I didn't do it, somebody else would."^[2]

Recording in New York

Dylan began work on his second album at Columbia's Studio A in New York on April 24, 1962. The album was provisionally entitled *Bob Dylan's Blues*, and as late as July 1962, this would remain the working title. At this session, Dylan recorded four of his own compositions: "Sally Gal", "The Death of Emmett Till", "Rambling, Gambling Willie", and "Talkin' John Birch Paranoid Blues". He also recorded two traditional folk songs, "Going To New Orleans" and "Corrina, Corrina", and Hank Williams' "(I Heard That) Lonesome Whistle".

Returning to Studio A the following day, Dylan recorded his new song about fallout shelters, "Let Me Die In My Footsteps". Other original compositions followed: "Rocks and Gravel", "Talking Hava Negiliah Blues", "Talking Bear Mountain Picnic Massacre Blues", and two more takes of "Sally Gal". Dylan recorded cover versions of "Wichita", Big Joe Williams's "Baby, Please Don't Go", and Robert Johnson's "Milk Cow's Calf's Blues". Because Dylan's songwriting talent was developing so rapidly, nothing from the April sessions appeared on *Freewheelin'*.

The recording sessions at Studio A resumed on July 9, when Dylan recorded "Blowin' in the Wind", a song which he had first performed live at Gerde's Folk City on April 16. Dylan also recorded "Bob Dylan's Blues", "Down the Highway", and "Honey, Just Allow Me One More Chance", all of which ended up on *Freewheelin'*, plus one other original composition, "Baby, I'm in the Mood for You", which did not.

At this point, music manager Albert Grossman began to take an interest in Dylan's business affairs. Grossman persuaded Dylan to transfer the publishing rights of his songs from Duchess Music, whom he had signed a contract with in January 1962, to Witmark Music, a division of Warner's music publishing operation. Dylan signed a contract with Witmark on July 13, 1962. Unknown to Dylan, Grossman had also negotiated a deal with Witmark. This gave Grossman fifty percent of Witmark's share of the publishing income generated by any songwriter Grossman had brought to the company. This "secret deal" resulted in a bitter legal battle between Dylan and Grossman in the 1980s.

Albert Grossman became Dylan's manager on August 20, 1962. Since Dylan was under twenty-one when he had signed his contract with CBS, Grossman argued that the contract was invalid and had to be re-negotiated. Instead, Hammond responded by inviting Dylan to his office and persuading him to sign a "reaffirmation"—agreeing to abide by the original contract. This effectively neutralized Grossman's strategy, and led to some animosity between Grossman and Hammond. Grossman enjoyed a reputation in the folk scene of being commercially aggressive, generating more income and defending his clients' interests more fiercely than "the nicer, more amateurish managers in the Village". Dylan critic Andy Gill has suggested that Grossman encouraged Dylan to become more reclusive and aloof, even paranoid.

On September 22, Dylan appeared for the first time at Carnegie Hall, part of an all-star hootenanny. On this occasion, he premiered his new composition "A Hard Rain's a-Gonna Fall", a complex and powerful song built upon the question and answer refrain pattern of the traditional British ballad "Lord Randall". "Hard Rain" would gain added resonance one month later, when President Kennedy appeared on national television on October 22, and announced the discovery of Soviet missiles on the island of Cuba, initiating the Cuban Missile Crisis. In the sleeve notes on the *Freewheelin'* album, Nat Hentoff quotes Dylan as saying that he wrote "Hard Rain" in response to the Cuban Missile Crisis: "Every line in it is actually the start of a whole new song. But when I wrote it, I thought I wouldn't have enough time alive to write all those songs so I put all I could into this one". In fact, Dylan had written the song more than a month before the crisis broke.



While recording *Freewheelin'* in New York, Dylan had his first performance at Carnegie Hall

Dylan resumed work on *Freewheelin'* at Columbia's Studio A on October 26, when a major innovation took place—Dylan made his first studio recordings with a backing band. Accompanied by Dick Wellstood on piano, Howie Collins and Bruce Langhorne on guitar, Leonard Gaskin on bass, and Herb Lovelle on drums, Dylan recorded three songs. Several takes of Dylan's "Mixed-Up Confusion" and Arthur Crudup's "That's All Right Mama" were deemed unusable, but a master take of "Corrina, Corrina" was selected for the final album. An 'alternate take' of "Corrina, Corrina" from the same session would also be selected for a single issued later in the year. At the next recording session on November 1, the band included Art Davis on bass, while jazz guitarist George Barnes replaced Howie Collins. "Mixed-Up Confusion" and "That's All Right Mama" were re-recorded, and again the results were deemed unsatisfactory. A take of the third song, "Rocks and Gravel", was selected for the album, but the track was subsequently dropped.

On November 14, Dylan resumed work with his backup band, this time with Gene Ramey on bass, devoting most of the session to recording "Mixed-Up Confusion". Although this track did not appear on *Freewheelin'*, it was released as a single on December 14, 1962, and then swiftly withdrawn. Unlike the other material which Dylan recorded between 1961 and 1964, "Mixed-Up Confusion" attempted a rockabilly sound. Cameron Crowe described it as "a fascinating look at a folk artist with his mind wandering towards Elvis Presley and Sun Records".

Also recorded on November 14 was the new composition "Don't Think Twice, It's All Right". (Clinton Heylin writes that, although the sleeve notes of *Freewheelin'* describe this song as being accompanied by a backing band, no band is audible on the released version.) Langhorne then accompanied Dylan on three more original compositions: "Ballad of Hollis Brown", "Kingsport Town", and "Whatcha Gonna Do", but these performances were not included on *Freewheelin'*.

Dylan held another session at Studio A on December 6. Five songs, all original compositions, were recorded, three of which were eventually included on *The Freewheelin' Bob Dylan*: "A Hard Rain's a-Gonna Fall", "Oxford Town", and "I Shall Be Free". Dylan also made another attempt at "Whatcha Gonna Do" and recorded a new song, "Hero Blues", but both songs were ultimately rejected and left unreleased.

Traveling to England

Twelve days later, Dylan made his first trip abroad. British TV director Philip Saville had heard Dylan perform in Greenwich Village, and invited him to take part in a BBC television drama: *Madhouse on Castle Street*. Dylan arrived in London on December 17. In the play, Dylan performed "Blowin' in the Wind" and two other songs. Dylan also immersed himself in the London folk scene, making contact with the Troubadour folk club organizer Anthea Joseph and folksingers Martin Carthy and Bob Davenport. "I ran into some people in England who really knew those [traditional English] songs," Dylan recalled in 1984. "Martin Carthy, another guy named [Bob] Davenport. Martin

Carthy's incredible. I learned a lot of stuff from Martin."^[3]

Carthy taught Dylan two English songs that would prove important for the *Freewheelin'* album. Carthy's arrangement of "Scarborough Fair" would be used by Dylan as the basis of his own composition, "Girl from the North Country". A 19th century ballad commemorating the death of Sir John Franklin in 1847, "Lady Franklin's Lament", gave Dylan the melody for his composition "Bob Dylan's Dream". Both songs displayed Dylan's fast-growing ability to take traditional melodies and use them as a basis for highly personal songwriting.

From England, Dylan traveled to Italy, and joined Albert Grossman, who was touring with his client Odetta. Dylan was also hoping to make contact with his girlfriend, Suze Rotolo, unaware that she had already left Italy and was on her way back to New York. Dylan worked on his new material, and when he returned to London, Martin Carthy received a surprise: "When he came back from Italy, he'd written 'Girl From the North Country'; he came down to the Troubadour and said, 'Hey, here's 'Scarborough Fair'' and he started playing this thing."

Returning to New York

Dylan flew back to New York on January 16, 1963. In January and February, he recorded some of his new compositions in sessions for the folk magazine *Broadside*, including a new anti-war song, "Masters of War", which he had composed in London. Dylan was happy to be reunited with Suze Rotolo, and he persuaded her to move back into the apartment they had shared on West 4th Street.

Dylan's keenness to record his new material for *Freewheelin'* paralleled a dramatic power struggle in the studio: Albert Grossman's determination to have John Hammond replaced as Dylan's producer at CBS. According to Dylan biographer Howard Sounes, "The two men could not have been more different. Hammond was a WASP, so relaxed during recording sessions that he sat with feet up, reading *The New Yorker*. Grossman was a Jewish businessman with a shady past, hustling to become a millionaire."

Because of Grossman's hostility to Hammond, Columbia paired Dylan with a young, African-American jazz producer, Tom Wilson. Wilson recalled: "I didn't even particularly like folk music. I'd been recording Sun Ra and Coltrane ... I thought folk music was for the dumb guys. [Dylan] played like the dumb guys, but then these words came out. I was flabbergasted." At a recording session on April 24, produced by Wilson, Dylan recorded five new compositions: "Girl from the North Country", "Masters of War", "Talkin' World War III Blues", "Bob Dylan's Dream", and "Walls of Red Wing". "Walls of Red Wing" was ultimately rejected, but the other four were included in a revised album sequence.

The final drama of recording *Freewheelin'* occurred when Dylan was scheduled to appear on *The Ed Sullivan Show* on May 12, 1963. Dylan had told Sullivan he would perform "Talkin' John Birch Paranoid Blues", but the 'head of program practices' at CBS Television informed Dylan that this song was potentially libelous to the John Birch Society, and asked him to perform another number. Rather than comply with TV censorship, Dylan refused to appear on the show. There is disagreement between Dylan's biographers about the consequences of this censorship row. Anthony Scaduto writes that after *The Ed Sullivan Show* debacle, CBS lawyers were alarmed to discover that the controversial song was to be included on Dylan's new album, only a few weeks from its release date. They insisted that the song be dropped, and four songs ("John Birch", "Let Me Die In My Footsteps", "Rambling Gambling Willie", "Rocks and Gravel") on the album were replaced with Dylan's newer compositions recorded in April ("Girl from the North Country", "Masters of War", "Talkin' World War III Blues", "Bob Dylan's Dream"). Scaduto writes that Dylan felt "crushed" by being compelled to submit to censorship, but he was in no position to argue.

According to biographer Clinton Heylin, "There remains a common belief that [Dylan] was forced by Columbia to pull 'Talkin' John Birch Paranoid Blues' from the album *after* he walked out on *The Ed Sullivan Show*." However, the 'revised' version of *The Freewheelin' Bob Dylan* was released on May 27, 1963; this would have given Columbia Records only two weeks to recut the album, reprint the record sleeves, and press and package enough copies of the new version to fill orders. Heylin suggests that CBS had probably forced Dylan to withdraw "John Birch" from the album some weeks earlier, and that Dylan had responded by recording his new material on April 24. Whether the

songs were substituted before or after *The Ed Sullivan Show*, critics agree that the new material gave the album a more personal feel, enddistanced from the traditional folk-blues material which had dominated his first album, *Bob Dylan*.

A few copies of the original pressing of the LP with the four deleted tracks have turned up over the years, despite Columbia's supposed destruction of all copies during the pre-release phase (all copies found were in the standard album sleeve with the revised track selection). Other permutations of the *Freewheelin'* album include versions with a different running order of the tracks on the album, and a Canadian version of the album that listed the tracks in the wrong order. The original pressing of *The Freewheelin' Bob Dylan* is considered the most valuable and rarest record in America, with one copy having sold for \$35,000.

Songs and themes

"Blowin' in the Wind"

"Blowin' in the Wind" is among Dylan's most celebrated compositions. In his sleeve notes for *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*, John Bauldie writes that it was Pete Seeger who first identified the melody of "Blowin' in the Wind" as Dylan's adaptation of the old Negro spiritual "No More Auction Block". According to Alan Lomax's *The Folk Songs of North America*, the song originated in Canada and was sung by former slaves who fled there after Britain abolished slavery in 1833. In 1978, Dylan acknowledged the source when he told journalist Marc Rowland: "Blowin' in the Wind" has always been a spiritual. I took it off a song called "No More Auction Block"—that's a spiritual and "Blowin' in the Wind" follows the same feeling.' Dylan's performance of "No More Auction Block" was recorded at the Gaslight Cafe in October 1962, and appeared on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*.

Critic Andy Gill wrote: "'Blowin' in the Wind' marked a huge jump in Dylan's songwriting: for the first time, Dylan discovered the effectiveness of moving from the particular to the general. Whereas 'The Ballad of Donald White' would become completely redundant as soon as the eponymous criminal was executed, a song as vague as 'Blowin' in the Wind' could be applied to just about any freedom issue. It remains the song with which Dylan's name is most inextricably linked, and safeguarded his reputation as a civil libertarian through any number of changes in style and attitude."

"Blowin' in the Wind" became world-famous when Peter, Paul and Mary issued the song as a single three weeks after the release of *Freewheelin'*. They and Dylan both shared the same manager: Albert Grossman. The single sold a phenomenal three hundred thousand copies in the first week of release. On July 13, 1963, it reached number two on the *Billboard* chart with sales exceeding one million copies. Dylan later recalled that he was astonished when Peter Yarrow told him he was going to make \$5,000 from the publishing rights.

"Girl from the North Country"

There has been much speculation in print about the identity of the girl in the song. Clinton Heylin states that the most frequently mooted candidates are Echo Helstrom, an early girlfriend of Dylan from his hometown of Hibbing, and Suze Rotolo, whom Dylan was pining for as he finished the song in Italy. Howard Sounes suggests the girl Dylan probably had in mind was Bonnie Beecher, a girlfriend of Dylan's when he was at the University of Minnesota.^[4] Musicologist Todd Harvey notes that Dylan not only took the tune of "Scarborough Fair", which he learnt from Martin Carthy in London, but also adapted the theme of that song. "Scarborough Fair" derives from "The Elfin Knight" (Child Ballad Number 2), which was first transcribed in 1670. In the song, a supernatural character poses a series of questions to an innocent, requesting her to perform impossible tasks. Harvey points out that Dylan "retains the idea of the listener being sent upon a task, a northern place setting, and an antique lyric quality". Dylan returned to this song on *Nashville Skyline* (1969), recording it as a duet with Johnny Cash.

"Masters of War"

A scathing song directed against the war industry, "Masters of War" is based on Jean Ritchie's arrangement of "Nottamun Town", an English riddle song. Written in late 1962 while Dylan was in London, eyewitnesses (including Martin Carthy and Anthea Joseph) recall Dylan performing the song in folk clubs at the time. Ritchie would later assert her claim on the song's arrangement; according to one Dylan biography, the suit was settled when Ritchie received \$5,000 from Dylan's lawyers.

"Down the Highway"

Dylan composed this song in the form of a 12-bar blues. In the sleeve notes of *Freewheelin'*, Dylan explained to Nat Hentoff: "What made the real blues singers so great is that they were able to state all the problems they had; but at the same time, they were standing outside of them and could look at them. And in that way, they had them beat." Into this song, Dylan injected one explicit mention of an absence that was troubling him: the sojourn of Suze Rotolo in Perugia: "My baby took my heart from me/ She packed it all up in a suitcase/ Lord, she took it away to Italy, Italy."

"Bob Dylan's Blues"

Dylan begins this track with a spoken intro where he describes the origins of folk songs in a satirical vein: "most of the songs that are written uptown in Tin Pan Alley, that's where most of the folk songs come from nowadays". What follows has been characterized as an absurd, improvised blues which Dylan, in the sleeve notes, describes as "a really off-the-cuff-song. I start with an idea and then I feel what follows. Best way I can describe this one is that it's sort of like walking by a side street. You gaze in and walk on." Harvey points out that Dylan subsequently elaborated this style of self-deprecatory, absurdist humor into more complex songs, such as "I Shall Be Free No.10" (1964).

"A Hard Rain's a-Gonna Fall"

Dylan was only 21 years old when he wrote one of his most complex songs, "A Hard Rain's a-Gonna Fall", often referred to as "Hard Rain". Dylan is said to have premiered "Hard Rain" at the Gaslight Cafe, where Village performer Peter Blankfield recalled: "He put out these pieces of loose-leaf paper ripped out of a spiral notebook. And he starts singing ['Hard Rain'] ... He finished singing it, and no one could say anything. The length of it, the episodic sense of it. Every line kept building and bursting". Dylan performed "Hard Rain" days later at Carnegie Hall on September 22, 1962, as part of a concert organized by Pete Seeger. The song gained added resonance when U.S. President John F. Kennedy gave his warning to the Soviet Union over their deployment of nuclear missiles in Cuba, just one month after Dylan's first performance of "Hard Rain". Critics have interpreted the lyric 'hard rain' as a reference to nuclear fallout, but Dylan resisted the specificity of this interpretation. In a radio interview with Studs Terkel in 1963, Dylan said,

"No, it's not atomic rain, it's just a hard rain. It isn't the fallout rain. I mean some sort of end that's just gotta happen In the last verse, when I say, 'the pellets of poison are flooding the waters', that means all the lies that people get told on their radios and in their newspapers."^[5]

Many people were astonished by the power and complexity of this work. For Robert Shelton, who had given Dylan an important boost in his 1961 review in the *New York Times*, this song was "a landmark in topical, folk-based songwriting. Here blooms the promised fruit of the 1950s poetry-jazz fusion of Ginsberg, Ferlinghetti, and Rexroth." Folk singer Dave Van Ronk later commented: "I was acutely aware that it represented the beginning of an artistic revolution." Pete Seeger expressed the opinion that this song would last longer than any other written by Dylan.

"Don't Think Twice, It's All Right"

Dylan wrote this song on hearing from Suze Rotolo that she was considering staying in Italy indefinitely, and he used a melody he adapted from Paul Clayton's song "Who's Gonna Buy You Ribbons (When I'm Gone)". In the *Freewheelin'* sleeve notes, Dylan comments: "It isn't a love song. It's a statement that maybe you can say to make yourself feel better. It's as if you were talking to yourself."

Dylan's contemporaries hailed the song as a masterpiece: Bob Spitz quotes Paul Stookey saying "I thought it was a masterful statement", while Dave Van Ronk called it "self-pitying but brilliant". Dylan biographer Howard Sounes

commented: "The greatness of the song was in the cleverness of the language. The phrase "don't think twice, it's all right" could be snarled, sung with resignation, or delivered with an ambiguous mixture of bitterness and regret. Seldom have the contradictory emotions of a thwarted lover been so well expressed, and the song transcended the autobiographical origins of Dylan's pain."

"Bob Dylan's Dream"

"Bob Dylan's Dream" was based on the melody of the traditional "Lady Franklin's Lament", in which the title character dreams of finding her husband, Arctic explorer Sir John Franklin, alive and well. (Sir John Franklin had vanished on an expedition searching for the North West Passage in 1845; a stone cairn on King William Island detailing his demise was found by a later expedition in 1859.) Todd Harvey points out that Dylan transforms the song into a personal journey, yet he retains both the theme and the mood of the original ballad. The world outside is depicted as stormy and harsh, and Dylan's most fervent wish, like Lady Franklin's, is to be reunited with departed companions and to relive the fond memories they represent.

"Oxford Town"

"Oxford Town" is Dylan's sardonic account of events at the University of Mississippi in September 1962. U.S. Air Force veteran James Meredith was the first black student to enroll at the University of Mississippi, located a mile from Oxford, Mississippi. When Meredith first tried to attend classes at the school, some Mississippians pledged to keep the university segregated, including the state governor Ross Barnett. Ultimately, the University of Mississippi had to be integrated with the help of U.S. federal troops. Dylan responded rapidly: his song was published in the November 1962 issue of *Broadside*.

"Talkin' World War III Blues"

The "talkin' blues" was a style of improvised songwriting that Woody Guthrie had developed to a high plane. (A Minneapolis domestic recording that Dylan made in September 1960 includes his performances of Guthrie's "Talking Columbia" and "Talking Merchant Marine".) "Talkin' World War III Blues" was a spontaneous composition Dylan created in the studio during the final session for *The Freewheelin' Bob Dylan*. He recorded five takes of the song and the fifth was selected for the album. The format of the "talkin' blues" permitted Dylan to address the serious subject of nuclear annihilation with humor, and "without resorting to his finger-pointing or apocalyptic-prophetic persona".

"Corrina, Corrina"

"Corrina, Corrina" was recorded by the Mississippi Sheiks, and by their leader Bo Carter in 1928. The song was covered by artists as diverse as Bob Wills, Big Joe Turner, and Doc Watson. Dylan's version borrows phrases from a few Robert Johnson songs: "Stones In My Passway", "32-20 Blues", and "Hellhound On My Trail". An alternate take of the song was used as a B-side for his "Mixed-Up Confusion" single.

"Honey, Just Allow Me One More Chance"

"Honey, Just Allow Me One More Chance" is based on "Honey, Won't You Allow Me One More Chance?", a song dating back to the 1890s that was popularized by Henry Thomas in his 1928 recording. "However, Thomas's original provided no more than a song title and a notion", writes Heylin, "which Dylan turned into a personal plea to an absent lover to allow him 'one more chance to get along with you.' It is a vocal tour de force and ... showed a Dylan prepared to make light of his own blues by using the form itself."

"I Shall Be Free"

"I Shall Be Free" is a rewrite of Lead Belly's "We Shall Be Free", which was performed by Lead Belly, Sonny Terry, Cisco Houston, and Woody Guthrie. According to Todd Harvey, Dylan's version draws its melody from the Guthrie recording but omits its signature chorus ("We'll soon be free/When the Lord will call us home"). Critics have been divided about the worth of this final song. Robert Shelton dismissed the song as "a decided anticlimax. Although the album has at least a half dozen blockbusters, two of the weakest songs are tucked in at the end, like shirttails." Todd Harvey has argued that by placing the song at the close of the *Freewheelin'* LP, Dylan ends on a note of levity which

is a relief after the weighty sentiments expressed in several songs on the album.

Outtakes

The known outtakes from the *Freewheelin'* album are as follows. All songs released in 1991 on *The Bootleg Series 1–3* are discussed in that album's liner notes, while songs that have never been released have been documented by biographer Clinton Heylin, except where noted. All songs written by Bob Dylan, except where noted.

Title	Status
"Baby, I'm in the Mood for You"	Released on <i>Biograph</i>
"Baby, Please Don't Go" (Big Joe Williams)	Released on iTunes' <i>Exclusive Outtakes From No Direction Home</i> EP
"Ballad of Hollis Brown"	<i>Freewheelin'</i> sessions recordings unreleased. Re-recorded for Dylan's next album, <i>The Times They Are a-Changin'</i> . Demo version released on <i>The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964</i>
"The Death of Emmett Till"	<i>Freewheelin'</i> sessions recordings unreleased. Recording for "Broadside Show" on WBAI-FM, May 1962, released on Folkways Records' <i>Broadside Ballads, Vol. 6: Broadside Reunion</i> under pseudonym Blind Boy Grunt. Demo version released on <i>The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964</i>
"Hero Blues"	<i>Freewheelin'</i> sessions recordings unreleased. Demo version released on <i>The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964</i>
"Going to New Orleans"	Unreleased
"(I Heard That) Lonesome Whistle" (Hank Williams, Jimmie Davies)	Unreleased
"Kingsport Town" (traditional)	Released on <i>The Bootleg Series 1–3</i>
"Let Me Die In My Footsteps"	Released on <i>The Bootleg Series 1–3</i>
"Milk Cow's Calf's Blues" (Robert Johnson)	Unreleased
"Mixed-Up Confusion"	Released as a single, but quickly withdrawn. Later released in 1985 on <i>Biograph</i>
"Quit Your Lowdown Ways"	Released on <i>The Bootleg Series 1–3</i>
"Rambling, Gambling Willie"	Released on <i>The Bootleg Series 1–3</i>
"Rocks and Gravel"	Studio version unreleased. Released as a live recording from the Gaslight Cafe, October 1962, on <i>Live at the Gaslight 1962</i>
"Sally Gal"	Released on <i>No Direction Home: The Bootleg Series Vol. 7</i>
"Talkin' Bear Mountain Picnic Massacre Blues"	Released on <i>The Bootleg Series 1–3</i>
"Talkin' Hava Negiliah Blues"	Released on <i>The Bootleg Series 1–3</i>
"Talkin' John Birch Paranoid Blues"	<i>Freewheelin'</i> sessions recordings unreleased. Released as a live recording from Carnegie Hall, October 26, 1963, on <i>The Bootleg Series 1–3</i> . Demo version released on <i>The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964</i>

"That's All Right (Mama)" (Arthur Crudup)	Unreleased
"Walls of Red Wing"	Released on <i>The Bootleg Series 1–3</i>
"Whatcha Gonna Do"	<i>Freewheelin'</i> sessions recordings unreleased. Demo version released on <i>The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964</i>
"Wichita (Goin' to Louisiana)" (traditional)	Unreleased
"Worried Blues" (traditional)	Released on <i>The Bootleg Series 1–3</i>

Release

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
<i>Entertainment Weekly</i>	A–
<i>Rolling Stone</i>	★★★★★
Piero Scaruffi	(5/10)
<i>Virgin Encyclopedia of Popular Music</i>	★★★★★

Dylan promoted his upcoming album with radio appearances and concert performances. In May 1963, Dylan performed with Joan Baez at the Monterey Folk Festival, where she joined him on stage for a duet of a new Dylan song, "With God on Our Side". Baez was at the pinnacle of her fame, having appeared on the cover of *Time* magazine the previous November. The performance not only gave Dylan and his songs a new prominence, it also marked the beginning of a romantic relationship between Baez and Dylan, the start of what Dylan biographer Sounes termed "one of the most celebrated love affairs of the decade".

The Freewheelin' Bob Dylan was released at the end of May. According to Scaduto, it was an immediate success, selling 10,000 copies a month and bringing Dylan an income of about \$2,500 a month. An article by Nat Hentoff on folk music appeared in the June issue of *Playboy* magazine and devoted considerable space to Dylan's achievements, calling him "the most vital of the younger citybillies".

In July, Dylan appeared at the second Newport Folk Festival. That weekend, Peter, Paul and Mary's rendition of "Blowin' in the Wind" reached number two on *Billboard's* pop chart. Baez was also at Newport, appearing twice on stage with Dylan. The combination of the chart success of "Blowin' in the Wind", and the glamor of Baez and Dylan singing together generated excitement about Dylan and his new album. Tom Paxton recalled: "That was a big breakout festival for Bob. The buzz kept growing exponentially and it was like a coronation of Bob and Joan. They were King and Queen of the festival". His friend Bob Fass recalled that after Newport, Dylan told him that "suddenly I just can't walk around without a disguise. I used to walk around and go wherever I wanted. But now it's gotten very weird. People follow me into the men's room just so they can say that they saw me pee."

In September, the album entered *Billboard's* album charts; the highest position *Freewheelin'* reached was number 22, but it eventually came to sell one million copies in the US. Dylan himself came to acknowledge *Freewheelin'* as the album that marked the start of his success. During his dispute with Albert Grossman, Dylan stated in a deposition: "Although I didn't know it at the time, the second album was destined to become a great success because it was to

include 'Blowin' in the Wind'.^[6] Besides "Blowin' in the Wind", "Masters of War", "Girl from the North Country", "A Hard Rain's a-Gonna Fall" and "Don't Think Twice, It's All Right" have all been acclaimed as masterpieces, and they have been mainstays of Dylan's performing repertory to the present day. The album's balance between serious subject matter and levity, earnest finger-pointing songs and surreal jokes captured a wide audience, including The Beatles, who were on the cusp of global success. John Lennon recalled: "In Paris in 1964 was the first time I ever heard Dylan at all. Paul got the record (*The Freewheelin' Bob Dylan*) from a French DJ. For three weeks in Paris we didn't stop playing it. We all went potty about Dylan."

The album was re-issued in 2010 as part of *The Original Mono Recordings*, a Columbia Legacy box set that included the monaural versions of Dylan's first eight albums.

Cover art

The album cover features a photograph of Dylan with Suze Rotolo. It was taken in February 1963—a few weeks after Rotolo had returned from Italy—by CBS staff photographer Don Hunstein at the corner of Jones Street and West 4th Street in the West Village, New York City, close to the apartment where the couple lived at the time. In 2008, Rotolo described the circumstances surrounding the famous photo to *The New York Times*: "He wore a very thin jacket, because image was all. Our apartment was always cold, so I had a sweater on, plus I borrowed one of his big, bulky sweaters. On top of that I put on a coat. So I felt like an Italian sausage. Every time I look at that picture, I think I look fat." In her memoir, *A Freewheelin' Time*, Rotolo analyzed the significance of the cover art:

It is one of those cultural markers that influenced the look of album covers precisely because of its casual down-home spontaneity and sensibility. Most album covers were carefully staged and controlled, to terrific effect on the Blue Note jazz album covers ... and to not-so great-effect on the perfectly posed and clean-cut pop and folk albums. Whoever was responsible for choosing that particular photograph for *The Freewheelin' Bob Dylan* really had an eye for a new look.

Critic Janet Maslin summed up the iconic impact of the cover as "a photograph that inspired countless young men to hunch their shoulders, look distant, and let the girl do the clinging".

Legacy

The success of *Freewheelin'* transformed the public perception of Dylan. Before the album's release, he was one amongst many folk-singers. Afterwards, at the age of 22, Dylan was regarded as a major artist, perhaps even a spokesman for disaffected youth. As one critic described the transformation, "In barely over a year, a young plagiarist had been reborn as a songwriter of substance, and his first album of fully realized original material got the 1960s off their musical starting block." Janet Maslin wrote of the album: "These were the songs that established him as the voice of his generation—someone who implicitly understood how concerned young Americans felt about nuclear disarmament and the growing movement for civil rights: his mixture of moral authority and nonconformity was perhaps the most timely of his attributes."

This title of "Spokesman of a Generation" was viewed by Dylan with disgust in later years. He came to feel it was a label that the media had pinned on him, and in his autobiography, *Chronicles*, Dylan wrote: "The press never let up. Once in a while I would have to rise up and offer myself for an interview so they wouldn't beat the door down. Later an article would hit the streets with the headline "Spokesman Denies That He's A Spokesman". I felt like a piece of meat that someone had thrown to the dogs."

The album secured for Dylan an "unstoppable cult following" of fans who preferred the harshness of his performances to the softer cover versions released by other singers. Richard Williams has suggested that the richness of the imagery in *Freewheelin'* transformed Dylan into a key performer for a burgeoning college audience hungry for a new cultural complexity: "For students whose exam courses included Eliot and Yeats, here was something that flattered their expanding intellect while appealing to the teenage rebel in their early-sixties souls. James Dean had

walked around reading James Joyce; here were both in a single package, the words and the attitude set to music." Andy Gill adds that in the few months between the release of *Freewheelin'* in May 1963, and Dylan's next album *The Times They Are A-Changin'* in January 1964, Dylan became the hottest property in American music, stretching the boundaries of what had been previously viewed as a collegiate folk music audience.

Critical opinion about *Freewheelin'* has been consistently favorable in the years since its release. Dylan biographer Howard Sounes called it "Bob Dylan's first great album". In a survey of Dylan's work published by *Q* magazine in 2000, the *Freewheelin'* album was described as "easily the best of [Dylan's] acoustic albums and a quantum leap from his debut—which shows the frantic pace at which Dylan's mind was moving." The magazine went on to comment, "You can see why this album got the Beatles listening. The songs at its core must have sounded like communiques from another plane."

For Patrick Humphries, "rarely has one album so effectively reflected the times which produced it. *Freewheelin'* spoke directly to the concerns of its audience. and addressed them in a mature and reflective manner: it mirrored the state of the nation." Stephen Thomas Erlewine's verdict on the album in the Allmusic guide was: "It's hard to overestimate the importance of *The Freewheelin' Bob Dylan*, the record that firmly established Dylan as an unparalleled songwriter ... This is rich, imaginative music, capturing the sound and spirit of America as much as that of Louis Armstrong, Hank Williams, or Elvis Presley. Dylan, in many ways, recorded music that equaled this, but he never topped it."

In March 2000, Van Morrison told the Irish rock magazine *Hot Press* about the impact that *Freewheelin'* made on him: "I think I heard it in a record shop in Smith Street. And I just thought it was incredible that this guy's not singing about 'moon in June' and he's getting away with it. That's what I thought at the time. The subject matter wasn't pop songs, ya know, and I thought this kind of opens the whole thing up ... Dylan put it into the mainstream that this could be done."

Freewheelin' was one of 50 recordings chosen by the Library of Congress to be added to the National Recording Registry in 2002. The citation read: "This album is considered by some to be the most important collection of original songs issued in the 1960s. It includes "Blowin' in the Wind," the era's popular and powerful protest anthem." The following year, *Rolling Stone* magazine ranked it number 97 on their list of the 500 greatest albums of all time (this ranking would later be changed to number 98 in the published book version of the list).

Track listing

All songs written by Bob Dylan, except where noted:

Side one

1. "Blowin' in the Wind" – 2:48
2. "Girl from the North Country" – 3:22
3. "Masters of War" – 4:34
4. "Down the Highway" – 3:27
5. "Bob Dylan's Blues" – 2:23
6. "A Hard Rain's a-Gonna Fall" – 6:55

Side two

- "Don't Think Twice, It's All Right" – 3:40
2. "Bob Dylan's Dream" – 5:03
 3. "Oxford Town" – 1:50
 4. "Talkin' World War III Blues" – 6:28
 5. "Corrina, Corrina" (Traditional) – 2:44
 6. "Honey, Just Allow Me One More Chance" (Dylan, Henry Thomas) – 2:01
 7. "I Shall Be Free" – 4:49
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Some very early first pressing copies contained four songs that were ultimately replaced by Columbia on all subsequent pressings. These songs were "Rocks and Gravel", "Let Me Die in My Footsteps," "Gamblin' Willie's Dead Man's Hand" and "Talkin' John Birch Blues". Copies of the "original" version of "Freewheelin'" (in both mono and stereo) are very rare.

The original track listing was as follows:

Side one

1. "Blowin' in the Wind" – 2:46
2. "Rocks and Gravel" – 2:21
3. "Let Me Die in My Footsteps" – 4:05
4. "Down the Highway" – 3:10
5. "Bob Dylan's Blues" – 2:19
6. "A Hard Rain's a-Gonna Fall" – 6:48

Side two

- "Don't Think Twice, It's All Right" – 3:37
2. "Gamblin' Willie's Dead Man's Hand" – 4:11
 3. "Oxford Town" – 1:47
 4. "Corrina, Corrina" (Traditional) – 2:42
 5. "Talkin' John Birch Blues" – 3:45
 6. "Honey, Just Allow Me One More Chance" (Dylan, Henry Thomas) – 1:57
 7. "I Shall Be Free" – 4:46

Personnel

- Bob Dylan – guitar, harmonica, keyboards, vocals

Additional musicians

- Howie Collins – guitar
- Leonard Gaskin – bass guitar
- Bruce Langhorne – guitar
- Herb Lovelle – drums
- Dick Wellstood – piano

Technical personnel

- John H. Hammond – production
- Nat Hentoff – liner notes
- Don Hunstein – album cover photographer
- Tom Wilson – production

Chart positions

Chart (1963)	Peak position
US <i>Billboard</i> 200	22
Chart (1964)	Peak position
UK Albums Chart	1

Certifications

Region	Certification	Sales/shipments
United States (RIAA) ^[7]	Platinum	1,000,000 [^]
[^] shipments figures based on certification alone		

Notes

- [1] Rotolo writes that "my mother did not approve of Bob at all. He paid her no homage and she paid him none". Rotolo suspected that her mother presented her with the trip to Italy "as a *fait accompli*" to lure her away from her relationship with Dylan. See
- [2] *Sing Out!*, October–November 1962, quoted in
- [3] Loder, Kurt (1984), "Interview with Kurt Loder, *Rolling Stone*", re-printed in
- [4] An important recording of Dylan playing traditional material was taped in Beecher's apartment in December 1961. Misnamed the "Minneapolis Hotel Tape", the songs were released on the *Great White Wonder* bootleg. See . Beecher subsequently married counter cultural figure Wavy Gravy.
- [5] Terkel, Studs (1963). "Radio Interview with Studs Terkel, WFMT (Chicago)," reprinted in
- [6] Dylan's deposition of October 15, 1984, in the case Albert B. Grossman et al. vs. Bob Dylan; quoted in
- [7] "American album certifications – Bob Dylan – The Freewheelin_ Bob Dylan" (http://www.riaa.com/goldandplatinumdata.php?artist='The+Freewheelin_+Bob+Dylan'). Recording Industry Association of America. *If necessary, click Advanced, then click Format, then select Album, then click SEARCH*

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Preceded by <i>The Rolling Stones No. 2</i> by The Rolling Stones <i>Beatles for Sale</i> by The Beatles	UK Albums Chart number-one album April 17–24, 1965 May 22–29, 1965	Succeeded by <i>The Rolling Stones No. 2</i> by The Rolling Stones <i>Bringing It All Back Home</i> by Bob Dylan
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The Times They Are a-Changin'

<i>The Times They Are a-Changin'</i>		
Studio album by Bob Dylan		
Released	January 13, 1964	
Recorded	August 6 – October 31, 1963 at Columbia Studios, New York City	
Genre	Folk	
Length	45:36	
Label	Columbia	
Producer	Tom Wilson	
Bob Dylan chronology		
<i>The Freewheelin' Bob Dylan</i> (1963)	<i>The Times They Are a-Changin'</i> (1964)	<i>Another Side of Bob Dylan</i> (1964)
Singles from <i>The Times They Are a-Changin'</i>		
1. "The Times They Are a-Changin'" Released: March 8, 1965		

The Times They Are a-Changin' is the third studio album by American singer-songwriter Bob Dylan, released in January 1964 by Columbia Records.

Produced by Tom Wilson, it is the singer-songwriter's first collection to feature only original compositions. The album consists mostly of stark, sparsely-arranged ballads concerning issues such as racism, poverty, and social change. The title track is one of Dylan's most famous; many felt that it captured the spirit of social and political upheaval that characterized the 1960s.

Some critics and fans were not quite as taken with the album as a whole, relative to his previous work, for its lack of humor or musical diversity. Still, *The Times They Are a-Changin'* peaked at #20 on the US chart, eventually going gold, and belatedly reaching #4 in the UK in 1965.

Recording sessions

Dylan began work on his third album on August 6, 1963, at Columbia's Studio A in New York City. Once again, Tom Wilson was the producer for the entire album. Dylan had, by the time of recording, become a popular, influential cultural figure.

Eight songs were recorded during that first session, but only one recording of "North Country Blues" was ultimately deemed usable and set aside as the master take. A master take of "Seven Curses" was also recorded, but it was left out of the final album sequence.

Another session at Studio A was held the following day, this time yielding master takes for four songs: "Ballad of Hollis Brown", "With God on Our Side", "Only a Pawn in Their Game", and "Boots of Spanish Leather", all of which were later included on the final album sequence.


A third session was held in Studio A on August 12, but nothing from this session was deemed usable. However, three recordings taken from the third session eventually saw official release: "master" takes of "Paths of Victory", "Moonshine Blues" and "Only a Hobo" were all included on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991* released in 1991.

Sessions did not resume for more than two months. During the interim, Dylan toured briefly with Joan Baez, performing a number of key concerts that raised his profile in the media. When Dylan returned to Studio A on October 23, he had six more original compositions ready for recording. Master takes for "The Lonesome Death of Hattie Carroll" and "When the Ship Comes In" were both culled from the October 23 session. A master take for "Percy's Song" was also recorded, but it was ultimately set aside and was not officially released until *Biograph* in 1985.

Another session was held the following day, October 24. Master takes of "The Times They Are a-Changin'" and "One Too Many Mornings" were recorded and later included in the final album sequence. A master take for "Lay Down Your Weary Tune" was also recorded, but ultimately left out of the final album; it was eventually released on *Biograph*. Two more outtakes, "Eternal Circle" and "Suze (The Cough Song)", were later issued on *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991*.

The sixth and final session for *The Times They Are a-Changin'* was held on October 31, 1963. The entire session focused on one song—"Restless Farewell"—whose melody is taken from an Irish-Scots folk song, "The Parting Glass", and it produced a master take that ultimately closed the album.

The songs

	Bob Dylan - "The Times They Are a-Changin'" 19 seconds (of 3:16)
Problems playing this file? See media help.	

The Times They Are a-Changin' opens with the title track, one of Dylan's most famous songs. Dylan's friend, Tony Glover, recalls visiting Dylan's apartment in September 1963, where he saw a number of song manuscripts and poems lying on a table. "The Times They Are a-Changin'" had yet to be recorded, but Glover saw its early manuscript. After reading the words "come senators, congressmen, please heed the call", Glover reportedly asked Dylan: "What is this shit, man?", to which Dylan responded, "Well, you know, it seems to be what the people like to hear".^[1]

Dylan recalled writing the song as a deliberate attempt to create an anthem of change for the moment. In 1985, he told Cameron Crowe: "'This was definitely a song with a purpose. It was influenced of course by the Irish and Scottish ballads ...'Come All Ye Bold Highway Men', 'Come All Ye Tender Hearted Maidens'. I wanted to write a big song, with short concise verses that piled up on each other in a hypnotic way. The civil rights movement and the folk music movement were pretty close for a while and allied together at that time.'"^[2]

The climactic lines of the final verse: "'The order is rapidly fadin'/ And the first one now/ Will later be last/ For the times they are a-changin'" have a Biblical ring, and several critics have connected them with lines in the Gospel of Mark, 10:31, "'But many that are first shall be last, and the last first.'"^[3]

A self-conscious protest song, it is often viewed as a reflection of the generation gap and of the political divide marking American culture in the 1960s. Dylan, however, disputed this interpretation in 1964, saying "Those were the only words I could find to separate aliveness from deadness. It had nothing to do with age." A year later, Dylan would say: "I can't really say that adults don't understand young people any more than you can say big fishes don't understand little fishes. I didn't mean 'The Times They Are a-Changin'" as a statement... It's a feeling."^[4]

In 1994, Dylan licensed the "The Times They Are a-Changin'" to be used in an advertisement for the auditing and accountancy firm Coopers & Lybrand, as performed by Richie Havens. Two years later, in 1996, a version of the song by Pete Seeger was used in a TV advertisement for the Bank of Montreal.^[5] This song was also used as the background track to the opening montage in the movie *Watchmen*.

"Ballad of Hollis Brown" was originally recorded for Dylan's previous album, *The Freewheelin' Bob Dylan*. That version was rejected and the song was eventually re-recorded for *The Times They Are a-Changin'*. Described by Clinton Heylin as a "'tragic tale of independence and free will' culled from the folk idiom", it is a grim, rural Gothic story of a father killing his starving family ("There's seven people dead on a South Dakota farm").

"With God on Our Side" was first performed at New York's Town Hall on April 12, 1963 (which also happened to be Dylan's debut appearance at that venue). Although Dylan claims it is an original composition, the melody to "With God on Our Side" bears a striking resemblance to "The Patriot Game", the lyrics of which were written by Dominic Behan and the melody borrowed from the traditional Irish folk song, "The Merry Month Of May". Behan called Dylan a plagiarist and a thief, in an attempt to goad Dylan into a lawsuit; Dylan made no response. "The Patriot Game" was originally introduced to Dylan by Scottish folksinger Nigel Denver. Scottish song writer Jim McLean recalls Dylan asking him in late 1962: "'What does it mean, 'Patriot Game'?... I explained—probably lectured him—about Dr Johnson, who's one of Dominic's favourite writers, and that's where Dominic picked up [the] saying: 'Patriotism is the last refuge of a scoundrel.'" Music critic Tim Riley writes: "'With God on Our Side' manages to voice political savvy mixed with generational naivete" as it "draws the line for those born long enough after World War I to find its issues blurry ('the reasons for fightin'/I never did get') and who view the forgiveness of the World War II Germans as a farce."

Dylan follows "With God on Our Side" with a soft, understated ballad: "One Too Many Mornings". "It's the sound of someone too smitten by love to harbor regrets, grown too independent to consider a reunion," writes Riley. One of the more celebrated songs on *The Times They Are a-Changin'*, Dylan would dramatically rearrange it on his legendary 1966 concert tour for a full electric band.

"North Country Blues" tells the story of a mining company's decision to outsource its operations to countries where labor costs are cheaper than in the U.S.A. ("It's much cheaper down in the South American towns/Where the miners work almost for nothing".) The song marks the first time Dylan wrote a narrative from the point-of-view of a woman: the ex-wife of a miner whose work has disappeared. This song has been described by many critics as Dylan's portrait of his home town, Hibbing, Minnesota.^{[6][7]}

Dylan first performed "Only a Pawn in Their Game" at a voter registration rally in Greenwood, Mississippi. The song refers to the murder of Medgar Evers, who was the Mississippi leader of the NAACP. Civil rights activist Bernice Johnson would later tell critic Robert Shelton that "'Pawn' was the very first song that showed the poor white was as victimized by discrimination as the poor black. The Greenwood people didn't know that Pete [Seeger],

Theo[dore Bikel] and Bobby [Dylan] were well known. (Seeger and Bikel were also present at the registration rally.) They were just happy to be getting support. But they really like Dylan down there in the cotton country."

The melody for "Boots of Spanish Leather" was inspired by Martin Carthy's arrangement of the English folk song "Scarborough Fair" (also the melody of an earlier Dylan composition, "Girl from the North Country"). Dylan learned Carthy's arrangement during his first trip to England in late 1962. After finishing his obligations in England (including a brief appearance in a BBC drama, *Madhouse on Castle Street*), Dylan traveled to Italy looking for his girlfriend, Suze Rotolo, apparently unaware that she had already returned to America (reportedly the same time Dylan left for England). While in Italy, Dylan created an early draft of "Boots of Spanish Leather." Salon.com critic Bill Wyman called the song "an abstract classic and one of the purest, most confounding folk songs of the time."

According to Dylan biographer Clinton Heylin, "When The Ship Comes In" was written in August 1963 "in a fit of pique, in a hotel room, after his unkempt appearance had led an impertinent hotel clerk to refuse him admission until his companion, Joan Baez, had vouched for his good character." Heylin speculates that "Jenny's Song" from Brecht and Weill's *Threepenny Opera* was also an inspiration: "As Pirate Jenny dreams of the destruction of all her enemies by a mysterious ship, so Dylan envisages the neophobes being swept aside in 'the hour when the ship comes in'."^[8] Dylan's former girlfriend Suze Rotolo recalls that her "interest in Brecht was certainly an influence on him. I was working for the Circle in the Square Theatre and he came to listen all the time. He was very affected by the song that Lotte Lenya's known for, 'Pirate Jenny'."

"The Lonesome Death of Hattie Carroll" tells the story of a hotel barmaid who died after being struck by a wealthy white man. The song was inspired by Dylan's reading a newspaper account of the incident which took place in a hotel in Maryland, in February 1963.^[9]

The closing song of the album, "Restless Farewell" takes its melody from the traditional Irish-Scots song, "The Parting Glass". Dylan's lyrics have an edge due to the way that *Newsweek* had treated Dylan. In a profile of the singer, published in October 1963, Dylan was portrayed as someone who had lied about his middle-class origins. Furthermore, it was implied that Dylan had plagiarised the lyrics of his best-known composition, "Blowin' in the Wind". Stung by these untrue allegations, Dylan composed a song about the pain of having "the dust of rumor" flung in his eyes. He swiftly recorded the work a few days after the *Newsweek* profile appeared on October 31, 1963.^[10] The album ends with Dylan's vow "I'll make my stand/ And remain as I am/ And bid farewell and not give a damn".

Outtakes

The sessions for *The Times They Are a-Changin'* produced a large surplus of songs, many of which were eventually issued on later compilations. According to Clinton Heylin, "perhaps the two best songs, "Percy's Song" and "Lay Down Your Weary Tune", would not make the final album, failing to fit within the narrow bounds Dylan had decided to impose on himself."

"'Lay Down Your Weary Tune'... along with 'Eternal Circle'... marked a new phase in Dylan's songwriting", writes Heylin. "It is the all-important link between the clipped symbolism of 'A Hard Rain's a-Gonna Fall' and the more self-conscious efforts to come the following year. A celebration of song itself, 'Lay Down Your Weary Tune' was also an admission that there were certain songs 'no voice can hope to hum'."

Riley describes "Lay Down Your Weary Tune" as "a hymn to music's instrumental spectrum... it's about the heightened awareness of nature and reality available to performer and listener in the course of a highly charged musical experience". The song is also rich in natural imagery, often in surreal, musical terms ("The cryin' rain like a trumpet sang/And asked for no applause"). Steven Goldberg writes that the song depicts nature "not as a manifestation of God but as containing God within its every aspect". The Byrds released their own celebrated version of "Lay Down Your Weary Tune" in 1965 on their critically acclaimed second album, *Turn! Turn! Turn!*.

"Percy's Song" is sung from the point of view of a man who visits a judge in a futile, last-ditch attempt to save his friend from a severe prison sentence. It is based on a tune taken from "The Wind and the Rain", a song introduced to

Dylan by Paul Clayton. "'Percy's Song', along with ... 'Seven Curses' and 'Moonshine Blues', showed that Dylan's command of traditional themes, housed in traditional melodies, remained undiminished by the topicality of other efforts", writes Heylin. Fairport Convention recorded their own celebrated rendition of "Percy's Song" on their critically acclaimed third album, *Unhalfbricking*.

Written some time in late 1962 or early 1963, "Only a Hobo" was also recorded during these sessions but ultimately set aside. Described by Heylin as "a superior reworking of [Dylan's earlier composition] 'Man on the Street' that took as its source the 'Poor Miner's Lament'", the song is sung from the point of view of sympathetic narrator who stumbles upon a homeless man lying dead in a gutter. Rod Stewart later released his own celebrated version of "Only a Hobo" on the critically acclaimed *Gasoline Alley* in 1970. Dylan himself re-recorded "Only a Hobo" for *Bob Dylan's Greatest Hits Vol. II*, only to reject that version as well. He eventually released his own version in 1991 on *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991*.

Dylan also recorded demo versions for publishing purposes of several songs on the album. The demos, recorded for his first two publishing companies, Leeds Music and M. Witmark & Sons, were available for many years as bootlegs and were officially released by Columbia Records in October 2010 on *The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964*.

Aftermath

On October 26, 1963, three days after recording the final song for *The Times They Are a-Changin'*, Dylan held a concert at New York's Carnegie Hall. That night, he performed eight songs from his forthcoming third album, as well as several outtakes from the same album sessions (including "Percy's Song", "Seven Curses", and "Lay Down Your Weary Tune"). Columbia recorded the entire concert, but it was decades before a substantial portion of it was officially released (in fact to date the concert in its entirety has not been released). Nevertheless, the performance was well received by the press and audience alike, but its success was to be overshadowed by the events of November 22, 1963.

On that day, at 12:30, President John F. Kennedy was assassinated in Dallas, Texas. Dylan's friend, Bob Fass, was sitting with Dylan in Carla Rotolo's apartment the day of the shooting. According to Fass, Dylan was deeply affected by it and said: "What it means is that they are trying to tell you 'Don't even hope to change things'." Dylan later claimed that Kennedy's death did not directly inspire any of his songs, but in a manuscript written shortly after the assassination, he wrote: "it is useless to recall the day once more." In another, he repeatedly wrote: "there is no right or left there is only up and down."

Three weeks to the day after Kennedy's assassination, the Emergency Civil Liberties Committee gave Dylan their annual Tom Paine award for his contribution to the civil rights movement. Dylan gave a disastrous acceptance speech at the awards ceremony held at Hotel Americana in New York, at one point claiming he saw something of himself in Lee Harvey Oswald, Kennedy's assassin. After the ceremony, a number of eyewitnesses reported that Dylan seemed very nervous and was drinking quite heavily before giving his speech.

Legacy

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★ link ^[11]
<i>Entertainment Weekly</i>	B link ^[12]
<i>Rolling Stone</i>	★★★★★ link ^[13]
Piero Scaruffi	(4.5/10)

As Clinton Heylin wrote: "in less than six months [Dylan] had turned full circle from the protest singer who baited Paul Nelson into someone determined to write only songs that 'speak for me'... Dylan's ambitions as a writer for the page...may have been further fed at the end of December when he met renowned beat poet Allen Ginsberg, author of *Howl* and *Kaddish*." Dylan was already familiar with Ginsberg's work. By now, beat poetry and French symbolists had become an enormous influence on Dylan's work, as Dylan "passed from immediate folk sources to a polychrome of literary styles". In an interview taken in 1985, Dylan said that he didn't start writing poetry until he was out of high school: "I was eighteen or so when I discovered Ginsberg, Gary Snyder, Philip Whalen, Frank O'Hara and those guys. Then I went back and started reading the French guys, Rimbaud and François Villon."

Many critics took note of the stark pessimism on *The Times They Are a-Changin'*, which NPR's Tim Riley later described as "'Masters of War' stretched out into a concept album" due to its "social preening and black-and-white moralism". Critical respect for *The Times They Are a-Changin'* weakened as the years passed, but the consensus continued to be positive.

Nevertheless, by the time it was released on January 13, 1964, Dylan was already entering a new phase in his career, pulling further away from his popular image as a protest singer.

The album was re-released in 2010 with new liner notes by Greil Marcus.

Track listing

All songs written by Bob Dylan.

Side one

1. "The Times They Are a-Changin'" – 3:15
2. "Ballad of Hollis Brown" – 5:06
3. "With God on Our Side" – 7:08
4. "One Too Many Mornings" – 2:41
5. "North Country Blues" – 4:35

Side two

- "Only a Pawn in Their Game" – 3:33
2. "Boots of Spanish Leather" – 4:40
 3. "When the Ship Comes In" – 3:18
 4. "The Lonesome Death of Hattie Carroll" – 5:48
 5. "Restless Farewell" – 5:32

Personnel

- Bob Dylan – vocals, acoustic guitar, harmonica

Technical personnel

- Tom Wilson – production

Chart positions

Chart (1964)	Peak position
UK Albums Chart	4
US <i>Billboard</i> 200	20

Singles

Year	Single	Peak positions
		UK
1964	"The Times They Are a-Changin'"	9

Certifications

Region	Certification	Sales/shipments
United States (RIAA) ^[14]	Gold	500,000 [^]
Summaries		
[^] shipments figures based on certification alone		
^x unspecified figures based on certification alone		

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- [2] *Biograph*, 1985, Liner notes & text by Cameron Crowe.
- [3] Gill, 1998, *My Back Pages*, pp. 42–43.
- [4] Heylin, 2000, *Bob Dylan: Behind the Shades Revisited*, p. 126.
- [5] Gray, *The Bob Dylan Encyclopedia*, p. 152.
- [6] Heylin, 2000, *Bob Dylan: Behind the Shades Revisited*, pp. 128–129.
- [7] Gill, 1999, *My Back Pages*, pp. 46–47.
- [8] Heylin, 2000, *Bob Dylan: Behind the Shades Revisited*, pp. 124–125.
- [9] Gill, 1998, *My Back Pages*, pp. 49–50.
- [10] Heylin, 2000, *Bob Dylan: Behind the Shades Revisited*, pp. 128–133.
- [11] <http://www.allmusic.com/album/r6413>

[12] <http://www.ew.com/ew/article/0,,313768,00.html>

[13] http://rateyourmusic.com/collection/RollingStoneAlbumGuide/strm_a/bob+dylan/1

[14] "American album certifications – Bob Dylan – The Times They Are a-Changin'" (<http://www.riaa.com/goldandplatinumdata.php?artist='The+Times+They+Are+a-Changin'>). Recording Industry Association of America. *If necessary, click Advanced, then click Format, then select Album, then click SEARCH*

Another Side of Bob Dylan

<i>Another Side of Bob Dylan</i>		
Studio album by Bob Dylan		
Released	August 8, 1964	
Recorded	June 9, 1964 at Columbia Studios, New York City	
Genre	Folk	
Length	50:37	
Label	Columbia	
Producer	Tom Wilson	
Bob Dylan chronology		
<i>The Times They Are a-Changin'</i> (1964)	<i>Another Side of Bob Dylan</i> (1964)	<i>Bringing It All Back Home</i> (1965)

Another Side of Bob Dylan is the fourth studio album by American singer-songwriter Bob Dylan. It was released August 8, 1964 by Columbia Records.

The album deviates from the more socially conscious style which Dylan had developed with his previous LP, *The Times They Are A-Changin'*. The change prompted criticism from some influential figures in the folk community – *Sing Out!* editor Irwin Silber complained that Dylan had "somehow lost touch with people" and was caught up in "the paraphernalia of fame".

Despite the album's thematic shift, Dylan performed the entirety of *Another Side of Bob Dylan* as he had previous records – solo. In addition to his usual acoustic guitar and harmonica, Dylan provides piano on one selection, "Black Crow Blues". *Another Side of Bob Dylan* reached No. 43 in the US (although it eventually went gold), and peaked at No. 8 on the UK charts in 1965.

Writing

Throughout 1963, Dylan worked on a novel and a play. A number of publishers were interested in signing Dylan to a contract, and at one point, City Lights (a small but prestigious company specializing in poetry) was strongly considered. However, as Dylan worked on his book at a casual pace, his manager, Albert Grossman, decided to make a deal with a major publisher.

Macmillan's senior editor, Bob Markel, said, "We gave [Dylan] an advance for an untitled book of writings...The publisher was taking a risk on a young, untested potential phenomenon." When Markel met with Dylan for the first time, "there was no book at the time...The material at that point was hazy, sketchy. The poetry editor called it 'inaccessible.' The symbolism was not easily understood, but on the other hand it was earthy, filled with obscure but marvelous imagery...I felt it had a lot of value and was very different from Dylan's output till then. [But] it was not a book."

It would be years before Dylan finished his book, but the free form poetry experiments that came from it eventually influenced his songwriting. The most notable example came in a six-line coda to a poem responding to President John F. Kennedy's assassination (which took place on November 22, 1963):

the colors of Friday were dull / as cathedral bells were gently burnin / strikin for the gentle / strikin for
the kind / strikin for the crippled ones / an strikin for the blind

This refrain would soon appear in a very important composition, "Chimes of Freedom", and, as biographer Clinton Heylin writes, "with this sad refrain, Dylan would pass from topical troubadour to poet of the road."^[1]

In February 1964, Dylan embarked on a twenty-day trip across the United States. Riding in a station wagon with a few friends (Paul Clayton, Victor Maymudes, and Pete Karman), Dylan began the trip in New York, taking numerous detours through many states before ending the trip in California. (At one point, Dylan reportedly paid a visit to poet Carl Sandburg.) "We talked to people in bars, miners," Dylan would later say. "Talking to people – that's where it's at, man."^[2]

According to Heylin, "the primary motivation for this trip was to find enough inspiration to step beyond the folk-song form, if not in the bars, or from the miners, then by peering deep into himself." Dylan spent much time in the back of the station wagon, working on songs and possibly poetry on a typewriter. It was during this trip that Dylan composed "Chimes of Freedom", finishing it in time to premiere at a Denver concert on the 15th. "Mr. Tambourine Man" was also composed during this trip.

It was also during this trip that The Beatles arrived in America. Their first visit to the United States remains a touchstone in American culture. Maymudes recalled how Dylan "nearly jumped out the car" when "I Wanna Hold Your Hand" came on the radio and his comments: "*Did you hear that?...that was fuckin' great! Oh man..*" and how Dylan seemed lost in thought replaying the record over in his head.^[3] Dylan, however, had already been following The Beatles since 1963. There have been different accounts regarding Dylan's attitude towards The Beatles at this time, but it's known that Suze Rotolo and Al Aronowitz immediately took to them and championed their music to Dylan. Aronowitz later claimed that Dylan dismissed them as "bubblegum", but in an interview in 1971, Dylan recalls being impressed by their music. "We were driving through Colorado, we had the radio on, and eight of the Top 10 songs were Beatles songs...'I Wanna Hold Your Hand,' all those early ones. They were doing things nobody was doing. Their chords were outrageous, just outrageous, and their harmonies made it all valid...I knew they were pointing the direction of where music had to go."

When Dylan returned to New York in March, he rented an electric guitar. In January, The Beatles were in France, playing a week's worth of concerts. During their stay in France, George Harrison came back to the hotel with an album titled *En Roue Libre*, better known as *The Freewheelin' Bob Dylan*. According to Harrison, "we just played it, just wore it [out]. The content of the song lyrics and just the attitude!" (While *The Freewheelin' Bob Dylan* was released in the UK in August 1963, the French edition *En Roue Libre* was not released until May 1965 so it was likely the UK release).

As The Beatles began to influence Dylan and vice versa, Dylan's personal life was undergoing a number of significant changes. Though their stage appearances together began to dwindle, Dylan continued his romance with folksinger Joan Baez. Dylan's girlfriend Suze Rotolo apparently had had enough of the affair. Soon after Dylan returned to New York, the two had an argument. At the time, Suze was staying with her sister Carla, and when Carla intervened, Dylan began screaming at Carla. Carla ordered Dylan to leave, but he refused to go. Carla Rotolo pushed Dylan, and he pushed her back. The two of them were soon practically fighting. Friends were called and Dylan had to be forcibly removed, effectively ending his relationship with Suze Rotolo.^[4] In a 1966 interview, Dylan admitted that after their relationship ended, "I got very, very strung out for a while. I mean, really, very strung out."

One account of Dylan's first experience with psychedelics places it in April 1964; producer Paul Rothchild told Bob Spitz that he was present when Dylan took his first hit of LSD. By February 1964, Dylan was already telling his friends that "Rimbaud's where it's at. That's the kind of stuff means something. That's the kind of writing I'm gonna do." A nineteenth-century French poet, Rimbaud once wrote to his mentor Georges Izambard that "the poet makes

himself a seer by a long, prodigious and rational disordering of the senses...He reaches [for] the unknown and even if, crazed, he ends up by losing the understanding of his visions, at least he has seen them." (Dated May 1871) Dylan's early experimentation with hallucinogens has often been connected with the dramatic development his songwriting would soon take, but Dylan himself has denied any connection.

Dylan later left for Europe, completing a few performances in England before traveling to Paris where he was introduced to a German model, Christa Paffgen, who went by the name of Nico. After treating Dylan to a meal at her flat, Nico accompanied Dylan across Europe, a trip that passed through Germany before ending in Vernilya, a small village outside of Athens, Greece. Dylan stayed at Vernilya for more than a week, finishing many of the songs that would appear on his fourth and upcoming album. Nine songs of these would be recorded upon his return to New York: "All I Really Want to Do", "Spanish Harlem Incident", "To Ramona", "I Shall Be Free No. 10", "Ballad in Plain D", "It Ain't Me, Babe", "Mama, You Been on My Mind", "Denise Denise", and "Black Crow Blues." Dylan also completed another song called "I'll Keep It With Mine", which, according to Nico, was "about me and my little baby". Dylan gave the song to Nico, who would eventually record it for her own album, *Chelsea Girl*, released in 1967.

Recording sessions

With Dylan's commercial profile on the rise, Columbia was now urging Dylan to release a steady stream of recordings. Upon Dylan's return to New York, studio time was quickly scheduled, with Tom Wilson back as producer.

The first (and only) session was held on June 9 at Columbia's Studio A in New York. According to Heylin, "while polishing off a couple of bottles of Beaujolais", Dylan recorded fourteen original compositions that night, eleven of which were chosen for the final album. The three that were ultimately rejected were "Denise Denise", "Mr. Tambourine Man", and "Mama, You Been on My Mind".^[5]

Ramblin' Jack Elliott was present during part of this session, and Dylan asked him to perform on "Mr. Tambourine Man". "He invited me to sing on it with him," recalls Elliott, "but I didn't know the words 'cept for the chorus, so I just harmonized with him on the chorus." Only one complete take was recorded, with Dylan stumbling on some of the lyrics. Though the recording was ultimately rejected, Dylan would return to the song for his next album.

By the time Dylan recorded what was ultimately the master take of "My Back Pages", it was 1:30 in the morning. Master takes were selected, and after some minor editing, a final album was soon sequenced.

Track listing

All songs written by Bob Dylan.

Side one

1. "All I Really Want to Do" – 4:04
2. "Black Crow Blues" – 3:14
3. "Spanish Harlem Incident" – 2:24
4. "Chimes of Freedom" – 7:10
5. "I Shall Be Free No. 10" – 4:47
6. "To Ramona" – 3:52

Side two

- "Motorpsycho Nitemare" – 4:33
2. "My Back Pages" – 4:22
 3. "I Don't Believe You (She Acts Like We Never Have Met)" – 4:22
 4. "Ballad in Plain D" – 8:16

5. "It Ain't Me Babe" – 3:33

The songs

As Dylan told Nat Hentoff in *The New Yorker*, "there aren't any finger-pointin' songs" on *Another Side of Bob Dylan*, which was a significant step in a new direction.

"As a set, the songs constitute a decisive act of noncommitment to issue-bound protest, to tradition-bound folk music and the possessive bonds of its audience," writes music critic Tim Riley. "The love songs open up into indeterminate statements about the emotional orbits lovers take, and the topical themes pass over artificial moral boundaries and leap into wide-ranging social observation."^[6]

"Chimes of Freedom" can be traced to "Lay Down Your Weary Tune", an outtake from *The Times They Are A-Changin'*. "Its sense of the power of nature...closely mirrors 'Lay Down Your Weary Tune,'" writes Clinton Heylin. "Unashamedly apocalyptic...the composition of 'Chimes of Freedom' represented a leap in form that permitted even more intensely poetic songs to burst forth."

"The compassion that laces all the complaints in 'All I Really Want to Do' and 'It Ain't Me, Babe' is round with idealism and humor," writes Riley. "That [both songs] work off a pure Jimmie Rodgers yodel only makes their ties to wide-open American optimism that much more enticing (even though they are both essentially reluctant good-byes)."^[7]

"It Ain't Me, Babe" also reworks the same "Scarborough Fair" arrangement that was written into Dylan's earlier compositions, "Girl from the North Country" and "Boots of Spanish Leather." Johnny Cash would record his own hit version of this song soon after *Another Side of Bob Dylan* was released, while The Turtles' version would chart even higher.

Riley describes "My Back Pages" as "a thorough X-ray of Dylan's former social proselytizing...Dylan renounces his former over-serious messianic perch, and disowns false insights." ("I was so much older then / I'm younger than that now.")

According to Heylin, "Ballad in Plain D" takes its melody and refrain ("my friends say unto me...") from the Scottish folk song, "I Once Loved A Lass (The False Bride)".^[8] "The song graphically details the night of his breakup with Suze," writes Heylin. "Dylan's portrayal of Carla as the 'parasite sister' remains a cruel and inaccurate portrait of a woman who had started out as one of [Dylan's] biggest fans, and changed only as she came to see the degrees of emotional blackmail he subjected her younger sister to." Asked in 1985 if there were any songs he regretted writing, Dylan singled out "Ballad in Plain D", saying "I look back at that particular one and say...maybe I could have left that alone."^[9]

"'Spanish Harlem Incident' is a new romance that pretends to be short and sweet," writes Riley, "but it's an example of how Dylan begins using uncommon word couplings to evoke the mysteries of intimacy...her 'rattling drums' play off his 'restless palms'; her 'pearly eyes' and 'flashing diamond teeth' off his 'pale face.'"^[10]

Described by Heylin as "the most realized song on *Another Side*", "To Ramona" is one of the most celebrated songs on the album. A soft, tender waltz, Riley writes that the song "extends the romance from ideals of emotional honesty out into issues of conditioned conformity ('From fixtures and forces and friends / That you gotta be just like them')...in 'Spanish Harlem Incident,' [Dylan's] using flattery as a front for the singer's own weak self-image; in 'To Ramona,' he's trying to save his lover from herself if only because he knows he may soon need the same comfort he's giving her."

Described by Riley as "the unalloyed sting of a romantic perfidy",^[11] "I Don't Believe You (She Acts Like We Never Have Met)" would be dramatically rearranged for a full-electric rock band during Dylan's famous 1966 tour with The Hawks.

Four songs from *Another Side of Bob Dylan* were eventually recorded by The Byrds: "Chimes of Freedom", "My Back Pages", "Spanish Harlem Incident", and "All I Really Want to Do". In addition, they were introduced to their

breakthrough hit single "Mr. Tamborine Man" through a copy of Dylan's unreleased recording from the June 9, 1964 album session. All received their share of critical acclaim.

Outtakes

A complete take of "Mama, You Been On My Mind" was recorded for the album, but for reasons unknown, it was rejected. Described by Tim Riley as "the echo of a left-behind affair that rebounds off a couple of self-aware curves ('I am not askin' you to say words like 'yes' or 'no,' / ...I'm just breathin' to myself, pretendin' not that I don't know)," the song was soon covered by Joan Baez, as well as Judy Collins, who had a considerable amount of commercial success with it. Dylan's version would not see released until *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991* in 1991. However, Dylan would periodically perform the song in concert, occasionally with Baez as his duet partner. Rod Stewart would later cover the song for his critically acclaimed album, *Never a Dull Moment*, and a version by Jeff Buckley appears as an out-take on the 2004 re-issue of *Grace*. Johnny Cash covered the song on his album *Orange Blossom Special*. It was covered by Linda Ronstadt on her 1969 album *Hand Sown ... Home Grown* with altered lyrics as "Baby, You've Been On My Mind". The Israeli musician Shlomi Shaban recorded a version of this song translated into Hebrew, which appeared on his 2007 album *Ir* (עִיר, *City*).^[12] Keren Ann covered this song on her "101" tour in 2011 (following the advice of Sahban, her friend).

Though "Mr. Tambourine Man" would be re-recorded for Dylan's next album, Sony released the complete take recorded for *Another Side of Bob Dylan* on *The Bootleg Series Vol. 7: No Direction Home: The Soundtrack* in 2005. Unlike the familiar version recorded for *Bringing It All Back Home*, this early version has a harmonica intro as well as Ramblin' Jack Elliott singing harmony vocals on the chorus. It was an acetate copy of this version of the song that found its way to the newly formed Byrds in late 1964, leading to their breakthrough electrified recording of the song in advance of its first release by Dylan.

Dylan also recorded two additional songs that did not make the album. The first is "Denise", a song which uses the same music as "Black Crow Blues" but with different lyrics. The second is "California", which again uses "Black Crow Blues"'s music as the basic structure of the song. A small section of the "California" lyrics were reused in "Outlaw Blues", a song that appeared on Dylan's next album, *Bringing It All Back Home*. Both outtakes are circulating.

Reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Entertainment Weekly	B+
Rolling Stone	★★★★★
Piero Scaruffi	(6/10)
Sputnikmusic	★★★★★

As *Another Side of Bob Dylan* was prepared for release, Dylan premiered his new songs at the Newport Folk Festival in July 1964. The festival also marked Dylan's first meeting with country legend Johnny Cash; Dylan was already an admirer of Cash's music, and vice versa. The two spent a night jamming together in Joan Baez's room at the Viking Motor Inn. According to Cash, "we were so happy to [finally] meet each other that we were jumping on the beds like kids." The next day, Cash would perform Dylan's "Don't Think Twice, It's All Right" as part of his set, telling the audience that "we've been doing it on our shows all over the country, trying to tell the folks about Bob, that we think

he's the best songwriter of the age since Pete Seeger...Sure do."

Though the audience at Newport seemed to enjoy Dylan's new material, the folk press did not. Irwin Silber of *Sing Out* and David Horowitz criticized Dylan's direction and accused Dylan of succumbing to the pressures/temptations of fame. In an open letter to Dylan published in the November issue of *Sing Out*, Silber wrote "your new songs seem to be all inner-directed now, inner-probing, self-conscious" and, based on what he saw at Newport, "that some of the paraphernalia of fame [was] getting in your way." Horowitz called the songs an "unqualified failure of taste and self-critical awareness."

The album was a step back commercially, failing to make the Top 40, indicating that record consumers may have had a problem as well.

Dylan would soon defend his work, writing that "the songs are insanely honest, not meanin t twist any heads an written only for the reason that i myself me alone wanted and needed t write them." (sic)

Dylan would concede in 1978 that the album title was not to his liking. "I thought it was just too corny," he said, "I just felt trouble coming when they titled it that." However, it's worth noting that the original manuscripts to the album make two references to the eventual album title: an early draft of "I Shall Be Free No. 10" has the line "You're on another side" while the only line occupying one final page says "there is no other side of bob dylan."

Legacy

Years later, mixed reactions over *Another Side of Bob Dylan* would remain but not for the same reasons. Critics would later view it as a 'transitional' album. Clinton Heylin would claim that "Dylan was simply too close to the experiences he was drawing upon to translate them into art. He was also still experimenting with the imagery found on 'Chimes of Freedom' and 'Mr. Tambourine Man.' 'My Back Pages,' the least successful example of the new style, was replete with bizarre compound images ('corpse evangelists,' 'confusion boats,' etc.)." Salon.com critic Bill Wyman would dismiss it as "a lesser, 'relationship' album", but conceded that "Chimes of Freedom" was a "lovely hymn to the 'countless confused, accused, misused, strung-out ones an' worse'."

However, Tim Riley would call it "a bridge between folkie rhetoric (albeit superior) and his troika of electric rants...a rock album without electric guitars, a folk archetype that punches through the hardy, plainspoken mold. Built on repeated riffs and coaxed by the controlled anxiety of Dylan's voice, the songs work off one another with intellectually charged élan. It's a transition album with a mind of its own."

Personnel

- Bob Dylan – vocals, acoustic guitar, piano, harmonica

Technical personnel

- Tom Wilson – production

Charts

Year	Chart	Position
1964	US <i>Billboard</i> 200	43 ^[citation needed]
	UK Top 75	8 ^[citation needed]

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[10] Riley (1999), p. 87.

[11] Riley (1999), p. 91.

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Bringing It All Back Home

<i>Bringing It All Back Home</i>		
Studio album by Bob Dylan		
Released	March 27, 1965	
Recorded	Columbia Recording Studios, New York City January 13–15, 1965	
Genre	Rock, folk, folk rock, rock and roll	
Length	47:23	
Label	Columbia	
Producer	Tom Wilson	
Bob Dylan chronology		
<i>Another Side of Bob Dylan</i> (1964)	<i>Bringing It All Back Home</i> (1965)	<i>Highway 61 Revisited</i> (1965)
Singles from <i>Bringing It All Back Home</i>		
1. "Subterranean Homesick Blues" Released: April 1965		
2. "Maggie's Farm" Released: June 1965		

Bringing It All Back Home is the fifth studio album by American singer-songwriter Bob Dylan, released in March 1965 by Columbia Records. The album is divided into an electric and an acoustic side. On side one of the original LP, Dylan is backed by an electric rock and roll band—a move that further alienated him from some of his former peers in the folk song community. Likewise, on the acoustic second side of the album, he distanced himself from the

protest songs with which he had become closely identified (such as "Blowin' in the Wind" and "A Hard Rain's a-Gonna Fall"), as his lyrics continued their trend towards the abstract and personal.

The album reached No. 6 on Billboard's Pop Albums chart, the first of Dylan's LPs to break into the US top 10. It also topped the UK charts later that Spring. The lead-off track, "Subterranean Homesick Blues", became Dylan's first single to chart in the US, peaking at #39.

Recording sessions

Dylan spent much of the summer of 1964 in Woodstock, a small town in upstate New York. Dylan was already familiar with the area, but his visits were becoming longer and more frequent. Dylan's manager, Albert Grossman, also had a place in Woodstock, and when Joan Baez went to see Dylan that August, they stayed at Grossman's house. Baez recalls that "most of the month or so we were there, Bob stood at the typewriter in the corner of his room, drinking red wine and smoking and tapping away relentlessly for hours. And in the dead of night, he would wake up, grunt, grab a cigarette, and stumble over to the typewriter again." Dylan already had one song ready for his next album: "Mr. Tambourine Man" was written in February 1964 but omitted from *Another Side of Bob Dylan*. Another song, "Gates of Eden," was also written earlier that year, appearing in the original manuscripts to *Another Side of Bob Dylan*; a few lyrical changes were eventually made, but it's unclear if these were made that August in Woodstock. At least two songs were written that month: "If You Gotta Go, Go Now" and "It's Alright Ma (I'm Only Bleeding)."

During this time, Dylan's writing became increasingly surreal. Even his prose grew more stylistic, often resembling stream-of-consciousness writing with published letters dating from 1964 becoming increasingly intense and dreamlike as the year wore on.

Dylan eventually returned to the city, and on August 28, he met with The Beatles for the very first time in their New York hotel (during which Dylan reportedly turned the band on to marijuana), a meeting which would bring about the radical transformation of the Beatles' writing to a more introspective style. Dylan would remain on good terms with The Beatles, and as biographer Clinton Heylin writes, "the evening established a personal dimension to the very real rivalry that would endure for the remainder of a momentous decade."

Dylan and producer Tom Wilson were soon experimenting with their own fusion of rock and folk music. The first unsuccessful test involved overdubbing a "Fats Domino early rock & roll thing" over Dylan's earlier, acoustic recording of "House of the Rising Sun," according to Wilson. This took place in the Columbia 30th Street Studio in December 1964.^[1] It was quickly discarded, though Wilson would more famously use the same technique of overdubbing an electric backing track to an existing acoustic recording with Simon & Garfunkel's "The Sound of Silence". In the meantime, Dylan turned his attention to another folk-rock experiment conducted by John P. Hammond, an old friend and musician whose father, John H. Hammond, originally signed Dylan to Columbia. Hammond was planning an electric album around the blues songs that framed his acoustic live performances of the time. To do this, he recruited three members of an American bar band he met sometime in 1963: guitarist Robbie Robertson, drummer Levon Helm, and organist Garth Hudson (members of The Hawks, who would go on to become The Band). Dylan was very aware of the resulting album, *So Many Roads*; according to his friend, Danny Kalb, "Bob was really excited about what John Hammond was doing with electric blues. I talked to him in the Figaro in 1964 and he was telling me about John and his going to Chicago and playing with a band and so on..."

However, when Dylan and Wilson began work on the next album, they temporarily refrained from their own electric experimentation. The first session, held on January 13, 1965 in Columbia's Studio A in New York, was recorded solo, with Dylan playing piano or acoustic guitar. Ten complete songs and several song sketches were produced, nearly all of which were discarded. None of these recordings would be used for the album, but three would eventually be released: "I'll Keep It With Mine" on 1985's *Biograph*, and "Farewell Angelina" and an acoustic version of "Subterranean Homesick Blues" on 1991's *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991*.

Other songs and sketches recorded at this session: "Love Minus Zero/No Limit," "It's All Over Now, Baby Blue," "Bob Dylan's 115th Dream," "She Belongs To Me," "Sitting On A Barbed-Wire Fence," "On The Road Again," "If You Gotta Go, Go Now," "You Don't Have To Do That," and "Outlaw Blues," all of which were original compositions.

Dylan and Wilson held another session at Studio B the following day, this time with a full, electric band. Guitarists Al Gorgoni, Kenny Rankin, and Bruce Langhorne were recruited, as were pianist Paul Griffin, bassists Joseph Macho, Jr. and William E. Lee, and drummer Bobby Gregg. The day's work focused on eight songs, all of which had been attempted the previous day. According to Langhorne, there was no rehearsal, "we just did first takes and I remember that, for what it was, it was amazingly intuitive and successful." Few takes were required of each song, and after three-and-a-half hours of recording (lasting from 2:30 pm to 6:00 pm), master takes of "Love Minus Zero/No Limit," "Subterranean Homesick Blues," "Outlaw Blues," "She Belongs To Me," and "Bob Dylan's 115th Dream" were all recorded and selected for the final album.

Sometime after dinner, Dylan reportedly continued recording with a different set of musicians, including John Hammond, Jr. and John Sebastian (only Langhorne returned from earlier that day). They recorded six songs, but the results were deemed unsatisfactory and ultimately rejected.

Another session was held at Studio A the next day, and it would be the last one needed. Once again, Dylan kept at his disposal the musicians from the previous day (that is, those that participated in the 2:30 pm to 6:00 pm session); the one exception was pianist Paul Griffin, who was unable to attend and replaced by Frank Owens. Daniel Kramer recalls "the musicians were enthusiastic. They conferred with one another to work out the problems as they arose. Dylan bounced around from one man to another, explaining what he wanted, often showing them on the piano what was needed until, like a giant puzzle, the pieces would fit and the picture emerged whole...Most of the songs went down easily and needed only three or four takes...In some cases, the first take sounded completely different from the final one because the material was played at a different tempo, perhaps, or a different chord was chosen, or solos may have been rearranged...His method of working, the certainty of what he wanted, kept things moving."

The session began with "Maggie's Farm": only one take was recorded, and it was the only one they'd ever need. From there, Dylan successfully recorded master takes of "On The Road Again," "It's Alright, Ma (I'm Only Bleeding)," "Gates of Eden," "Mr. Tambourine Man," and "It's All Over Now, Baby Blue," all of which were set aside for the album. A master take of "If You Gotta Go, Go Now" was also selected, but it would not be included on the album; instead, it was issued as a single-only release in Europe, but not in the U.S. or the UK.

Though Dylan was able to record electric versions of virtually every song included on the final album, he apparently never intended *Bringing It All Back Home* to be completely electric. As a result, roughly half of the finished album would feature full electric band arrangements while the other half consisted of solo acoustic performances, sometimes accompanied by Langhorne, who would embellish Dylan's acoustic performance with a countermelody on his electric guitar.

The songs and the poetry

The album opens with "Subterranean Homesick Blues", a romp through the difficulties and absurdities of anti-establishment politics that was heavily inspired by Chuck Berry's "Too Much Monkey Business." Often cited as a precursor to rap and music videos (the cue-card scene in *Dont Look Back*), "Subterranean Homesick Blues" became a Top 20 hit for Dylan. "Snagged by a sour, pinched guitar riff, the song has an acerbic tinge...and Dylan sings the title rejoinders in mock self-pity," writes music critic Tim Riley. "It's less an indictment of the system than a coil of imagery that spells out how the system hangs itself with the rope it's so proud of."

"She Belongs to Me" extols the bohemian virtues of an artistic lover whose creativity must be constantly fed ("Bow down to her on Sunday / Salute her when her birthday comes. / For Halloween buy her a trumpet / And for Christmas, give her a drum.")

"Maggie's Farm" is Dylan's declaration of independence from the protest folk movement. Punning on Silas McGee's Farm, where he had performed "Only a Pawn in Their Game" at a civil rights protest in 1962 (featured in the film *Dont Look Back*), Maggie's Farm recasts Dylan as the pawn and the folk music scene as the oppressor. Rejecting the expectations of that scene as he turns towards loud rock'n'roll, self-exploration, and surrealism, Dylan swoons: "They say sing while you slave / I just get bored."

"Love Minus Zero/No Limit" is a low-key love song, described by Riley as a "hallucinatory allegiance, a poetic turn that exposes the paradoxes of love ('She knows there's no success like failure / And that failure's no success at all')...[it] points toward the dual vulnerabilities that steer 'Just Like A Woman.' In both cases, a woman's susceptibility is linked to the singer's defenseless infatuation."

"Outlaw Blues" explores Dylan's desire to leave behind the pieties of political folk and explore a bohemian, "outlaw" lifestyle. Straining at his identity as a protest singer, Dylan knows he "might look like Robert Ford" (who assassinated Jesse James), but he feels "just like a Jesse James."

"On the Road Again" catalogs the absurd affectations and degenerate living conditions of bohemia. The song concludes, "Then you ask why I don't live here / Honey, how come you don't move?"

"Bob Dylan's 115th Dream" narrates a surreal experience involving the discovery of America, "Captain Arab" (a clear reference to Captain Ahab of *Moby Dick*), and numerous bizarre encounters. It is the longest song in the electric section of the album, starting out as an acoustic ballad before being interrupted by laughter, and then starting back up again with an electric blues rhythm. The music is so similar in places to *Another Side of Bob Dylan's* "Motorpsycho Nitemare" as to be indistinguishable from it but for the electric instrumentation. The song can be best read as a highly sardonic, non-linear (historically) dreamscape parallel cataloguing of the discovery, creation and merits of the United States.

Written sometime in February 1964, "Mr. Tambourine Man" was originally recorded for *Another Side of Bob Dylan*; a rough performance with several mistakes, the recording was rejected, but a polished version has often been attributed to Dylan's early use of LSD, although eyewitness accounts of both the song's composition and of Dylan's first use of LSD suggest that "Mr. Tambourine Man" was actually written weeks before. Instead, Dylan said the song was inspired by a large tambourine owned by Bruce Langhorne. "On one session, Tom Wilson had asked [Bruce] to play tambourine," Dylan recalled in 1985. "And he had this gigantic tambourine...It was as big as a wagonwheel. He was playing, and this vision of him playing this tambourine just stuck in my mind." Langhorne confirmed that he "used to play this giant Turkish tambourine. It was about [four inches] deep, and it was very light and it had a sheepskin head and it had jingle bells around the edge—just one layer of bells all the way around...I bought it 'cause I liked the sound...I used to play it all the time." In addition to inspiring the title, Langhorne also played the electric guitar countermelody in the song, the only musician to play on the song besides Dylan. A surrealist work heavily influenced by Arthur Rimbaud (most notably for the "magic swirlin' ship" evoked in the lyrics), Heylin hailed it as a leap "beyond the boundaries of folk song once and for all, with one of [Dylan's] most inventive and *original* melodies." Riley describes "Mr. Tambourine Man" as "Dylan's pied-piper anthem of creative living and open-mindedness...a lot of these lines are evocative without holding up to logic, even though they ring worldly." Salon.com critic Bill Wyman calls it "rock's most feeling paeon to psychedelia, all the more compelling in that it's done acoustically." Almost simultaneously with Dylan's release, the newly-formed Byrds recorded and released an electrified, abbreviated treatment of the song which would be the band's breakthrough hit, and would be a powerful force in launching the folk rock genre.

"Gates of Eden" builds on the developments made with "Chimes of Freedom" and "Mr. Tambourine Man." "Of all the songs about sixties self-consciousness and generation-bound identity, none forecasts the lost innocence of an entire generation better than 'Gates of Eden,'" writes Riley. "Sung with ever-forward motion, as though the words were carving their own quixotic phrasings, these images seem to tumble out of Dylan with a will all their own; he often chops off phrases to get to the next line."

One of Dylan's most ambitious compositions, "It's Alright Ma (I'm Only Bleeding)" is arguably one of Dylan's finest songs. Clinton Heylin wrote that it "opened up a whole new genre of finger-pointing song, not just for Dylan but for the entire panoply of pop," and one critic said it is to capitalism what *Darkness at Noon* is to communism. A fair number of Dylan's most famous lyrics can be found in this song: "He not busy being born / Is busy dying"; "It's easy to see without looking too far / That not much is really sacred"; "Even the president of the United States / Sometimes must have to stand naked"; "Money doesn't talk, it swears"; "If my thought-dreams could be seen / They'd probably put my head in a guillotine." In the song Dylan is again giving his audience a road map to decode his confounding shift away from politics. Amidst a number of laments about the expectations of his audience ("I got nothing, Ma, to live up to") and the futility of politics ("There is no sense in trying"; "You feel to moan but unlike before / You discover that you'd just be one more / Person crying"; "It's easy to see without looking too far / That not much is really sacred"), Dylan tells his audience how to take his new direction: "So don't fear if you hear / A foreign sound to your ear / It's alright, Ma, I'm only sighing."

The album closes with "It's All Over Now, Baby Blue", described by Riley as "one of those saddened good-bye songs a lover sings when the separation happens long after the relationship is really over, when lovers know each other too well to bother hiding the truth from each other any longer...What shines through "Baby Blue" is a sadness that blots out past fondness, and a frustration at articulating that sadness at the expense of the leftover affection it springs from." Heylin has a different interpretation, comparing it with "To Ramona" from *Another Side of Bob Dylan*: "[Baby Blue] is] less conciliatory, the tone crueler, more demanding. If Paul Clayton is indeed the Baby Blue he had in mind, as has been suggested, Dylan was digging away at the very foundation of Clayton's self-esteem." However, the lyric easily fits in with the main theme of the album, Dylan's rejection of political folk, taking the form of a good-bye to his former, protest-folk self, according to the Rough Guide to Bob Dylan. According to this reading, Dylan sings to himself to "Leave your stepping stones [his political repertoire] behind, something calls for you. Forget the dead you've left [folkies], they will not follow you...Strike another match, go start anew." The only musician besides Dylan to play on the song is Bill Lee on bass guitar.

Van Morrison and his band, Them, released their own version of "It's All Over Now, Baby Blue" in 1966; a dramatic re-arrangement featuring a repeating, low-key Mellotron pattern, it's often hailed as one of the best Dylan covers ever recorded. Later, Beck used a sample of this version of the song as the basis for his single "Jack-Ass" which appeared on his critically acclaimed *Odelay* album in 1996. Another underground version was famously done by Roky Erikson's 13th Floor Elevators on their 1967 album *Easter Everywhere*.

Cover art

The album's cover, photographed by Daniel Kramer with an edge-softened lens, features Sally Grossman (wife of Dylan's manager Albert Grossman) lounging in the background. There are also artifacts scattered around the room, including LPs by The Impressions (*Keep on Pushing*), Robert Johnson (*King of the Delta Blues Singers*), Ravi Shankar (*India's Master Musician*), Lotte Lenya (*Sings Berlin Theatre Songs by Kurt Weill*) and Eric Von Schmidt (*The Folk Blues of Eric Von Schmidt*). Dylan had "met" Schmidt "one day in the green pastures of Harvard University"^[2] and would later mimic his album cover pose (tipping his hat) for his own *Nashville Skyline* four years later. A further record, Françoise Hardy's EP *J'suis D'accord* was on the floor near Dylan's feet but can only be seen in other shots from the same photo session.

Visible behind Grossman is the top of Dylan's head from the cover of *Another Side of Bob Dylan*; under her right arm is the magazine *Time* with President Lyndon B. Johnson on the cover of the January 1, 1965 issue. There is a harmonica resting on a table with a fallout shelter (capacity 80) sign leaning against it. Above the fireplace on the mantle directly to the left of the painting is the Lord Buckley album *The Best of Lord Buckley*. Next to Lord Buckley is a copy of GNAOUA, a magazine devoted to exorcism and Beat Generation poetry edited by poet Ira Cohen, and a glass collage by Dylan called 'The Clown' made for Bernard Paturel from coloured glass Bernard was about to discard.^[3]

Dylan sits forward holding his cat (named Rolling Stone) and has an opened magazine featuring an advertisement on Jean Harlow's Life Story by the columnist Louella Parsons resting on his crossed leg. The cufflinks Dylan wore in the picture were a gift from Joan Baez, as she later referenced in her 1976 hit "Diamonds & Rust".

The black and white pamphlet lying across Time magazine with President Johnson on the cover is a publication of the Earth Society, then located on East 12th Street in the East Village. The Earth Society saw its mission as protecting earth from collisions with comets and planets. Their pamphlet interprets Immanuel Velikovsky's notion that life on earth was so deeply affected by near-collisions of Venus with Jupiter and Mars that the impressions and interpretations of observers found their way into myths and semi-historical documents of peoples of many cultures. The pamphlet also claims that the Ark of the Covenant is a representation of a comet, which is what the white shape in the center of the pamphlet cover is intended to represent.

In select printings of the album, the following poem, written by Dylan, was included:

i'm standing there watching the parade
 feeling combination of sloppy john estes. jayne mansfield. humphry bogart.
 mortimer snerd. murph the smurf and so forth
 erotic hitchhiker wearing japanese blanket. gets my attention by asking didn't he see me at this hootenanny
 down in puerto vallarta, mexico.
 i say no you must be mistaken. I happen to be one of the Supremes
 then he rips off his blankets an' suddenly becomes a middle-aged druggist. up for district attorney. he starts
 screaming at me you're the one. you're the one that's been causing all them riots over in vietnam. immediately
 turns t' a bunch of people an' says if elected, he'll have me electrocuted publicly on the fourth of july. i l ook
 around an' all these people he's talking to are carrying blowtorches
 needless to say, I split fast go back t' the nice quiet country. am standing there writing WHAAT? on my
 favorite wall when who should pass by in a jet plane but my recording engineer "i'm here t' pick up you and
 your latest works of art. do you need help with anything?"
 (pause)
 my songs are written with the kettle drum in mind.
 a touch of any anxious color. unmentionable. obvious. an' people perhaps like a soft brazilian singer . . . I have
 given up at making any attempt at perfection
 the fact that the white house is filled with leaders that've never been t' the apollo theatre amazes me. why allen
 ginsberg was not chosen to read poetry at the inauguration boggles my mind.
 if someone thinks norman mailer is more important than hank williams that's fine. i have no arguments an'
 never drink milk. i would rather model harmonica holders than discuss aztec anthropology
 english literature. or history of the united nations. i accept chaos. I am not sure whether it accepts me. i know
 there're some people terrified of the bomb. but there are other people terrified t' be seen carrying a modern
 screen magazine. experience teaches that silence terrifies people the most . . . i am convinced that all souls
 have some superior t' deal with
 like the school system, an invisible circle of which no one can think without consulting someone
 in the face of this, responsibility
 security, success means absolutely nothing . . . i would not want t' be bach. mozart. tolstoy. joe hill. gertrude
 stein or james dean
 they are all dead. the Great books've been written. the Great sayings have all been said
 I am about t'sketch You a picture of what goes on around here sometimes. though I don't understand too well
 myself what's really happening. i do know that we're all gonna die someday an' that no death has ever stopped

the world. my poems are written in a rhythm of unpoetic distortion
divided by pierced ears. false eyelashes.
subtracted by people constantly torturing each other. with a melodic purring line of descriptive
hollowness--seen at times through dark sunglasses
an' other forms of psychic explosion. a song is another that can walk by itself
i am called a songwriter. a poem is a naked person . . .
some people say that i am a poet
(end of pause)
an' so i answer my recording engineer
"yes. well i could use some help in getting this wall in the plane."

Outtakes

The following outtakes were recorded for possible inclusion to *Bringing It All Back Home*.

- "California" (early version of "Outlaw Blues")
- "Farewell Angelina"
- "If You Gotta Go, Go Now (Or Else You Got to Stay All Night)"
- "I'll Keep It With Mine"
- "Sitting on a Barbed Wire Fence"
- "You Don't Have to Do That" (titled "Bending Down on My Stomick Lookin' West" on recording sheet)(fragment)

The raunchy "If You Gotta Go, Go Now (Or Else You Got To Stay All Night)" was issued as a single in Europe, but it would not be issued in the U.S. or the UK until *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991*. An upbeat, electric performance, the song is relatively straightforward, with the title providing much of the subtext. Fairport Convention recorded a tongue-in-cheek, acoustic French-language version, "Si Tu Dois Partir," for their celebrated third album, *Unhalfbricking*.

"I'll Keep It with Mine" was written before *Another Side of Bob Dylan* and was given to Nico in 1964. Nico was not yet a recording artist at the time, and she would eventually record the song for *Chelsea Girl* (released in 1967), but not before Judy Collins recorded her own version in 1965. Fairport Convention would also record their own version on their critically acclaimed second album, *What We Did on Our Holidays*. Widely considered a strong composition from this period (Clinton Heylin called it "one of his finest songs"), a complete acoustic version, with Dylan playing piano and harmonica, was released on 1985's *Biograph*. An electric recording exists as well—not of an actual take but of a rehearsal from January 1966 (the sound of an engineer saying "what you were doing" through a control room mike briefly interrupts the recording)—was released on *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991*.

"Farewell Angelina" was ultimately given to Joan Baez, who released it in 1965 as the title track of her album, *Farewell, Angelina*. The Greek singer Nana Mouskouri recorded her own versions of this song in French ("Adieu Angelina") in 1967 and German ("Schlaf-ein Angelina") in 1975.

"You Don't Have to Do That" is one of the great "what if" songs of Dylan's mid-1960s output. A very brief recording, under a minute long, it has Dylan playing a snippet of the song, which he abandoned midway through to begin playing the piano.

"Sitting on a Barbed Wire Fence", first recorded during this album's sessions, would later be revisited during the *Highway 61 Revisited* sessions (later issued on *The Bootleg Series Vol 1-3*).

Reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★ [4]
<i>Rolling Stone</i>	★★★★★ [5]
Piero Scaruffi	(6/10)
Sputnikmusic	★★★★★ [6]

The release of *Bringing It All Back Home* coincided with the final show of a joint tour with Joan Baez. By now, Dylan had grown far more popular and acclaimed than Baez, and his music had radically evolved from their former shared folk style in a totally unique direction. It would be the last time they would perform extensively together until 1975. (She would accompany him on another tour in May 1965, but Dylan would not ask her to perform with him.) The timing was appropriate as *Bringing It All Back Home* signaled a new era.

Legacy

One of Dylan's most celebrated albums, *Bringing It All Back Home* was soon hailed as one of the greatest albums in rock history. In 1979 *Rolling Stone Record Guide*, critic Dave Marsh wrote a glowing appraisal: "By fusing the Chuck Berry beat of the Rolling Stones and the Beatles with the leftist, folk tradition of the folk revival, Dylan really had brought it back home, creating a new kind of rock & roll [...] that made every type of artistic tradition available to rock." Clinton Heylin later wrote that *Bringing It All Back Home* was possibly "the most influential album of its era. Almost everything to come in contemporary popular song can be found therein." In 2003, the album was ranked number 31 on *Rolling Stone* magazine's list of the 500 greatest albums of all time.

In a 1986 interview, film director John Hughes cited it as so influential on him as an artist that upon its release (while Hughes was still in his teens), "Thursday I was one person, and Friday I was another."

Before the year was over, Dylan would record and release another album, *Highway 61 Revisited*, which would take his new lyrical and musical direction even further.

The title of the Modena City Ramblers' album *Riportando tutto a casa* is a tribute to *Bringing It All Back Home*.

The mono version of *Bringing It All Back Home* was re-released in 2010 on *The Original Mono Recordings*, accompanied by a booklet containing a critical essay by Greil Marcus.

Track listing

All songs written and composed by Bob Dylan.

Side one

No.	Title	Length
1.	"Subterranean Homesick Blues"	2:21
2.	"She Belongs to Me"	2:47
3.	"Maggie's Farm"	3:54
4.	"Love Minus Zero/No Limit"	2:51
5.	"Outlaw Blues"	3:05
6.	"On the Road Again"	2:35
7.	"Bob Dylan's 115th Dream"	6:30

Side two

No.	Title	Length
8.	"Mr. Tambourine Man"	5:30
9.	"Gates of Eden"	5:40
10.	"It's Alright, Ma (I'm Only Bleeding)"	7:29
11.	"It's All Over Now, Baby Blue"	4:12

Personnel

- Bob Dylan – guitar, harmonica, keyboards, vocals

Additional musicians

- John Boone – bass guitar
- Al Gorgoni – guitar
- Bobby Gregg – drums
- Paul Griffin – piano, keyboards
- John P. Hammond – guitar
- Bruce Langhorne – guitar
- Bill Lee – bass guitar
- Joseph Macho, Jr. – bass guitar
- Frank Owens – piano
- Kenny Rankin – guitar
- John B. Sebastian – bass guitar

Technical personnel

- Daniel Kramer – photography
- Tom Wilson – production

Chart positions

Chart (1965)	Peak position
UK Albums Chart	1
US <i>Billboard</i> 200	6

Singles

Year	Single	Peak chart positions		
		US Main	US Cont	UK
1965	"Subterranean Homesick Blues"	39	6	9
	"Maggie's Farm"	—	—	22

Certifications

Region	Certification	Sales/shipments
United States (RIAA) ^[7]	Platinum	1,000,000 [^]
Summaries		
[^] shipments figures based on certification alone ^x unspecified figures based on certification alone		

<p>Preceded by</p> <p><i>The Freewheelin' Bob Dylan</i> by Bob Dylan</p>	<p>UK Albums Chart number-one album</p> <p>May 29 – June 5, 1965</p>	<p>Succeeded by</p> <p><i>The Sound of Music Original Soundtrack</i></p>
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References

- [1] Heylin, Clinton, *Bob Dylan: The Recording Sessions, 1960-1994* (<http://books.google.com/books?id=c9d62SgEJpkC&printsec=frontcover>), Macmillan, 1997. Cf. p.33-34 for record producer Tom Wilson's use of the 30th Street Studios for some of Dylan's work, and other references in the book.
- [2] Baby, Let Me Follow You Down
- [3] Robert Shelton: No Direction Home: ISBN 0-14-010296-5
- [4] allmusic: Review of Bringing It All Back Home (<http://www.allmusic.com/album/bringing-it-all-back-home-r661153>)
- [5] rocklistmusic: Rolling Stone Album Guide - 5 Star Record List 1983 (http://www.rocklistmusic.co.uk/rs5star_ed1.htm)
- [6] Sputnikmusic: Review of Bringing It All Back Home (<http://www.sputnikmusic.com/album.php?reviewid=434>)
- [7] "American album certifications – Bob Dylan – Bringing It All Back Home" ([http://www.riaa.com/goldandplatinumdata.php?artist="Bringing+It+All+Back+Home"](http://www.riaa.com/goldandplatinumdata.php?artist=)). Recording Industry Association of America. Retrieved August 20, 2012. *If necessary, click Advanced, then click Format, then select Album, then click SEARCH*

External links

- Bringing It All Back Home* ([http://www.radio3net.ro/dbartists/supersearch/QnJpbmcgSXQgQWxsIEJhY2sgSG9tZSAoQ29sdW1iaWEp/Bring+It+All+Back+Home+\(Columbia\)](http://www.radio3net.ro/dbartists/supersearch/QnJpbmcgSXQgQWxsIEJhY2sgSG9tZSAoQ29sdW1iaWEp/Bring+It+All+Back+Home+(Columbia))) (Adobe Flash) at Radio3Net (streamed copy where licensed)

Highway 61 Revisited

<i>Highway 61 Revisited</i>	
Studio album by Bob Dylan	
Released	August 30, 1965
Recorded	Columbia Studio A, 799 Seventh Avenue, New York, June 15 – August 4, 1965
Genre	Rock, folk rock, blues rock, rock and roll
Length	51:26
Label	Columbia
Producer	Bob Johnston Tom Wilson on "Like a Rolling Stone"
Bob Dylan chronology	
<i>Bringing It All Back Home</i> (1965)	<i>Highway 61 Revisited</i> (1965)
	<i>Blonde on Blonde</i> (1966)
Singles from <i>Highway 61 Revisited</i>	
1. "Like a Rolling Stone" Released: July 1965	

Highway 61 Revisited is the sixth studio album by the American singer-songwriter Bob Dylan, released by Columbia Records in August 1965. Having until then recorded mostly acoustic music, Dylan used rock musicians as his backing band on every track of the album, except for the closing 11-minute ballad, "Desolation Row". Critics have focused on the innovative way in which Dylan combined driving, blues-based music with the subtlety of poetry to create songs that captured the political and cultural chaos of contemporary America. Author Michael Gray has argued that in an important sense the 1960s "started" with this album. It is commonly tagged as documenting the "angry young man" period in Dylan's career, in-between the playfulness of its surrounding albums; many of the songs on *Highway 61* are of an accusatory nature and feature rough, loud takes.

Leading with the hit single "Like a Rolling Stone", the album features songs that Dylan has continued to perform live over his long career, including "Ballad of a Thin Man" and "Highway 61 Revisited". He named the album after the major American highway which connected his birthplace, Duluth, Minnesota, to southern cities famed for their musical heritage, including St. Louis, Memphis, New Orleans, and the Delta blues area of Mississippi.

Highway 61 Revisited peaked at number three in the United States charts and number four in the United Kingdom. The album was ranked number four on *Rolling Stone's* "500 Greatest Albums of All Time". "Like a Rolling Stone" was a top-10 hit in several countries, and was listed at number one on *Rolling Stone's* 500 Greatest Songs of All Time list. Two other songs, "Desolation Row", and "Highway 61 Revisited", were listed at number 187 and number 373 respectively.

Dylan and Highway 61

In his autobiography *Chronicles*, Dylan described the kinship he felt with the route that supplied the title of his sixth album: "Highway 61, the main thoroughfare of the country blues, begins about where I began. I always felt like I'd started on it, always had been on it and could go anywhere, even down in to the deep Delta country. It was the same road, full of the same contradictions, the same one-horse towns, the same spiritual ancestors ... It was my place in the universe, always felt like it was in my blood."

While he was growing up in the 1950s, Highway 61 stretched from Duluth, where Dylan was born, through St. Paul, and down to the Mississippi delta. Along the way, the route passed near the birthplaces and homes of influential musicians such as Muddy Waters, Son House, Elvis Presley, and Charley Patton. The "empress of the blues", Bessie Smith, died after sustaining serious injuries in an automobile accident on Highway 61. Critic Mark Polizzotti points out that blues legend Robert Johnson is alleged to have sold his soul to the devil at the highway's crossroads with Route 49. The highway had also been the subject of several blues recordings, notably Roosevelt Sykes' "Highway 61 Blues" (1932) and Mississippi Fred McDowell's "61 Highway" (1964).

Dylan has stated that he had to overcome considerable resistance at Columbia Records to give the album its title. He told biographer Robert Shelton: "I wanted to call that album *Highway 61 Revisited*. Nobody understood it. I had to go up the fucking ladder until finally the word came down and said: 'Let him call it what he wants to call it'." Michael Gray has suggested that the very title of the album represents Dylan's insistence that his songs are rooted in the traditions of the blues: "Indeed the album title *Highway 61 Revisited* announces that we are in for a long revisit, since it is such a long, blues-travelled highway. Many bluesmen had been there before [Dylan], all recording versions of a blues called 'Highway 61'."

Recording sessions

Background

In May 1965, Dylan returned from his tour of England feeling tired and dissatisfied with his material. He told journalist Nat Hentoff: "I was going to quit singing. I was very drained." The singer added, "It's very tiring having other people tell you how much they dig you if you yourself don't dig you."^[1]

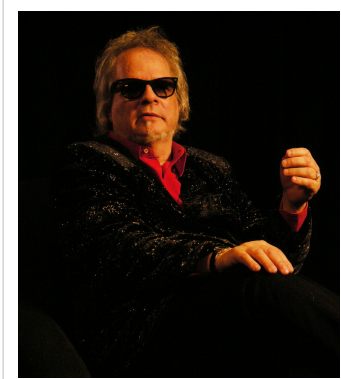
As a consequence of his dissatisfaction, Dylan wrote 20 pages of verse he later described as a "long piece of vomit".^[2] He reduced this to a song with four verses and a chorus—"Like a Rolling Stone". He told Hentoff that writing and recording the song washed away his dissatisfaction, and restored his enthusiasm for creating music. Describing the experience to Robert Hilburn in 2004, nearly 40 years later, Dylan said: "It's like a ghost is writing a song like that ... You don't know what it means except the ghost picked me to write the song."^[3]

Highway 61 Revisited was recorded in two blocks of recording sessions that took place in Studio A of Columbia Records, located in Midtown Manhattan. The first block, June 15 and June 16, was produced by Tom Wilson and resulted in the single "Like a Rolling Stone". On July 25, Dylan performed his controversial electric set at the Newport Folk Festival, where some of the crowd booed his performance. Four days after Newport, Dylan returned to the recording studio. From July 29 to August 4, he and his band completed recording *Highway 61 Revisited*, but under the supervision of a new producer, Bob Johnston.

Recording sessions, June 15–16

Tom Wilson produced the initial recording sessions for *Highway 61 Revisited* on June 15–16, 1965. Dylan was backed by Bobby Gregg on drums, Joe Macho, Jr. on bass, Paul Griffin on piano, and Frank Owens on guitar. For lead guitar, the singer recruited Michael Bloomfield of the Paul Butterfield Blues Band. The musicians began the June 15 session by recording a fast version of "It Takes a Lot to Laugh, It Takes a Train to Cry" and the song "Sitting on a Barbed Wire Fence", which was omitted from the *Highway 61* album. Dylan and his band next attempted to record "Like a Rolling Stone"; at this early stage, Dylan's piano dominated the backing, which was in 3/4 time. "Barbed Wire Fence", the fast version of "It Takes a Lot to Laugh", and an early take of "Like a Rolling Stone" were eventually released on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*.

The musicians returned to Studio A the following day, when they devoted almost the entire session to recording "Like a Rolling Stone". Present on this occasion was Al Kooper, a young musician invited by Wilson to observe, but who wanted to play on the session. Kooper managed to sit in on the session, and he improvised an organ riff that, critics Greil Marcus and Mark Polizzotti argue, became a crucial element of the recording. The fourth take was ultimately selected as the master, but Dylan and the band recorded eleven more takes. After "Like a Rolling Stone" had been completed, he improvised a short unreleased song, bootlegged under the title "Lunatic Princess Revisited", but copyrighted as "Why Do You Have to Be So Frantic?". Critic Clinton Heylin calls the song a "weird little one-verse fragment", but claims that the riff is the blueprint of the singer's 1979 evangelical composition, "Slow Train".



Al Kooper's improvised organ riff on "Like a Rolling Stone" has been described as "one of the great moments of pop music serendipity".

Recording sessions, July 29 – August 4

To create the material for *Highway 61 Revisited*, Dylan spent a month writing in his new home in the Byrdcliffe artists' colony of Woodstock in upstate New York. When he returned to Studio A on July 29, he was backed by the same musicians as the previous session, but his producer had changed from Wilson to Johnston.^[4]

Their first session together was devoted to three songs. After recording several takes each of "Tombstone Blues", "It Takes a Lot to Laugh" and "Positively 4th Street", masters were successfully recorded. "Tombstone Blues" and "It Takes a Lot to Laugh" were included in the final album, but "Positively 4th Street" was issued as a single-only release. At the close of the July 29 session, Dylan attempted to record "Desolation Row", accompanied by Al Kooper on electric guitar and Harvey Brooks on bass. There was no drummer, as the drummer had gone home. This electric version was eventually released in 2005, on *The Bootleg Series Vol. 7*.

On July 30, Dylan and his band returned to Studio A and recorded three songs. A master take of "From a Buick 6" was recorded and later included on the final album, but most of the session was devoted to "Can You Please Crawl Out Your Window?" Dylan was unsatisfied with the results and set the song aside for a later date; it was eventually re-recorded with the Hawks in October.

After Dylan and Kooper spent the weekend in Woodstock writing chord charts for the songs, sessions resumed at Studio A on August 2. "Highway 61 Revisited", "Just Like Tom Thumb's Blues", "Queen Jane Approximately", and "Ballad of a Thin Man" were recorded successfully and masters were selected for the album.




Nashville sessions musician Charlie McCoy's chance visit to New York resulted in the guitar flourishes accompanying "Desolation Row", the last track on the album.

One final session was held on August 4, again at Studio A. Most of the session was devoted to completing "Desolation Row". Johnston has related that Nashville musician Charlie McCoy was visiting New York, and he invited McCoy to play guitar at the session. According to some sources, seven takes of "Desolation Row" were recorded, and takes six and seven were spliced together for the master recording.

The resulting album, *Highway 61 Revisited*, has been described as "Dylan's first purely 'rock' album", a realization of his wish to leave his old music format behind and move on from his all-acoustic first four albums and half-acoustic, half-electric fifth album, *Bringing It All Back Home*. Documentary director D. A. Pennebaker, who filmed Dylan on his acoustic UK tour in May 1965, has said: "I didn't know that he was going to leave acoustic. I did know that he was getting a little dragged by it."


Songs

Side one

	<p>Like a Rolling Stone</p> <p>In 2004, <i>Rolling Stone</i> magazine declared "Like a Rolling Stone" to be "the greatest song of all time", and noted "the impressionist voltage of Dylan's language, the intensely personal accusation in his voice ('Ho-o-o-ow does it fe-e-e-el?') and "the apocalyptic charge of Kooper's garage-gospel organ".</p>
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Highway 61 Revisited opens with "Like a Rolling Stone", which has been described as revolutionary in its combination of electric guitar licks, organ chords, and Dylan's voice, "at once so young and so snarling ... and so cynical". Michael Gray characterized "Like a Rolling Stone" as "a chaotic amalgam of blues, impressionism, allegory, and an intense directness: 'How does it feel?'" Polizzotti writes that the composition is notable for avoiding traditional themes of popular music, such as romance, and instead expresses resentment and a yearning for revenge. It has been suggested that Miss Lonely, the song's central character, is based on Edie Sedgwick, a socialite and actress in the Factory scene of pop artist Andy Warhol. Critic Mike Marqusee has written that this composition is "surely a Dylan cameo", and that its full poignancy becomes apparent upon the realization that "it is sung, at least in part, to the singer himself: he's the one 'with no direction home'." "Like A Rolling Stone" reached number two in the *Billboard* Hot 100 in the summer of 1965, and was a top-10 hit in Australia, Canada, the Netherlands, New Zealand, and the United Kingdom.

The fast-paced blues song "Tombstone Blues", driven by Michael Bloomfield's lead guitar, uses a parade of historical characters—outlaw Belle Starr, biblical temptress Delilah, Jack the Ripper (represented in this song as a successful businessman), John the Baptist (described here as a torturer), and blues singer Ma Rainey whom Dylan humorously suggests shared a sleeping bag with composer Beethoven—to sketch an absurdist account of contemporary America. For critics Mark Polizzotti and Andy Gill, the reality behind the song is the then-escalating Vietnam War; both writers hear the "king of the Philistines" who sends his slaves "out to the jungle" as a reference to President Lyndon B. Johnson.

	<p>It Takes a Lot to Laugh, It Takes a Train to Cry</p> <p>According to critic Andy Gill, "It Takes A Lot To Laugh" illustrates Dylan's creativity, both in the way it adapts an old blues song, and in the way Dylan recorded two radically different versions of the song: the first, fast and guitar-driven; in his second version, released on <i>Highway 61</i>, Dylan transformed the song into a "slow, loping, piano-based blues".</p>
Problems playing this file? See media help.	

On July 29, 1965, Dylan and his band resumed recording "It Takes a Lot to Laugh, It Takes a Train to Cry". Tony Glover, who observed the recording session, has recalled that Dylan re-worked on the song at the piano while the other musicians took a lunch break. Critic Sean Egan writes that by slowing down the tempo, Dylan transformed the song from an "insufferably smart-alec number into a slow, tender, sensual anthem". Gill points out that the lyrics reveal the singer's talent for borrowing from old blues numbers, adapting the lines "Don't the clouds look lonesome shining across the sea/ Don't my gal look good when she's coming after me" from "Solid Road" by bluesmen Brownie McGhee and Leroy Carr.

Allmusic critic Bill Janovitz describes "From a Buick 6" as a "raucous, up-tempo blues", which is played "almost recklessly". The song opens with a snare shot similar to the beginning of "Like a Rolling Stone". Partially based on Sleepy John Estes' 1930 song "Milk Cow Blues", the guitar part is patterned after older blues riffs by Robert Johnson, Charlie Patton and Big Joe Williams. Robert Shelton hears the song as "an earthy tribute to another funky earth-mother", while for Heylin it is close to filler material; he argues that only through the musicians' performance is Dylan able to "convince us he is doing more than just listing the number of ways in which this 'graveyard woman' is both a lifesaver and a death-giver".

"Ballad of a Thin Man" is driven by Dylan's piano, which contrasts with "the spooky organ riffs" played by Al Kooper. Marqusee describes the song as one of "the purest songs of protest ever sung", as it looks at the media and its inability to understand both the singer and his work. He writes that the song became the anthem of an in-group, "disgusted by the old, excited by the new ... elated by their discovery of others who shared their feelings", with its refrain "Something is happening here/ But you don't know what it is/ Do you, Mr Jones?" epitomizing the "hip exclusivity" of the burgeoning counterculture. Robert Shelton describes the song's central character, Mr Jones, as "one of Dylan's greatest archetypes", characterizing him as "a Philistine ... superficially educated and well bred but not very smart about the things that count".

Side two

Polizzotti, in his study of *Highway 61 Revisited*, writes that the opening track of Side Two, "Queen Jane Approximately" is in a similar vein to "Like a Rolling Stone", but the song offers "a touch of sympathy and even comfort in place of relentless mockery". The song is structured as a series of ABAB quatrain verses, with each verse followed by a chorus that is simply a repeat of the last line of each verse: "Won't you come see me Queen Jane?". Gill calls this song "the least interesting track" on *Highway 61*, but praises the piano ascending the scale during the harmonica break as an evocation of "the stifling nature of an upper class existence". "Queen Jane Approximately" was released as the B-side of Dylan's "One of Us Must Know (Sooner or Later)" single in early 1966.

Dylan commences the title song of his album, "Highway 61 Revisited", with the words "Oh God said to Abraham, 'Kill me a son'/Abe says, 'Man, you must be puttin' me on'". As Gill has pointed out, Abraham was the name of Dylan's father, which makes the singer the son whom God wants killed. Gill comments that it is befitting that this song, celebrating a highway central to the history of the blues, is a "raucous blues boogie". He notes that the scope of the song broadens to make the highway a road of endless possibilities, peopled by dubious characters and culminating in a promoter who "seriously considers staging World War III out on Highway 61". The song is punctuated by the sound of a police siren. (On the album cover, Dylan is credited with playing "Police Car".) *Highway 61 Revisited* was released as the B-side of his "Can You Please Crawl Out Your Window?" single on November 30, 1965.

"Just Like Tom Thumb's Blues" has six verses and no chorus. The lyrics describe a nightmarish experience in Juarez, Mexico, where, in Shelton's words, "our anti-hero stumbles amid sickness, despair, whores and saints." He battles with corrupt authorities, alcohol and drugs before resolving to return to New York City. In this song, critics have heard literary references to Malcolm Lowry's *Under the Volcano*, Edgar Allan Poe's "The Murders in the Rue Morgue" and Jack Kerouac's *Desolation Angels*. The backing musicians, Bobby Gregg on drums, Mike Bloomfield on electric guitar, and two pianists, Paul Griffin on tack piano and Al Kooper on Hohner Pianet, produce a mood

that, for Gill, perfectly complements the "enervated tone" of the lyrics. Heylin notes that Dylan took great care—sixteen takes—to get the effect he was after, with lyrics that subtly "[skirt] the edge of reason".



Desolation Row

Featuring a "courtly, flamenco-tinged guitar backing", it has been suggested that in "Desolation Row", Dylan combined the cultural chaos of mid-1960s America with sepia-tinged TV westerns he remembered from his youth, such as *Rawhide* and *Gunslinger*.

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Dylan concludes *Highway 61 Revisited* with the sole acoustic exception to his rock album. Gill has characterized "Desolation Row" as "an 11-minute epic of entropy, which takes the form of a Fellini-esque parade of grotesques and oddities featuring a huge cast of iconic characters". These include historical celebrities such as Einstein and Nero, the biblical characters Noah and Cain and Abel, the Shakespearian figures of Ophelia and Romeo, ending with literary titans T.S. Eliot and Ezra Pound. The song opens with a report that "they're selling postcards of the hanging", and adds "the circus is in town". Polizzotti connects this song with the lynching of three black circus workers in Duluth, Minnesota, which was Dylan's birthplace, and describes "Desolation Row" as a cowboy song, "the 'Home On The Range' of the frightening territory that was mid-sixties America". In the penultimate verse, the passengers on the *Titanic* are shouting "Which side are you on?". Shelton suggests Dylan is asking, "What difference which side you're on if you're sailing on the *Titanic*?" and is thus satirizing "simpleminded political commitment".

Outtakes

Eleven outtakes from the *Highway 61 Revisited* sessions have subsequently been released on the Columbia and Legacy record labels. The first proper non-album release from the sessions was the single "Positively 4th Street", although on an early pressing of the single Columbia used another *Highway 61* outtake, "Can You Please Crawl Out Your Window?", by mistake. "Crawl Out Your Window" was subsequently re-recorded with the Hawks in October, and released as a single in November 1965. Columbia accidentally released an alternate take of "From a Buick 6" on an early pressing of *Highway 61 Revisited*, and this version continued to appear on the Japanese release for several years. Other officially released outtakes include alternate takes of "Like a Rolling Stone" and "It Takes a Lot to Laugh, It Takes a Train to Cry", and a previously unreleased song, "Sitting on a Barbed Wire Fence", on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*. Alternate takes of "Desolation Row", "Highway 61 Revisited", "Just Like Tom Thumb's Blues", "Tombstone Blues" and a still different take of "It Takes a Lot to Laugh, It Takes a Train to Cry" were released on *The Bootleg Series Volume 7*. Excerpts from several different takes of "Like a Rolling Stone" appeared on the *Highway 61 Interactive* CD-ROM, released in February 1995. Several other alternate takes of various songs were recorded during the *Highway 61* sessions but remain unreleased, as does the composition "Why Do You Have to Be So Frantic?".

Packaging

The cover artwork was photographed by Daniel Kramer several weeks before the recording sessions. Kramer captured Dylan sitting on the stoop of the apartment of his manager, Albert Grossman, located in Gramercy Park, New York, placing Dylan's friend Bob Neuwirth behind Dylan "to give it extra color". Dylan wears a Triumph motorcycle T-shirt under a blue and purple silk shirt, holding his Ray-Ban sunglasses in his right hand. Photographer Kramer commented in 2010 on the singer's expression: "He's hostile, or it's a hostile moodiness. He's almost challenging me or you or whoever's looking at it: 'What are you gonna do about it, buster?'"

As he had on his previous three albums, Dylan contributed his own writing to the back cover of *Highway 61 Revisited*, in the shape of freeform, surrealist prose: "On the slow train time does not interfere & at the Arabian crossing waits White Heap, the man from the newspaper & behind him the hundred inevitable made of solid rock &

stone." One critic has pointed out the close similarity of these notes to the stream of consciousness, experimental novel *Tarantula*, which Dylan was writing during 1965 and 1966.

Reception and legacy

Professional ratings	
Review scores	
Source	Rating
AllMusic	★★★★★
BBC	(Favorable)
<i>Entertainment Weekly</i>	A+
PopMatters	(Favorable)
<i>Rolling Stone</i>	★★★★★
Piero Scaruffi	(8/10)
Sputnikmusic	5/5

In the British music press, initial reviews of *Highway 61* expressed both bafflement and admiration for the record. *New Musical Express* critic Allen Evans wrote: "Another set of message songs and story songs sung in that monotonous and tuneless way by Dylan which becomes quite arresting as you listen." The *Melody Maker* LP review section, by an anonymous critic, commented: "Bob Dylan's sixth LP, like all others, is fairly incomprehensible but nevertheless an absolute knock-out." The English poet Philip Larkin, reviewing the album for *The Daily Telegraph*, wrote that he found himself "well rewarded" by the record: "Dylan's cawing, derisive voice is probably well suited to his material ... and his guitar adapts itself to rock ('Highway 61') and ballad ('Queen Jane'). There is a marathon 'Desolation Row' which has an enchanting tune and mysterious, possibly half-baked words."

In September 1965, the US trade journal *Billboard* also praised the album, and predicted big sales for it: "Based upon his singles hit 'Like a Rolling Stone', Dylan has a top-of-the-chart-winner in this package of his off-beat, commercial material." The album peaked at number three on the US *Billboard* 200 chart of top albums, and number four on the UK albums charts. In the US, *Highway 61* was certificated as a gold record in August 1967, and platinum in August 1997.

Highway 61 Revisited has remained among the most highly acclaimed of Dylan's works. Biographer Anthony Scaduto praises its rich imagery, and describes it as "one of the most brilliant pop records ever made. As rock, it cuts through to the core of the music—a hard driving beat without frills, without self-consciousness." Michael Gray calls *Highway 61* "revolutionary and stunning, not just for its energy and panache but in its vision: fusing radical, electrical music ... with lyrics that were light years ahead of anyone else's; Dylan here unites the force of blues-based rock'n'roll with the power of poetry. The whole rock culture, the whole post-Beatle pop-rock world, and so in an important sense the 1960s started here."

Among Dylan's contemporaries, Phil Ochs was impressed by *Highway 61*, explaining: "It's the kind of music that plants a seed in your mind and then you have to hear it several times. And as you go over it you start to hear more and more things. He's done something that's left the whole field ridiculously in the back of him." In 2003, *Rolling Stone* magazine described *Highway 61* as "one of those albums that changed everything", and placed it at number four in its list of "The 500 Greatest Albums of All Time". The *Rolling Stone* list of "The 500 Greatest Songs of All Time" ranked "Highway 61 Revisited", "Desolation Row" and "Like a Rolling Stone" at number 373, number 187, and number one, respectively. In 2012, *The Best 100 Albums of All Time* book ranked *Highway 61 Revisited* as the greatest album of all time.

Most of the songs on *Highway 61 Revisited* have remained important, in varying degrees, to Dylan's live performances since 1965. According to his website, he has played "Like a Rolling Stone" over 2,000 times, "Highway 61 Revisited" more than 1,700 times, "Ballad of a Thin Man" over 1,000 times, and most of the other songs between 150 and 500 times.

The influence of the songs on *Highway 61 Revisited* can be heard in many cover versions. "Like a Rolling Stone" has been recorded by artists including the Rolling Stones, on their live album *Stripped*, David Bowie and Mick Ronson on *Heaven and Hull*, Johnny Winter on *Raisin' Cane*, and Jimi Hendrix at the Monterey Pop Festival. My Chemical Romance's version of "Desolation Row" was featured in the film *Watchmen* in 2009. The song has also been covered by the Grateful Dead on their album *Postcards of the Hanging*. "Just Like Tom Thumb's Blues" has been recorded by Linda Ronstadt, Nina Simone and Neil Young.

Track listing

The track listing of *Highway 61 Revisited* is as follows:

All songs written and composed by Bob Dylan.

Side one

No.	Title	Length
1.	"Like a Rolling Stone"	6:13
2.	"Tombstone Blues"	6:00
3.	"It Takes a Lot to Laugh, It Takes a Train to Cry"	4:09
4.	"From a Buick 6"	3:19
5.	"Ballad of a Thin Man"	5:58

Side two

No.	Title	Length
6.	"Queen Jane Approximately"	5:31
7.	"Highway 61 Revisited"	3:30
8.	"Just Like Tom Thumb's Blues"	5:32
9.	"Desolation Row"	11:21



Having toured continuously since the inception of his Never Ending Tour in June 1988, Dylan has performed "Like a Rolling Stone" more than 2,000 times in concert.

Personnel

The musical personnel on *Highway 61 Revisited* were as follows:^[5]

- Bob Dylan – guitar, harmonica, piano, vocals, police car noises

Additional musicians

- Mike Bloomfield – guitar
- Harvey Brooks – bass guitar
- Bobby Gregg – drums
- Paul Griffin – organ, piano
- Al Kooper – organ, piano
- Sam Lay – drums
- Charlie McCoy – guitar
- Frank Owens – piano
- Russ Savakus – bass guitar

Producers

- Bob Johnston – production
- Tom Wilson – production on "Like a Rolling Stone"

Notes

[1] Hentoff, Nat. *Playboy*, March 1966, reprinted in

[2] Dylan interviewed by Marvin Bronstein, CBC, Montreal, February 20, 1966. Quoted by

[3] Hilburn, Robert. *Guitar World Acoustic*, February 2006, quoted in

[4] Polizzotti writes that Wilson and Dylan had a falling out during the recording of "Like a Rolling Stone", perhaps over the prominence of Kooper's organ in the mix. () When questioned by Jann Wenner in 1969 about the switch in producers, Dylan gave a deadpan answer: "All I know is that I was out recording one day, and Tom had always been there—I had no reason to think he wasn't going to be there—and I looked up one day, and Bob was there [*laughs*]." (Wenner, Jann. "Interview with Jann S. Wenner," *Rolling Stone*, November 29, 1969, in)

[5] do not list Sam Lay among the personnel, but does.

Footnotes

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External links

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Blonde on Blonde

<i>Blonde on Blonde</i>		
Studio album by Bob Dylan		
Released	May 16, 1966; possibly as late as July 1966	
Recorded	October 5, 1965; November 30, 1965; and January 25, 1966, Studio A, Columbia Recording studios, New York; February 14–17 and March 8–10, 1966, Columbia Music Row Studios, Nashville, Tennessee	
Genre	Rock, folk rock, rock and roll	
Length	72:57	
Label	Columbia	
Producer	Bob Johnston	
Bob Dylan chronology		
<i>Highway 61 Revisited</i> (1965)	<i>Blonde on Blonde</i> (1966)	<i>Bob Dylan's Greatest Hits</i> (1967)
Singles from <i>Blonde on Blonde</i>		
1. "One of Us Must Know (Sooner or Later)" Released: February 14, 1966		
2. "Rainy Day Women #12 & 35" Released: April 1966		
3. "I Want You" Released: June 1966		
4. "Just Like a Woman" Released: September 1966		
5. "Leopard-Skin Pill-Box Hat" Released: April 1967		

Blonde on Blonde is the seventh studio album by American singer-songwriter Bob Dylan, released on May 16, 1966 on Columbia Records. Recording sessions began in New York in October 1965 with numerous backing musicians, including members of Dylan's live backing band, The Hawks. Though sessions continued until January 1966, they yielded only one track that made it onto the final album—"One of Us Must Know (Sooner or Later)". At producer

Bob Johnston's suggestion, Dylan, keyboardist Al Kooper, and guitarist Robbie Robertson moved to the CBS studios in Nashville, Tennessee. These sessions, augmented by some of Nashville's top session musicians, were more fruitful, and in February and March all the remaining songs for the album were recorded.

Blonde on Blonde completed the trilogy of rock albums that Dylan recorded in 1965 and 1966, starting with *Bringing It All Back Home* and *Highway 61 Revisited*. Critics often rank *Blonde on Blonde* as one of the greatest albums of all time. Combining the expertise of Nashville session musicians with a modernist literary sensibility, the album's songs have been described as operating on a grand scale musically, while featuring lyrics one critic called "a unique blend of the visionary and the colloquial". It was one of the first double albums in rock music.

The album peaked at No. 9 on the *Billboard* 200 chart in the USA, where it eventually went double-platinum, and reached No. 3 in the UK. *Blonde on Blonde* spawned two singles that were top twenty hits in the USA: "Rainy Day Women #12 & 35" and "I Want You". Two further songs, "Just Like a Woman" and "Visions of Johanna", have been described as among Dylan's greatest compositions and were featured in *Rolling Stone's* 500 Greatest Songs of All Time list.

Recording sessions

Background

After the release of the *Highway 61 Revisited* in August 1965, Dylan set about hiring a touring band. Guitarist Mike Bloomfield and keyboard player Al Kooper had backed Dylan, both on his new album and at Dylan's controversial electric debut at the 1965 Newport Folk Festival. Bloomfield chose not to tour with Dylan, preferring to remain with the Paul Butterfield Blues Band. After backing him at concerts in late August and early September, Kooper informed Dylan he did not wish to continue touring with him. Dylan's manager, Albert Grossman, was in the process of setting up a gruelling concert schedule that would keep Dylan on the road for the next nine months, touring the USA, Australia, and Europe. Dylan contacted a group who were performing as Levon and the Hawks. The Hawks comprised four Canadian musicians: Robbie Robertson, Rick Danko, Richard Manuel, and Garth Hudson, plus Levon Helm from Arkansas. They had come together as a band in Canada, backing American rocker Ronnie Hawkins. Two people had strongly recommended the Hawks to Dylan: Mary Martin, the executive secretary of Albert Grossman, and blues singer John Hammond, Jr., son of record producer John Hammond, who had signed Dylan to Columbia Records in 1961. The Hawks had backed the younger Hammond on his 1965 album *So Many Roads*.

Dylan rehearsed with the Hawks in Toronto on September 15, where they were playing a hometown residency at Friar's Club, and on September 24, they made their debut in Austin, Texas. Just two weeks later, encouraged by the success of their Texas performance, Dylan took the Hawks into Studio A of Columbia Records in New York City. Their immediate task was to record a hit single as the follow-up to "Positively 4th Street". But Dylan was already trying to formulate the shape of his next album, the third he had begun that year backed by rock musicians.

New York sessions

Producer Bob Johnston, who had overseen the recording of *Highway 61 Revisited*, started work with Dylan and the Hawks at Columbia Studio A, 799 Seventh Avenue, New York on October 5. They concentrated on a new arrangement of "Can You Please Crawl Out Your Window?", a song recorded during the *Highway 61* sessions but not included on that album. Three further numbers were attempted, but none progressed into completed songs. Both the fragmentary "Jet Pilot" and "I Wanna Be Your Lover", a quasi-parody of the Beatles' "I Wanna Be Your Man", finally appeared on the 1985 box set retrospective, *Biograph*. Also attempted were two takes of "Medicine Sunday", a song that later evolved into "Temporary Like Achilles".

On November 30, the Hawks joined Dylan again at Studio A, but drummer Bobby Gregg replaced Levon Helm, who had tired of playing in a backing band and quit the group. They began work on a new composition, "Freeze Out",

which was later retitled "Visions of Johanna", but Dylan wasn't satisfied with the results. One of the November 30 recordings was eventually released on *The Bootleg Series Vol. 7: No Direction Home: The Soundtrack* in 2005. At this session, they completed "Can You Please Crawl Out Your Window?" The song was released as a single in December, but only reached No. 58 on the American charts.

Dylan spent most of December in California, performing a dozen concerts with his band, and then took a break through the third week in January following the birth of his son Jesse. On January 21, 1966, he returned to Columbia's Studio A to record another long composition, "She's Your Lover Now", accompanied by the Hawks (this time with Sandy Konikoff on drums). Despite 19 takes, the session failed to yield any complete recordings. Dylan did not attempt the song again, but one of the outtakes from the January 21 session finally appeared 25 years later on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*. (Although the song breaks down at the start of the last verse, Columbia released it as the most complete take from the session.)

Around this time, Dylan became disillusioned about using the Hawks in the studio. He recorded more material at Studio A on January 25, backed by drummer Bobby Gregg, bassist Rick Danko (or Bill Lee),^[1] guitarist Robbie Robertson, pianist Paul Griffin, and Al Kooper on organ. Two more new compositions were attempted: "Leopard-Skin Pill-Box Hat" and "One of Us Must Know (Sooner or Later)". Dylan was satisfied with "One of Us Must Know"; the January 25 take was released as a single a few weeks later and was subsequently selected for the album.

Another session took place on January 27, this time with guitarist Robbie Robertson, bassist Rick Danko, Al Kooper, and drummer Bobby Gregg. Dylan and his band recorded "Leopard-Skin Pill-Box Hat" and "One of Us Must Know" again, but Dylan was not satisfied with the recorded performance of either song. Also at this session, Dylan attempted a rough performance of "I'll Keep It With Mine", a song which he had already recorded twice in demo form. The musicians added some tentative backing, a rendition biographer Clinton Heylin described as cursory. The recording was ultimately released on *The Bootleg Series Volumes 1–3* in 1991.

A shortage of new material and the slow progress of the sessions contributed to Dylan's decision to cancel three additional recording dates. Six weeks later, Dylan confided to critic Robert Shelton, "Oh, I was really down. I mean, in ten recording sessions, man, we didn't get one song...It was the band. But you see, I didn't know that. I didn't want to think that."

Move to Nashville

Recognizing Dylan's dissatisfaction with the progress of the recordings, producer Bob Johnston suggested that they move the sessions to Nashville. Johnston lived there and had extensive experience working with Nashville session musicians. He recalled how Dylan's manager, Albert Grossman, was hostile to the idea: "Grossman came up to me and said 'If you ever mention Nashville to Dylan again, you're gone.' I said, 'What do you mean?' He said, 'You heard me. We got a thing going here'." Despite Grossman's opposition, Dylan agreed to Johnston's suggestion, and preparations were made to record the album at Columbia's A Studio on Nashville's Music Row in February 1966.

In addition to Kooper and Robertson, who accompanied Dylan from New York, Johnston recruited harmonica player, guitarist and bassist Charlie McCoy, guitarist Wayne Moss, guitarist and bassist Joe South, and drummer Kenny Buttrey. At Dylan's request, Johnston removed the baffles—partitions separating the musicians—so that there was "an ambiance fit for an ensemble". Buttrey credited the distinctive sound of the album to Johnston's re-arrangement of the studio, "as if we were on a tight stage, as opposed to playing in a big hall where you're ninety miles apart." In addition, Dylan had a piano installed in his Nashville hotel room, which Kooper would play for Dylan to help in the songwriting process. Kooper would then teach the tunes to the musicians before Dylan arrived for the sessions.

On the first Nashville session on February 14, Dylan successfully recorded "Visions of Johanna", which he had attempted several times in New York. Also recorded was a take of "4th Time Around", which made it onto the album, and a take of "Leopard-Skin Pill-Box Hat", which did not.

On February 15, the session began at 6 p.m., but Dylan simply sat in the studio working on his lyrics, while the musicians played cards, napped, and chatted. Finally, at 4 a.m., Dylan called the musicians in and outlined the structure of the song. Dylan counted off and the musicians fell in, as he attempted his epic composition, "Sad Eyed Lady of the Lowlands". Kenny Buttrey recalled, "If you notice that record, that thing after like the second chorus starts building and building like crazy, and everybody's just peaking it up 'cause we thought, Man, this is it...This is gonna be the last chorus and we've gotta put everything into it we can. And he played another harmonica solo and went back down to another verse and the dynamics had to drop back down to a verse kind of feel...After about ten minutes of this thing we're cracking up at each other, at what we were doing. I mean, we peaked five minutes ago. Where do we go from here?" The finished song clocked in at 11 minutes, 23 seconds, and would occupy the entire fourth side of the album.

The next session began similarly—Dylan spent the afternoon writing lyrics, and the session continued into the early hours of February 17, when the musicians began to record "Stuck Inside of Mobile with the Memphis Blues Again". After several musical revisions and false starts, the fourteenth take was the version selected for the album.

Second recording sessions in Nashville

Most accounts of recording *Blonde on Blonde*, including those by Dylan scholars Clinton Heylin and Michael Gray, agree that there were two blocks of recording sessions: from February 14 to 17, and from March 8 to 10 in 1966. This chronology is based on the logs and files kept by Columbia Records.^[2]

Dylan and the Hawks performed concerts in Ottawa, Montreal, and Philadelphia in February and March, and then Dylan resumed recording in Nashville on March 8. On that day, Dylan and the musicians recorded the take of "Absolutely Sweet Marie" that Dylan selected for the album. Historian Sean Wilentz observed that "with the sound of 'Sweet Marie', *Blonde on Blonde* entered fully and sublimely into what is now considered classic rock and roll". March 9 saw the successful master takes of "Just Like a Woman", and "Pledging My Time", the latter "driven by Robertson's screaming guitar".

According to Wilentz, the final recording session produced six songs in 13 hours of studio time. The first number to be recorded to Dylan's satisfaction was "Most Likely You Go Your Way (And I'll Go Mine)", when McCoy reinforced—on trumpet—a musical phrase which Dylan had been playing on his harmonica, changing the sound of the song radically. Dylan and his band then quickly recorded "Temporary Like Achilles". The session atmosphere began to "get giddy" around midnight, when Dylan roughed out "Rainy Day Women #12 & 35" on the piano. Johnston recalled commenting, "That sounds like the damn Salvation Army band". Dylan replied, "Can you get one?" Johnston then telephoned trombonist Wayne Butler, the only additional musician required, and Dylan and the band, with McCoy again on trumpet, played a high-spirited version of the song.

In quick succession, Dylan and the musicians then recorded "Obviously 5 Believers", and a final take of "Leopard-Skin Pill-Box Hat", powered by Robertson's lead guitar. The session concluded with "I Want You", where, as Wilentz notes, "Wayne Moss's rapid-fire sixteenth notes on the guitar" are an impressive element of the recording.

Controversy over Nashville recording dates

Al Kooper, who played keyboards on every track of *Blonde on Blonde*, has contested the conventional account that there were two blocks of recording sessions in Nashville. In comments on Michael Gray's website, Kooper wrote: "There was only ONE trip to Nashville for Robbie & I, and ALL THE TRACKS were cut in that one visit." Charlie McCoy agreed with Kooper's version. Wilentz analyzed the recording of *Blonde on Blonde* in his book *Bob Dylan In America*, concluding that "the official documented version jibes better with Dylan's known touring schedule. It also jibes with the fact that five of the eight songs first recorded after 'Memphis Blues Again', but none of those recorded earlier, include a middle-eight section—Dylan's first extensive foray as a writer into that conventional structure."


Mixing and album title

Dylan mixed the album in Los Angeles in early April, before he departed on the Australian leg of his 1966 world tour. Wilentz writes that it was at this point it became "obvious that the riches of the Nashville sessions could not fit onto a single LP", and they had "produced enough solid material to demand an oddly configured double album, the first of its kind in contemporary popular music." According to producer Steve Berkowitz, who supervised the reissue of Dylan's LPs in mono as *The Original Mono Recordings* in 2010, Johnston told him that they carefully worked on the mono mix for about three or four days whereas the stereo mix was finished in about four hours.^[3]

Al Kooper recalled that both the album title, *Blonde on Blonde*, and song titles arrived during the mixing sessions. "When they were mixing it, we were sitting around and Bob Johnston came in and said, 'What do you want to call this?' And [Bob] just like said them out one at a time... Free association and silliness, I'm sure, played a big role." Another Dylan chronicler, Oliver Trager, notes that besides spelling out the initials of Dylan's first name, the album title is also a riff on *Brecht on Brecht*, a stage production based on works by German playwright Bertolt Brecht that had influenced his early songwriting. Dylan himself has said of the title: "Well, I don't even recall exactly how it came up, but I know it was all in good faith... I don't know who thought of that. *I* certainly didn't."^[4]

Songs

"Rainy Day Women #12 & 35"


	<p>"Rainy Day Women #12 & 35"</p> <p>Robert Shelton described the opening song on <i>Blonde on Blonde</i> as "Dylan at his most truculent—toying with the title, the raggle-taggle ensemble singing, the giggling, the manic instrumentation, and a variety of implied games about liquor or dope."</p>
<p>Problems playing this file? See media help.</p>	

According to author Andy Gill, by starting his new album with what sounded like "a demented marching-band...staffed by crazy people out of their mind on loco-weed", Dylan delivered his biggest shock yet for his former folkie fans. The elaborate puns on getting stoned combine a sense of paranoid persecution with "nudge-nudge wink-wink bohemian hedonism". Heylin points out that the Old Testament connotations of getting stoned made the Salvation Army-style musical backing seem like a good joke. The enigmatic title came about, Heylin suggests, because Dylan knew a song entitled "everybody must get stoned" would be kept off the airwaves. Heylin links the title to the Book of Proverbs, chapter 27, verse 15: "A continual dropping in a very rainy day and a contentious woman are alike." Released as a single on March 22, 1966, "Rainy Day Women" reached No. 2 on the *Billboard* singles chart, and No. 7 in the UK.

"Pledging My Time"

Following the good-time fun of "Rainy Day Women #12 & 35," the Chicago blues-influenced "Pledging My Time" sets the somber tone that runs through the album. It draws on several traditional blues songs, including Elmore James' recording of "It Hurts Me Too". For critic Michael Gray, the lines "Somebody got lucky but it was an accident" echo the lines "Some joker got lucky, stole her back again" from Robert Johnson's "Come On in My Kitchen", which is itself an echo of the Skip James 1931 recording "Devil Got My Woman". Gray suggests that "the gulping movements of the melodic phrases" derive from the melody of "Sitting on Top of the World", recorded by the Mississippi Sheiks in 1930. The couplet at the end of each verse expresses the theme: a pledge made to a prospective lover in hopes she "will come through, too". Besides Dylan's vocals and improvised harmonica breaks, the song's sound is defined by Robbie Robertson's guitar, Hargus "Pig" Robbins's blues piano and Ken Buttrey's snare drum rolls. The song was released in edited form as the B-side of "Rainy Day Women #12 & 35" in March.

"Visions of Johanna"

	<p>"Visions of Johanna"</p> <p>Wilfrid Mellers describes "Visions of Johanna" as one of Dylan's finest songs poetically. For Mellers, "The blurring of time and consciousness is marvelously realized...when Johanna becomes a mythic <i>femme fatale</i> as well as a real woman, floating in and out of the 'museums where infinity goes up on trial'."</p>
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Considered by many critics as one of Dylan's greatest masterpieces, "Visions of Johanna" proved difficult to capture on tape. Heylin places the writing in the fall of 1965, when Dylan was living in the Chelsea Hotel with his pregnant wife Sara. In the New York recording studio, on November 30, Dylan announced his epic composition: "This is called 'Freeze Out'." Gill notes that this working title captures the "air of nocturnal suspension in which the verse tableaux are sketched...full of whispering and muttering." Wilentz relates how Dylan guided his backing musicians through fourteen takes, trying to sketch out how he wanted it played, saying at one point, "it's not hard rock, The only thing in it that's *hard* is Robbie." Wilentz notes that, as Dylan quiets things down, he inches closer to what will appear on the album.

Ten weeks later, "Visions of Johanna" fell into place quickly in the Nashville studio. Kooper recalled that he and Robertson had become adept at responding to Dylan's vocal and also singled out Joe South's contribution of "this throbbing...rhythmically amazing bass part". Gill comments that the song begins by contrasting two lovers, the carnal Louise, and "the more spiritual but unattainable" Johanna. Ultimately, for Gill, the song seeks to convey how the artist is compelled to keep striving to pursue some elusive vision of perfection. For Heylin, the triumph of the song is in "the way Dylan manages to write about the most inchoate feelings in such a vivid, immediate way."

"One of Us Must Know (Sooner or Later)"

When Dylan arrived at the studio on January 25, 1966, he had yet to work out the lyrics and title for what was to become the closing track on *Blonde on Blonde*'s first side. With Dylan piecing together the song's sections, and the chorus that gives the song its title only emerging on take five, the session stretched through the night and into the next morning. It was not until the eighteenth take that a full version was recorded. The next take, the nineteenth, closed the session and made it onto the album four months later. Critic Jonathan Singer credits Griffin's piano for binding the song together: "At the chorus, Griffin unleashes a symphony; hammering his way up and down the keyboard, half Gershwin, half gospel, all heart. The follow-up, a killer left hand figure that links the chorus to the verse, releases none of the song's tension."

"One of Us Must Know" is a straightforward account of a burned-out relationship. Dissecting what went wrong, the narrator takes a defensive attitude in a one-sided conversation with his former lover. As he presents his case in the opening verse, it appears he is incapable of either acknowledging his part or limiting the abuse: "I didn't mean to treat you so bad. You don't have to take it so personal. I didn't mean to make you so sad. You just happened to be there, that's all." "One of Us Must Know" was the first recording completed for *Blonde on Blonde* and the only one selected from the New York sessions. The song was released as the first single from the album on February 14, the same day Dylan began to record in Nashville. It failed to appear on the American charts, but reached No. 33 in the UK.

"I Want You"

Andy Gill notes that the song displays a tension between the very direct tone of the chorus, the repeated phrase "I want you", and a weird and complex cast of characters, "too numerous to inhabit the song's three minutes comfortably", including a guilty undertaker, a lonesome organ grinder, weeping fathers, mothers, sleeping saviors, the Queen of Spades, and the "dancing child with his Chinese suit".^[5] Analyzing the evolution of the lyrics through successive drafts, Wilentz writes that there are numerous failures, "about deputies asking him his name...lines about fathers going down hugging one another and about their daughters putting him down because he isn't their brother". Finally Dylan arrives at the right formula.

Heylin points out that the gorgeous tune illustrates what Dylan explained to a reporter in 1966: "It's not just pretty words to a tune or putting tunes to words...[It's] the words and the music [together]—I can hear the sound of what I want to say." Al Kooper has said that of all the songs that Dylan had outlined to him in his hotel, this was his favorite, so Dylan delayed recording it to the very end of the Nashville sessions, "just to bug him". Released as a single in June 1966, shortly before the album *Blonde on Blonde*, "I Want You" reached No. 20 in the USA, and No. 16 in the UK.

"Stuck Inside of Mobile with the Memphis Blues Again"

Recorded at the third Nashville session, this song was the culmination of another epic of simultaneous writing and recording in the studio. Wilentz describes how the lyrics evolved through a surviving part-typed, part-handwritten manuscript page, "which begins 'honey but it's just too hard' (a line that had survived from the very first New York session with the Hawks). Then the words meander through random combinations and disconnected fragments and images ('people just get uglier'; 'banjo eyes'; 'he was carrying a 22 but it was only a single shot'), before, in Dylan's own hand, amid many crossings-out, there appears 'Oh MAMA you're here IN MOBILE ALABAMA with the Memphis blues again'."

Inside the studio, the song evolved through several musical revisions. Heylin writes, "It is the song's arrangement, and not its lyrics, that occupies the musicians through the wee small hours." On the fifth take, released in 2005 on the *No Direction Home Soundtrack*, midtake Dylan stumbles on the formula "Stuck *inside of* Mobile" on the fourth verse, and never goes back. The song contains two oft-quoted pieces of Dylan's philosophy: "Your debutante just knows what you need/ But I know what you want" and "here I sit so patiently/ Waiting to find out what price/ You have to pay to get out of/ Going through all these things twice".

"Leopard-Skin Pill-Box Hat"

"Leopard-Skin Pill-Box Hat" is a sarcastic satire on materialism, fashion and faddism. Done in Chicago-blues style, the song derives its melody and part of its lyrics from Lightnin' Hopkins's "Automobile (Blues)". Paul Williams writes that its misogynistic attitude is "moderated slightly when one realizes that jealous pique is the underlying emotion". In the lyrics, the narrator observes his former lover in various situations wearing her "brand new leopard-skin pill-box hat", at one point finding his doctor with her and later spying her making love with a new boyfriend because she "forgot to close the garage door". In the closing lines, the narrator says he knows what her boyfriend really loves her for—her hat.

The song evolved over the course of six takes in New York, 13 in the first Nashville session, and then one try on March 10, the take used for the album. Dylan, who gets credit on the liner notes as lead guitarist, opens the song playing lead (on the center-right stereo channel); however, Robertson handles the solos with a "searing" performance (on the left stereo channel). A year following the recording, "Leopard-Skin Pill-Box Hat" became the fifth single released from *Blonde on Blonde*, making it to No. 81 on the *Billboard* Hot 100.

"Just Like a Woman"

According to Wilentz's analysis of the session's tapes, Dylan felt his way into the lyrics of one of his most popular songs, singing "disconnected lines and semi-gibberish" during the earlier takes. He was unsure what the person described in the song does that is just like a woman, rejecting "shakes", "wakes", and "makes mistakes". This exploration of female wiles and feminine vulnerability was widely rumored—"not least by her acquaintances among Andy Warhol's Factory retinue"—to be about Edie Sedgwick. The reference to Baby's penchant for "fog...amphetamine and... pearls" suggests Sedgwick or some similar debutante, according to Heylin.

Discussing the lyrics, literary critic Christopher Ricks detects a "note of social exclusion" in the line "I was hungry and it was your world".^[6] In response to the accusation that Dylan's depiction of female strategies is misogynistic, Ricks asks, "Could there ever be any challenging art about men and women where the accusation just didn't arise?" The song reached No. 33 in the USA.

"Most Likely You Go Your Way (And I'll Go Mine)"

A bright blues "stomper" about lovers parting, "Most Likely You Go Your Way (And I'll Go Mine)" is one of the more literal songs Dylan recorded in his 1965–1966 period. The narrator has tired of carrying his lover and is going to let her "pass". As in "Just Like a Woman" and "Absolutely Sweet Marie", he waits until the end of each verse to deliver the punch line, which in this case comes from the title. "Most Likely You Go Your Way" was issued as a single a year later, in March 1967, on the B-side of "Leopard-Skin Pill-Box Hat".

"Temporary Like Achilles"

This slow-moving blues number is highlighted by Hargus "Pig" Robbins's "dusky barrelhouse piano" and Dylan's "brief wheeze of harmonica". In the song, the narrator has been spurned by his lover, who has already taken up with her latest boyfriend. Referring to his rival as "Achilles", the narrator senses the new suitor may end up being discarded as quickly as he was. The refrain that ends each of the main verses—"Honey, why are you so hard?"—is a double entendre Dylan had been wanting to work into a song.

"Absolutely Sweet Marie"

This song, described as "up-tempo blues shuffle, pure Memphis" and an example of "obvious pop sensibility and compulsive melody", was recorded in four takes on March 7, 1966. Gill sees the lyrics as a series of sexual metaphors, including "beating on my trumpet" and keys to locked gates, many deriving from traditional blues. Nonetheless, the song contains what has been termed "one of the most oft-repeated of Dylan's life lessons", the thought that "to live outside the law you must be honest", which was later invoked in many bohemian and counter-cultural contexts.

"4th Time Around"

When The Beatles released their sixth studio album, *Rubber Soul*, in December 1965, John Lennon's song "Norwegian Wood" attracted attention for the way in which Lennon disguised his account of an illicit affair in cryptic, Dylanesque language. Dylan sketched out a response to the song, also in 3/4 time, copying the tune and circular structure, but taking Lennon's tale in a darker direction. Wilentz describes the result as sounding "like Bob Dylan impersonating John Lennon impersonating Bob Dylan".

"Obviously 5 Believers"



"Obviously 5 Believers"

Critic Andy Gill describes this blues song as steaming along like "a basic love moan", except for its apparently arbitrary references to fifteen jugglers and five believers. Clinton Heylin notes that every song Dylan recorded in Nashville was reliant on the caliber of the backing musicians, but this song was "entirely *dependent* on them."

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"Obviously 5 Believers", *Blonde on Blonde*'s second-to-last track, is a roadhouse blues love song similar in melody and structure to Memphis Minnie's "Me and My Chauffeur Blues", and was described by Robert Shelton as "the best R&B song on the album". Recorded in the early morning hours of the March 9–10 Nashville session under the working title "Black Dog Blues", the song is driven by Robertson's guitar, Charley McCoy's harmonica and Ken Buttrey's drumming. After an initial breakdown, Dylan complained to the band that the song was "very easy, man" and that he didn't want to spend much time on it. Within four takes, the recording was done.

"Sad Eyed Lady of the Lowlands"

Written over the space of eight hours in the CBS recording studio in Nashville, on the night of February 15–16, "Sad Eyed Lady" eventually occupied the whole of side four of *Blonde On Blonde*. Critics have observed that "Lowlands" hints at "Lownds", and Dylan biographer Robert Shelton wrote that this was a "wedding song" for Sara Lownds, whom Dylan had married just three months earlier.^[7] In his paean to his wife, "Sara", written in 1975, Dylan amends history slightly to claim that he stayed "up for days in the Chelsea Hotel/ Writin' 'Sad-Eyed Lady of the Lowlands' for you".

When Dylan played Shelton the song, shortly after recording it, he claimed, "This is the best song I've ever written." Around the same time, Dylan enthused to journalist Jules Siegel, "Just listen to that! That's old-time religious carnival music!" However, in 1969, Dylan confessed to *Rolling Stone's* editor, Jann Wenner, "I just sat down at a table and started writing...And I just got carried away with the whole thing...I just started writing and I couldn't stop. After a period of time, I forgot what it was all about, and I started trying to get back to the beginning [laughs]."

Heard by some listeners as a hymn to an other-worldly woman, for Shelton "her travails seem beyond endurance, yet she radiates an inner strength, an ability to be reborn. This is Dylan at his most romantic." Wilentz comments that Dylan's writing had shifted from the days when he asked questions and supplied answers. Like the verses of William Blake's "Tyger", Dylan asks a series of questions about the "Sad Eyed Lady" but never supplies any answers.

Outtakes

The following outtakes were recorded during the *Blonde on Blonde* sessions.

Title	Status
"I'll Keep It with Mine"	Released on <i>The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991</i>
"I Wanna Be Your Lover"	Released on <i>Biograph</i>
"Jet Pilot"	Released on <i>Biograph</i>
"Medicine Sunday"	Released on <i>Highway 61 Interactive</i> CD-ROM
"Number One"	Unreleased track copyrighted in July 1971
"She's Your Lover Now"	Released on <i>The Bootleg Series Volumes 1–3</i>

Album cover and release

The cover photo of *Blonde on Blonde* shows a 12-by-12 inch close-up portrait of Dylan. The double album gatefold sleeve opens to form a 12-by-26 inch photo of the artist, at three quarter length. The artist's name and the album's title only appear on the spine. A sticker was applied to the shrink wrap to promote the release's two hit singles, "I Want You" and "Rainy Day Women #12 & 35."

The cover shows Dylan in front of a brick building, wearing a suede jacket and a black and white checkered scarf. The jacket is the same one he wore on his next two albums, *John Wesley Harding* and *Nashville Skyline*. The photographer, Jerry Schatzberg, described how the photo was taken:

I wanted to find an interesting location outside of the studio. We went to the west side, where the Chelsea art galleries are now. At the time it was the meat packing district of New York and I liked the look of it. It was freezing and we were very cold. The frame he chose for the cover is blurred and out of focus. Of course everyone was trying to interpret the meaning, saying it must represent getting high on an LSD trip. It was none of the above; we were just cold and the two of us were shivering. There were other images that were sharp and in focus but, to his credit, Dylan liked that photograph.

The original inside gatefold featured nine black-and-white photos, all taken by Schatzberg and selected for the sleeve by Dylan himself. A shot of actress Claudia Cardinale from Schatzberg's portfolio was included but later withdrawn because it had been used without her authorization and Cardinale's representatives threatened to sue, making the original record sleeve a collector's item. Dylan included a self-portrait by Schatzberg as a credit to the photographer. The photos, for Gill, added up to "a shadowy glimpse of [Dylan's] life, including an enigmatic posed shot of Dylan holding a small portrait of a woman in one hand and a pair of pliers in the other: they all contributed to the album's air of reclusive yet sybaritic genius."

Release

The dating of the album's release is uncertain. May 16, 1966 has been widely accepted as the official release date; however, Michael Gray, author of *The Bob Dylan Encyclopedia*, disputes this. Gray maintains the earliest *Blonde on Blonde* was available was late June or early July. This coincides with the album's promotion in *Billboard*, which carried a full-page Columbia advertisement on June 25, selected the album as a "New Action LP" on July 9, and ran a review and article on July 16. The album debuted on *Billboard*'s Top LP's chart on July 23—just six days before Dylan's motorcycle accident in Woodstock removed him from public view. Clinton Heylin argues that early July is the probable release date, stating that an overdub on "Fourth Time Around" was recorded in June. *Blonde on Blonde* has been described as rock's first studio double LP by a major artist.^[8]

Critical reception and legacy

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
BBC	Favorable
<i>Entertainment Weekly</i>	A+
<i>Rolling Stone</i>	★★★★★
Piero Scaruffi	(9/10)

Blonde on Blonde reached the Top 10 in both the US and UK album charts, and also spawned a number of hits that restored Dylan to the upper echelons of the singles charts. In August 1967, the album was certified as a gold disc.

On its release, many critics argued the album was a major work. To accompany the songbook of *Blonde on Blonde*, Paul Nelson wrote an introduction stating, "The very title suggests the singularity and the duality we expect from Dylan. For Dylan's music of illusion and delusion—with the tramp as explorer and the clown as happy victim, where the greatest crimes are lifelessness and the inability to see oneself as a circus performer in the show of life—has always carried within it its own inherent tensions...Dylan in the end truly UNDERSTANDS situations, and once one truly understands anything, there can no longer be anger, no longer be moralizing, but only humor and compassion, only pity."^[9]

The album received generally favorable reviews in 1966. For Pete Johnson in the *Los Angeles Times*, "Dylan is a superbly eloquent writer of pop and folk songs with an unmatched ability to press complex ideas and iconoclastic philosophy into brief poetic lines and startling images." The editor of *Crawdaddy!*, Paul Williams, reviewed *Blonde on Blonde* in July 1966: "It is a cache of emotion, a well handled package of excellent music and better poetry, blended and meshed and ready to become part of your reality. Here is a man who will speak to you, a 1960s bard with electric lyre and color slides, but a truthful man with x-ray eyes you can look through if you want. All you have to do is listen."^[10]

The achievement of *Blonde on Blonde* seems to have lingered in Dylan's memory. Twelve years after its release, Dylan said: "The closest I ever got to the sound I hear in my mind was on individual bands in the *Blonde on Blonde* album. It's that thin, that wild mercury sound. It's metallic and bright gold, with whatever that conjures up."^[11] For critics, the double album was seen as the last installment in Dylan's trilogy of mid-1960s rock albums. As Janet Maslin wrote, "The three albums of this period—*Bringing It All Back Home* and *Highway 61 Revisited* both released in 1965, and *Blonde on Blonde* from 1966—used their electric instrumentation and rock arrangements to achieve a crashing exuberance Dylan hadn't approached before." Mike Marqusee has described Dylan's output between late 1964 and the summer of 1966, when he recorded these three albums, as "a body of work that remains unique in

popular music." For Patrick Humphries, "Dylan's body of work during the 14-months period...stands unequalled in rock's 30-year history. In substance, style, ambition and achievement, no one has even come close to matching *Bringing It All Back Home*, *Highway 61 Revisited* and *Blonde on Blonde*."

Blonde on Blonde has been consistently highly placed in polls of the greatest albums of all time. In 1974, the writers of *NME* voted *Blonde on Blonde* the No. 2 album of all time. Demonstrating the transitory nature of such polls, in 1997 the album was placed at No. 16 in a "Music of the Millennium" poll conducted by HMV, Channel 4, *The Guardian* and Classic FM. In 2006, *TIME* magazine included the record on their 100 All-TIME Albums list. In 2003, the album was ranked No. 9 on *Rolling Stone* magazine's list of the 500 greatest albums of all time. In 2004, two songs from the album also appeared on the magazine's list of the 500 greatest songs of all time: "Just Like a Woman" ranked No. 230 and "Visions of Johanna" No. 404. (When *Rolling Stone* updated this list in 2010, "Just Like a Woman" dropped to No. 232 and "Visions of Johanna" to No. 413.)

Dylan scholar Michael Gray wrote: "To have followed up one masterpiece with another was Dylan's history making achievement here...Where *Highway 61 Revisited* has Dylan exposing and confronting like a laser beam in surgery, descending from outside the sickness, *Blonde on Blonde* offers a persona awash inside the chaos...We're tossed from song to song...The feel and the music are on a grand scale, and the language and delivery are a rich mixture of the visionary and the colloquial." Critic Tim Riley wrote: "A sprawling abstraction of eccentric blues revisionism, *Blonde on Blonde* confirms Dylan's stature as the greatest American rock presence since Elvis Presley."

Biographer Robert Shelton saw the album as "a hallmark collection that completes his first major rock cycle, which began with *Bringing It All Back Home*". Summing up the album's achievement, Shelton wrote that *Blonde on Blonde* "begins with a joke and ends with a hymn; in between wit alternates with a dominant theme of entrapment by circumstances, love, society, and unrealized hope... There's a remarkable marriage of funky, bluesy rock expressionism, and Rimbaud-like visions of discontinuity, chaos, emptiness, loss, being 'stuck'." For Mike Marqusee, Dylan had succeeded in combining traditional blues material with modernist literary techniques: "[Dylan] took inherited idioms and boosted them into a modernist stratosphere. 'Pledging My Time' and 'Obviously 5 Believers' adhered to blues patterns that were venerable when Dylan first encountered them in the mid-fifties (both begin with the ritual Delta invocation of 'early in the mornin'). Yet like 'Visions of Johanna' or 'Memphis Blues Again', these songs are beyond category. They are allusive, repetitive, jaggedly abstract compositions that defy reduction."

That sense of crossing cultural boundaries was, for Al Kooper, at the heart of *Blonde on Blonde*: "[Bob Dylan] was the quintessential New York hipster—what was *he* doing in Nashville? It didn't make any sense whatsoever. But you take those two elements, pour them into a test tube, and it just exploded."

Track listing

All songs written by Bob Dylan.

Side one

1. "Rainy Day Women #12 & 35" – 4:36
2. "Pledging My Time" – 3:50
3. "Visions of Johanna" – 7:33
4. "One of Us Must Know (Sooner or Later)" – 4:54

Side two

- "I Want You" – 3:07
2. "Stuck Inside of Mobile with the Memphis Blues Again" – 7:05
 3. "Leopard-Skin Pill-Box Hat" – 3:58
 4. "Just Like a Woman" – 4:52

Side three

- "Most Likely You Go Your Way (And I'll Go Mine)" – 3:30
2. "Temporary Like Achilles" – 5:02
 3. "Absolutely Sweet Marie" – 4:57
 4. "4th Time Around" – 4:35
 5. "Obviously 5 Believers" – 3:35

Side four

- "Sad Eyed Lady of the Lowlands" – 11:23

Personnel

The personnel involved in making *Blonde on Blonde* is subject to some discrepancy:^[12]

- Bob Dylan – vocals, guitar, harmonica, piano

Additional musicians

- Bill Aikins – keyboards
- Wayne Butler – trombone
- Kenneth A. Buttrey – drums
- Rick Danko or Bill Lee – bass guitar (New York)
- Bobby Gregg – drums (New York)
- Paul Griffin – piano (New York)
- Jerry Kennedy – guitar
- Al Kooper – organ, guitar
- Charlie McCoy – bass guitar, guitar, harmonica, trumpet
- Wayne Moss – guitar, vocals
- Hargus "Pig" Robbins – piano, keyboards
- Robbie Robertson – guitar, vocals
- Henry Strzelecki – bass guitar
- Joe South – bass guitar, guitar

Technical personnel

- Bob Johnston – production
- Jerry Schatzberg – cover photographer

Charts

Year	Chart	Position
1966	<i>Billboard</i> 200	9
	UK Top 75	3

Singles

Year	Single	Chart	Position
1966	"One of Us Must Know"	UK Top 75	33
	"Rainy Day Women #12 & 35"	<i>Billboard</i> Hot 100	2
		UK Top 75	7
	"I Want You"	<i>Billboard</i> Hot 100	20
		UK Top 75	16
	"Just Like a Woman"	<i>Billboard</i> Hot 100	33
1967	"Leopard-Skin Pillbox Hat"	<i>Billboard</i> Hot 100	81

Notes

- [1] The booklet accompanying the *The Original Mono Recordings* re-issue of *Blonde on Blonde* lists Will Lee as the bass player (). Wilentz insists that "the playing and talk on the session tape show conclusively that Rick Danko was the bassist on 'One of Us Must Know'" ().
- [2] The booklet accompanying the *The Original Mono Recordings* re-issue of *Blonde on Blonde* gives recording dates for each track of the double album, confirming the Nashville recording sessions were in two blocks, one in February, the other in March ().
- [3] Johnston said: "We mixed that mono probably for three or four days, then I said, 'Oh shit, man, we gotta do stereo.' So me and a coupla guys put our hands on the board, we mixed that son of a bitch in about four hours!...So my point is, it took a long time to do the mono, and then it was, 'Oh, yeah, we gotta do stereo'" ().
- [4] Wenner, Jann. "Interview with Jann S. Wenner", *Rolling Stone*, November 29, 1969, in
- [5] Gill reports that "the dancing child" was rumored to be a reference to Brian Jones of The Rolling Stones (). Heylin agrees there may be substance to this because the dancing child claims that "time was on his side", perhaps a reference to "Time Is On My Side", the Stones' first US hit ().
- [6] Ricks, Christopher, in
- [7] Bob Dylan married Sara Lownds on November 22, 1965, at a judge's office on Long Island, New York. The only guests were Albert Grossman and a maid of honor for Sara; there was no publicity ().
- [8] *Freak Out!*, the double album by The Mothers of Invention, was released on June 27, 1966 (). Given the uncertainty over the exact release date of *Blonde on Blonde*, these two albums were virtually simultaneous.
- [9] Nelson, Paul. *Bob Dylan Approximately*, 1966, reprinted in
- [10] Williams, Paul. "Tom Paine Hilmsel: Understanding Dylan", *Crawdaddy!*, July 1966, in
- [11] Dylan Interview, *Playboy*, March 1978, reprinted in
- [12] Wilentz, Sean. "Mystic Nights: The Making of *Blonde on Blonde* in Nashville" (http://theband.hiof.no/articles/mystic_nights_tmobob.html), *Oxford American Magazine* #58, 2007

Footnotes

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External links

- *Blonde on Blonde* ([http://www.radio3net.ro/dbartists/supersearch/QmxvbmRIIE9uIEJsb25kZQ==/Blonde On Blonde](http://www.radio3net.ro/dbartists/supersearch/QmxvbmRIIE9uIEJsb25kZQ==/Blonde+On+Blonde)) (Adobe Flash) at Radio3Net (streamed copy where licensed)

John Wesley Harding

<i>John Wesley Harding</i>		
Studio album by Bob Dylan		
Released	December 27, 1967	
Recorded	October 17 – November 29, 1967	
Genre	Folk rock, country	
Length	38:24	
Label	Columbia	
Producer	Bob Johnston	
Bob Dylan chronology		
<i>Bob Dylan's Greatest Hits</i> (1967)	<i>John Wesley Harding</i> (1967)	<i>Nashville Skyline</i> (1969)
Singles from <i>John Wesley Harding</i>		
1. "Drifter's Escape" Released: April 1968		
2. "All Along the Watchtower" Released: November 22, 1968		

John Wesley Harding is the eighth studio album by American singer-songwriter Bob Dylan,^[1] released in December 1967 by Columbia Records. Produced by Bob Johnston, the album marked Dylan's return to acoustic music and traditional roots, after three albums of electric rock music. *John Wesley Harding* shares many stylistic threads with, and was recorded around the same time as, the prolific series of home recording sessions with The Band, finally released in 1975 as *The Basement Tapes*.

John Wesley Harding was exceptionally well received by critics and enjoyed solid sales, reaching #2 on the US charts and topping the UK charts. The commercial performance was considered remarkable considering that Dylan had kept Columbia from releasing the album with much promotion or publicity. Less than three months after its release, *John Wesley Harding* was certified gold by the RIAA. "All Along the Watchtower" became one of his most popular songs after it was covered by Jimi Hendrix the following year.

In 2003, the album was ranked number 301 on *Rolling Stone* magazine's list of the 500 greatest albums of all time. In 2011, the entire album was covered by British singer-songwriter Thea Gilmore.

Recording sessions

Dylan went to work on *John Wesley Harding* in the fall of 1967. By then, 18 months had passed since the completion of *Blonde on Blonde*. After recovering from the worst of the results of his motorcycle accident, Dylan spent a substantial amount of time recording the informal basement sessions at West Saugerties, New York; little was heard from him throughout 1967. During that time, he stockpiled a large number of recordings, including many new compositions. He eventually submitted nearly all of them for copyright, but declined to include any of them in his next studio release (Dylan would not release any of those recordings to the commercial market until 1975's *The Basement Tapes*; and by then, some of those recordings had been bootlegged, usually sourced from an easy-to-find set of publisher's demos). Instead, Dylan used a different set of songs for *John Wesley Harding*.

It is not clear when these songs were actually written, but none of them have turned up in the dozens of basement recordings that have since surfaced. According to Robbie Robertson, "As I recall it was just on a kind of whim that Bob went down to Nashville. And there, with just a couple of guys, he put those songs down on tape."^[citation needed] Those sessions took place in the autumn of 1967, requiring less than twelve hours over three stints in the studio.

Dylan brought to Nashville a set of songs similar to the feverish yet pithy compositions that came out of the Basement Tapes sessions. They would be given an austere sound sympathetic to their content. When Dylan arrived in Nashville, producer Bob Johnston recalls that "he was staying in the Ramada Inn down there, and he played me his songs and he suggested we just use bass and guitar and drums on the record. I said fine, but also suggested we add a steel guitar, which is how Pete Drake came to be on that record."^[citation needed]

Dylan was once again recording with a band, but the instrumentation was very sparse. During most of the recording, the rhythm section of drummer Kenneth A. Buttrey and bassist Charlie McCoy were the only ones supporting Dylan, who handled all harmonica, guitar, piano, and vocal parts. "I didn't intentionally come out with some kind of mellow sound," Dylan said in 1971. "I would have liked ... more steel guitar, more piano. More music ... I didn't sit down and plan that sound."

The first session, held on October 17 at Columbia's Studio A, lasted only three hours, with Dylan recording master takes of "I Dreamed I Saw St. Augustine", "Drifter's Escape", and "The Ballad of Frankie Lee and Judas Priest". Dylan returned to the studio on November 6, recording master takes for "All Along the Watchtower", "John Wesley Harding", "As I Went Out One Morning", "I Pity the Poor Immigrant", and "I Am a Lonesome Hobo". Dylan returned for one last session on November 29, completing all of the remaining work.

The final session did break from the status quo by employing Pete Drake on the final two recordings. Cut between 9pm and 12 midnight, "I'll Be Your Baby Tonight" and "Down Along the Cove" would be the only two songs featuring Drake's light pedal steel guitar.

Sometime between the second and third session, Dylan approached Robbie Robertson and Garth Hudson of The Band to complete some overdub work on the basic tracks: "Then we did talk about doing some overdubbing on it, but I really liked it when I heard it and I couldn't really think right about overdubbing on it. So it ended up coming out the way he brought it back."

John Wesley Harding was released in stores less than four weeks after the final session, an unusually quick turnaround time, especially for a major label release.

This would be Dylan's last LP to be issued simultaneously in both monophonic (CL 2804) and stereophonic (CS 9604) formats.

Songs

Most of the songs on *John Wesley Harding* are noted for their pared-down lyrics. Though the style remains evocative, continuing Dylan's strong use of bold imagery, the wild, intoxicating surreality that seemed to flow in a stream-of-consciousness fashion has been tamed into something earthier and more crisp. "What I'm trying to do now is not use too many words," Dylan said in a 1968 interview. "There's no line that you can stick your finger through, there's no hole in any of the stanzas. There's no blank filler. Each line has something." According to Allen Ginsberg, Dylan had talked to him about his new approach, telling him "he was writing shorter lines, with every line meaning something. He wasn't just making up a line to go with a rhyme anymore; each line had to advance the story, bring the song forward. And from that time came some of his strong laconic ballads like 'The Ballad of Frankie Lee and Judas Priest.' There was no wasted language, no wasted breath. All the imagery was to be functional rather than ornamental." Even the song structures are rigid as most of them adhere to a similar three-verse model.

The dark, religious tones that appeared during the Basement Tapes sessions also continues through these songs, manifesting in language from the King James Bible. In *The Bible in the Lyrics of Bob Dylan*, Bert Cartwright cites more than sixty biblical allusions over the course of the thirty-eight and a half minute album, with as many as fifteen

in "The Ballad of Frankie Lee and Judas Priest" alone. An Old Testament morality also colors most of the songs' characters.

In an interview with Toby Thompson in 1968, Dylan's mother, Beatty Zimmerman, mentioned Dylan's growing interest in the Bible, stating that "in his house in Woodstock today, there's a huge Bible open on a stand in the middle of his study. Of all the books that crowd his house, overflow from his house, that Bible gets the most attention. He's continuously getting up and going over to refer to something."

The album opens with the title song, which references Texas outlaw John Wesley Hardin, although some commentators find religious significance in the character's initials ("JWH" as Yaweh). Dylan discussed "John Wesley Harding" when he spoke with *Rolling Stone* Magazine in 1969:

"I was gonna write a ballad on ... like maybe one of those old cowboy ... you know, a real long ballad. But in the middle of the second verse, I got tired. I had a tune, and I didn't want to waste the tune, it was a nice little melody, so I just wrote a quick third verse, and I recorded that ... I knew people were gonna listen to that song and say that they didn't understand what was going on, but they would've singled that song out later, if we hadn't called the album *John Wesley Harding* and placed so much importance on that, for people to start wondering about it ... if that hadn't been done, that song would've come up and people would have said it was a throw-away song."

Music critic Tim Riley writes that "'As I Went Out One Morning' has more to do with the temptations of a fair damsel who walks in chains than with America's first outlaw journalist, Tom Paine."^[2] In his album review in *Rolling Stone*, Greil Marcus wrote, "I sometimes hear the song as a brief journey into American history; the singer out for a walk in the park, finding himself next to a statue of Tom Paine, and stumbling across an allegory: Tom Paine, symbol of freedom and revolt, co-opted into the role of Patriot by textbooks and statue committees, and now playing, as befits his role as Patriot, enforcer to a girl who runs for freedom—in chains, to the *South*, the source of vitality in America, in America's music—away from Tom Paine. We have turned our history on its head; we have perverted our own myths..."^[3]

In "I Dreamed I Saw St. Augustine", the narrator is addressed in his dreams by St. Augustine of Hippo, the bishop-philosopher who held the episcopal seat in Hippo Regius, a Roman port in northern Africa; he died in 430 A.D. when the city was overrun by Vandals. Riley notes that in "I Dreamed I Saw St. Augustine", Dylan twists St. Augustine's "symbolic stature to signify anyone who has been put to death by a mob." Throughout the song, the narrator's vision of St. Augustine reveals to him "how it feels to be the target of mob psychology, and how confusing it is to identify with the throng's impulses to smother what it loves too much or destroy what it can't understand." The opening lyrics are based on the labor union song "I Dreamed I Saw Joe Hill Last Night". The last line continues the "Joe Hill" theme, echoing the last line of Woody Guthrie's "Ludlow Massacre": "I said God bless the Mineworkers' Union, and then I hung my head and cried".

The album's most overt Biblical reference comes in "All Along the Watchtower", inspired by a section in Isaiah dealing with the fall of Babylon. As Heylin writes, "the thief that cries 'the hour is getting late' is surely the thief in the night foretold in Revelation, Jesus Christ come again. It is He who says, in St. John the Divine's tract: 'I will come on thee as a thief, and Thou shalt not know what hour I will come upon thee.'" Dylan later said of *John Wesley Harding* that he "'had been dealing with the devil in a fretful way.'"^[4] "All Along the Watchtower" would soon gain great fame in a dramatic interpretation by Jimi Hendrix.

"All Along the Watchtower" is also notable for its vi-V-IV chord progression. Jimmy Page would use this cadence for the coda to "Stairway to Heaven," John Entwistle of the Who would use it in the opening bars of "Fiddle About", and it would later find popular use in heavy metal music. Dylan himself would return to this progression in *Desire's* "Hurricane".

"The Ballad of Frankie Lee and Judas Priest" is perhaps the album's most enigmatic song, structured as a (possibly insincere) morality play. The song details Frankie Lee's temptation by a roll of ten dollar bills from Judas Priest. As Frankie thinks it over, he grows anxious from Judas's stare. Eventually, Judas leaves Frankie to mull over the money, telling him he can be found at "Eternity, though you might call it 'Paradise'." After Judas leaves, a stranger arrives.

He asks Frankie if he's "the gambler, whose father is deceased?" The stranger brings a message from Judas, who's apparently stranded in a house. Frankie panics and runs to Judas, only to find him standing outside of a house. (Judas says, "It's not a house ... it's a home.") Frankie is overcome by his nerves as he sees a woman's face in each of the home's twenty-four windows. Bounding up the stairs, foaming at the mouth, he begins to "make his midnight creep." For sixteen days and nights, Frankie raves until he dies on the seventeenth, in Judas's arms, dead of "thirst." The final two verses are the most impenetrable^[citation needed]. No one says a word as Frankie is brought out, no one except a boy who mutters "Nothing is revealed," as he conceals his own mysterious guilt. The last verse moralizes that "one should never be where one does not belong" and closes with the song's most quoted lines, "don't go mistaking Paradise for that home across the road."

Each of the album's next three songs features one of society's rejects as the narrator or central figure. "Drifter's Escape" tells the story of a convicted drifter who escapes captivity when a bolt of lightning strikes a court of law. "Dear Landlord" is sung by a narrator pleading for respect and equal rights. "I Am a Lonesome Hobo" is a humble warning from a hobo to those who are better off.

Self-styled 'Dylanologist' Al Weberman claimed "Dear Landlord" was inspired by Dylan's own conflicts with manager Albert Grossman, but many critics have challenged this notion. Most interpretations rest on who the 'landlord' is supposed to be, with most explanations ranging from a literal representation to a metaphor for God.

"There's only two songs on the album which came at the same time as the music," Dylan recalled in 1978, referring to "Down Along the Cove" and "I'll Be Your Baby Tonight". "The rest of the songs were written out on paper, and I found the tunes for them later. I didn't do it before, and I haven't done it since. That might account for the specialness of that album."^[5]

Lyrically, those same two songs stand out from the rest of the album. They are warm, cheerful love songs, lacking any of the Biblical references found throughout the album. "If *John Wesley Harding* was the album made the morning after a dark night of the soul," wrote Heylin, "these two songs suggested a newly cleansed singer returning from the edge." Accentuating the difference is the use of pedal steel guitarist Pete Drake on both tracks. The overall sound of these two tracks sounds closer to country, anticipating the country rock movement to follow as well as Dylan's next album, *Nashville Skyline*.

Packaging

The cover photograph of *John Wesley Harding* shows a squinting Dylan flanked by brothers Luxman and Purna Das, two Bengali Bauls, South Asian musicians brought to Woodstock by Dylan's manager, Albert Grossman. Behind Dylan is Charlie Joy, a local stonemason and carpenter. A long-recurring rumor is that images of various members of the Beatles are hidden on the front cover, in the knots of the tree. This was verified by Rolling Stone with photographer John Berg prior to the album's release. There is speculation that the faces were much more apparent but brushed over sometime before press time (hence, the unusually dark features on the most prominent tree trunk).

The album sleeve is also notable for its liner notes, written by Dylan himself. The liner notes tells the story of three kings and three characters (Terry Chute, Frank, and Frank's wife, Vera), incorporating details from the album's songs.

The album was re-released in 2010 with new liner notes by Greil Marcus.

Aftermath

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
<i>Rolling Stone</i>	★★★★★
Piero Scaruffi	(7/10)

"I asked Columbia to release it with no publicity and no hype, because this was the season of hype," Dylan said. Clive Davis urged Dylan to pull a single, but even then Dylan refused, preferring to maintain the album's low-key profile.

In a year when psychedelia dominated popular culture, the agrarian *John Wesley Harding* was seen as reactionary. Critic Jon Landau wrote in *Crawdaddy Magazine*, "For an album of this kind to be released amidst *Sgt. Pepper*, *Their Satanic Majesties Request*, *After Bathing at Baxter's*, somebody must have had a lot of confidence in what he was doing ... Dylan seems to feel no need to respond to the predominate [*sic*] trends in pop music at all. And he is the only major pop artist about whom this can be said."^[6]

The critical stature of *John Wesley Harding* has continued to grow. As late as 2000, Clinton Heylin wrote, "*John Wesley Harding* remains one of Dylan's most enduring albums. Never had Dylan constructed an album-as-an-album so self-consciously. Not tempted to incorporate even later basement visions like 'Going to Acapulco' and 'Clothesline Saga,' Dylan managed in less than six weeks to construct his most perfectly executed official collection."

The album was remastered and re-released in 2003 using a new technology, SACD.

While legend has it that Dylan recorded *John Wesley Harding* after finishing *The Basement Tapes* sessions with members of The Band, several biographers and discographers have argued that the final reel of basement recordings actually postdates the first *John Wesley Harding* session.^[7]

Regardless of when this session actually occurred, The Band did accompany Dylan for at least one performance in the months following *John Wesley Harding*. After hearing of Woody Guthrie's passing (two weeks before *John Wesley Harding*'s first session), Dylan contacted Harold Leventhal, Guthrie's longtime friend and manager, and extended an early acceptance to any invitation for any memorial show that might be planned. The memorial came on January 20, 1968, with a pair of shows at New York's Carnegie Hall. Sharing the bill with his folk contemporaries like Tom Paxton, Judy Collins, and Guthrie's son, Arlo, Dylan gave his first public performances in twenty months, backed by The Band (billed then as The Crackers). They played only three songs ("Grand Coulee Dam", "Dear Mrs. Roosevelt", and "I Ain't Got No Home"), and it would be another eighteen months before Dylan would again perform in concert.

As 1967 came to a close, Dylan's lifestyle became more stable. His wife, Sara, had given birth to their daughter, Anna, earlier that summer. He had reconciled with his estranged parents. A long contract negotiation ended in a lucrative new deal, allowing Dylan to stay with Columbia Records. While the media would never lose interest, Dylan maintained a low enough profile that kept him out of the spotlight.

After his appearance at Woody Guthrie's memorial concert, 1968 would see little, if any, musical activity from Bob Dylan. His songs continued to be a major presence, appearing on landmark albums by Jimi Hendrix, The Byrds, and The Band, but Dylan himself would not release or perform any additional music. There was very little songwriting activity, as well.

"One day I was half-stepping, and the lights went out," Dylan would recall ten years later. "And since that point, I more or less had amnesia ... It took me a long time to get to do consciously what I used to be able to do

unconsciously."

There were major changes in his private life: Dylan's father died from a heart attack, prompting Dylan to return to Hibbing to attend the funeral. Shortly afterwards, Sara gave birth to their third child.

John Wesley Harding would prove to be the end of a long, influential run of prolific, groundbreaking work. Though in retrospect *Harding* already hinted of the country-pop sound of his next album, the seemingly sudden change in his musical style once again would prove dramatic and baffling to the press and his fans.

Track listing

The track durations cited here are those of the remastered version released September 16, 2003, and re-released June 1, 2004. Previous versions differ.

All songs written by Bob Dylan.

Side one

1. "John Wesley Harding" – 2:58
2. "As I Went Out One Morning" – 2:49
3. "I Dreamed I Saw St. Augustine" – 3:53
4. "All Along the Watchtower" – 2:31
5. "The Ballad of Frankie Lee and Judas Priest" – 5:35
6. "Drifter's Escape" – 2:52

Side two

- "Dear Landlord" – 3:16
2. "I Am a Lonesome Hobo" – 3:19
 3. "I Pity the Poor Immigrant" – 4:12
 4. "The Wicked Messenger" – 2:02
 5. "Down Along the Cove" – 2:23
 6. "I'll Be Your Baby Tonight" – 2:34

Chart positions

Year	Chart	Position
1968	<i>Billboard</i> 200	2 ^{[<i>citation needed</i>]}
1968	UK Top 75	1 ^{[<i>citation needed</i>]}

Personnel

- Bob Dylan – guitar, harmonica, piano, keyboards, vocals

Additional musicians

- Kenneth A. Buttrey – Drums
- Pete Drake – pedal steel guitar
- Charlie McCoy – bass guitar

Technical personnel

- John Berg – cover photo
 - Charlie Bragg – engineering
 - Bob Johnston – production
-

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- [2] Riley, Tim (1999). *Hard Rain: A Dylan Commentary*, p. 177. Da Capo Press. ISBN 0-306-80907-9.
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- [5] Quoted in Heylin (2003), p. 287.
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External links

- *John Wesley Harding* ([http://www.radio3net.ro/dbartists/supersearch/Sm9obiBXZNsZXkgSGFyZGluZyAoQ29sdW1iaWEp/John Wesley Harding \(Columbia\)\)](http://www.radio3net.ro/dbartists/supersearch/Sm9obiBXZNsZXkgSGFyZGluZyAoQ29sdW1iaWEp/John+Wesley+Harding+(Columbia))) (Adobe Flash) at Radio3Net (streamed copy where licensed)
- Bob Dylan: John Wesley Harding (1967) (<http://www.sendmemovies.com/p-37381-bob-dylan-john-wesley-harding-1967-sacd.aspx>), *SendMeMovies.com* (2004)
- Bob Dylan: John Wesley Harding (CD) (<http://www.sonymusicstore.com/store/catalog/MerchandiseDetails.jsp?merchId=70494&skuId=70540>) *SonyMusicStore.com* (2005)]
- An article about the cover photo of John Wesley Harding can be found on a fansite for The Band. theband.hiof.no (http://theband.hiof.no/albums/bengali_bauls_at_big_pink.html)

<p>Preceded by <i>Their Satanic Majesties Request</i> by The Rolling Stones</p>	<p>Australian Kent Music Report number-one album March 23–29, 1968</p>	<p>Succeeded by <i>Disraeli Gears</i> by Cream</p>
<p>Preceded by <i>Greatest Hits</i> by The Supremes <i>Scott 2</i> by Scott Walker</p>	<p>UK Albums Chart number-one album 9 March – 18 May 1968 25 May – 15 June 1968</p>	<p>Succeeded by <i>Scott 2</i> by Scott Walker <i>Love, Andy</i> by Andy Williams</p>

Nashville Skyline

Nashville Skyline	
Studio album by Bob Dylan	
Released	April 9, 1969
Recorded	February 12–21, 1969
Genre	Country rock
Length	27:14
Label	Columbia
Producer	Bob Johnston
Bob Dylan chronology	
<i>John Wesley Harding</i> (1967)	<i>Nashville Skyline</i> (1969)
	<i>Self Portrait</i> (1970)
Singles from Nashville Skyline	
1. "I Threw It All Away" Released: May 1969	
2. "Lay Lady Lay" Released: July 1969	
3. "Tonight I'll Be Staying Here with You" Released: October 1969	

Nashville Skyline is the ninth studio album by American singer-songwriter Bob Dylan, released in April 1969 by Columbia Records.

Building on the rustic style he experimented with on *John Wesley Harding*, *Nashville Skyline* displayed a complete immersion into country music. Along with the more basic lyrical themes, simple songwriting structures, and charming domestic feel, it introduced audiences to a radically new singing voice from Dylan—a soft, affected country croon.

The result received a generally positive reaction from critics, and was a commercial success. Reaching number 3 in the US, the album also scored Dylan his fourth UK number 1 album.

Context

As he would later write, by 1969, Dylan was growing more frustrated by his lack of privacy. Relocating his family failed to deter fans from intruding on his property and he became increasingly wary of how other residents viewed him. "The neighbors hated us", Dylan recalled. "To them, it must've seemed like I was something out of a carnival show."Wikipedia:Quotations

To his chagrin, the press continued to promote him as the spokesman of his generation. "I wasn't the toastmaster of any generation", Dylan wrote, "and that notion needed to be pulled up by its roots."Wikipedia:Quotations

George Harrison commented on the songs that Dylan had began to write:

"He sang for me, 'Love is all you need/ Makes the world go 'round/ Love and only love can't be denied/ No matter what you think about it/ You're not going to be able to live without it/ Take a tip from one who's tried.' And I thought, Isn't it great, because I know people are going to think, 'Shit, what's Dylan doing?' But as far as

I was concerned, it was great for him to realize his own peace, and it meant something. You know, he'd always been so hard.. and I thought, 'A lot of people are not going to like this,' but I think it's fantastic because Bob has obviously had the experience."

Recording

In February 1969, Dylan returned to Nashville to begin work on *Nashville Skyline*. It had been over a year since his last album, *John Wesley Harding*, was released, and it had been fifteen months since he produced that album, the last time he was in a recording studio. Many of the Nashville area studio musicians appearing on this album later became the core of Area Code 615 and Barefoot Jerry.

Dylan held sessions at Columbia's Studio A, scheduling the first on February 12, but there is no record of any work from that first session. A second session held the following day produced master takes of "To Be Alone With You", "I Threw It All Away", and "One More Night." Dylan also made several attempts at "Lay Lady Lay"; as with "I Threw It All Away", "Lay Lady Lay" was written in 1968, one of the few songs written by Dylan that year.

The songs on *Nashville Skyline* were very relaxed with modest ambitions, something reflected in the studio work ethic. "We just take a song, I play it and everyone else just sort of fills in behind it", Dylan recalls. "At the same time you're doing that, there's someone in the control booth who's turning all those dials to where the proper sound is coming in."Wikipedia:Quotations

Dylan was also singing with a soft, smooth, country-tinged croon, and many listeners were startled by this 'new' voice. Dylan attributed it to a break from cigarettes, but a number of friends and family members drew a connection between his 'new' voice and the one he used while performing at the Ten O' Clock Scholar in Minneapolis and the Purple Onion pizza parlor in Saint Paul, during the winter and spring of 1960.

Master takes for "Peggy Day", "Tell Me That It Isn't True", "Country Pie" and "Lay Lady Lay" were completed on February 14. During the two-day break that followed, Dylan penned another song, "Tonight I'll Be Staying Here with You." When sessions resumed on February 17, "Tonight I'll Be Staying Here with You" was the primary focus, and a master take was selected from a total of eleven takes. An instrumental, titled "Nashville Skyline Rag", was also recorded at the beginning of the session, and it was later included on the album.

Sometime during that session, country legend Johnny Cash stopped by to visit. A friend and label-mate of Dylan's as well as an early supporter of his music, Cash had been recording next door with his own band. The two wound up recording a series of duets, covering Dylan's "One Too Many Mornings" and "Don't Think Twice, It's All Right" as well as Cash's own "I Still Miss Someone". None of these were deemed usable, but Cash returned the following day to record more duets.

The session on February 18 was devoted exclusively to duet covers with Cash. "One Too Many Mornings" and "I Still Miss Someone" were revisited, and rejected yet again. "Matchbox", "That's All Right Mama", "Mystery Train", "Big River", "I Walk the Line", and "Guess Things Happen That Way" — all made famous by celebrated Sun recordings performed by Carl Perkins, Elvis Presley, and Cash himself — were all attempted on February 18, but none of these were deemed usable. Covers of Jimmie Rodgers' "Blue Yodel #1" and "#5", Cash's "Ring of Fire" (written by his wife, June Carter, as well as Merle Kilgore), "You Are My Sunshine", "Good Old Mountain Dew", the traditional ballad "Careless Love", the traditional hymn "Just a Closer Walk with Thee", "Five Feet High and Rising", and "Wanted Man" (a song written by Dylan specifically for Cash) were also attempted, but all were rejected. There was little enthusiasm for any of these tracks, but one duet of Dylan's, "Girl from the North Country" (which originally appeared on *The Freewheelin' Bob Dylan*), was ultimately sequenced as the album's opener.

With primary recording complete, three more overdub sessions were held on February 19, 20, and 21. After these sessions were completed, acetate pressings were made for a preliminary sequence to *Nashville Skyline*. Originally a nine-track, twenty-three minute program, Dylan ultimately kept this sequence intact with one significant amendment: adding "Girl from the North Country" as the opening cut.

Nashville Skyline was finished and scheduled for release in May 1969, but at the end of April, Dylan returned to Columbia's Studio A in Nashville for three more recording sessions. These sessions, held on April 24, 26th, and May 3, were dedicated to country standards with one exception: a new composition, titled "Living The Blues". Apparently, Dylan was planning his next album.

Music

Unlike other country-rock excursions, like The Byrds' landmark *Sweetheart of the Rodeo*, *Nashville Skyline* was rooted far more in modern country than in rural folk music. By 1969, the country music establishment was following popular trends, moving away from its roots and closer to mainstream pop. *Nashville Skyline* was a reflection of this, complete with a number of clichés associated with the genre.

The album begins with a new version of "Girl from the North Country", Dylan's duet with Johnny Cash. A close friend of Dylan's since their meeting at the 1964 Newport Folk Festival, Cash also wrote the Grammy-winning album notes for the album. One verse ("Many times I've often prayed/In the darkness of my night") is deleted in this performance.

"Peggy Day", "Country Pie", and "Nashville Skyline Rag" are perhaps the humblest recordings on *Nashville Skyline*. Upbeat and uptempo, lyrically they have little ambition ("Nashville Skyline Rag" is actually an instrumental), but the recordings center on the performances, not the words. This became more apparent many years later when Dylan used "Country Pie" as a live, improvisational showcase in the early 2000s.

"'Tell Me That It Isn't True' is the voice of a suspicious man who promises himself he'll take his woman's word for her fidelity, all the time denying the 'rumors all over town' that she's 'been seen with some other man,'" writes music critic Tim Riley. "Dylan gives it a forced sincerity of someone who can't help deceiving himself, and the song catches a quiet terror."Wikipedia:Quotations

"Lay Lady Lay" became one of Dylan's biggest pop hits; reaching number 7 in the US; it gave him his biggest single in three years. "Lay Lady Lay" was originally written for the film *Midnight Cowboy*, but Dylan did not deliver it in time for inclusion in the soundtrack. He was initially reluctant to authorize the single's release but eventually approved at the insistence of Columbia president Clive Davis.

"I Threw It All Away" was another hit single. Riley describes it as "a glimmer of honesty from a person who has taken love for granted, squandered its rewards, and lived to sing about it."Wikipedia:Quotations

"Tonight I'll Be Staying Here with You" is "perhaps the best song of the sessions", writes Clinton Heylin, "a fine cousin to *John Wesley Harding's* 'I'll Be Your Baby Tonight'."Wikipedia:Quotations Both songs closed their respective albums on a relaxed, romantic note with a hint of sexual longing. Dylan wrote "Tonight I'll Be Staying Here with You" in February 1969 at a Ramada Inn on one of the motel's notepads. The third and final single from *Nashville Skyline*, like the previous two singles, it would also be a hit.

Reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
<i>Robert Christgau</i>	Favorable
<i>Rolling Stone</i> (1969)	Favorable
<i>Rolling Stone</i>	★★★★★
Piero Scaruffi	(4/10)

By the time *Nashville Skyline* was recorded, the political climate in the United States had grown more turbulent and polarized. In 1968, civil rights leader Martin Luther King, Jr. and Senator Robert Kennedy (a leading candidate for the presidency) were both assassinated. Riots had broken out in several major cities, including a major one surrounding the Democratic National Convention in Chicago, Illinois and a number of racially-motivated riots spurred by King's assassination. A new President, Richard Nixon, was sworn into office in January 1969, but the U.S. engagement in Southeast Asia, particularly the Vietnam War, would continue for several more years. Protests over a wide range of political topics became more frequent. Dylan had been a leading cultural figure, noted for his political and social commentary throughout the 1960s. Even as he moved away from topical songs, he never lost his cultural status. However, as Clinton Heylin would write about *Nashville Skyline*, "if Dylan was concerned about retaining a hold on the rock constituency, making albums with Johnny Cash in Nashville was tantamount to abdication in many eyes."^[1]

Helped by a promotional appearance on *The Johnny Cash Show* on June 7, *Nashville Skyline* went on to become one of Dylan's best-selling albums. Three singles were pulled from the album, all of which received significant airplay on AM radio.

Despite the dramatic, commercial shift in direction, the press also gave *Nashville Skyline* a warm reception. A critic for *Newsweek* wrote of "the great charm... and the ways Dylan, both as composer and performer, has found to exploit subtle differences on a deliberately limited emotional and verbal scale." In his review for *Rolling Stone*, Paul Nelson wrote, "*Nashville Skyline* achieves the artistically impossible: a deep, humane, and interesting statement about being happy. It could well be... his best album."^[2] However, years later in a review for *Bob Dylan's Greatest Hits Vol. II*, Nelson would retract his opinion, writing "I was misinformed. That's why no one should pay any attention to critics, especially the artist." Wikipedia:Quotations

A few critics expressed some disappointment, but of those who did, Ed Ochs of *Billboard* wrote, "the satisfied man speaks in clichés, and blushes as if every day were Valentine's Day",^[3] while Tim Souster of the BBC's *The Listener* magazine wrote, "One can't help feeling something is missing. Isn't this idyllic country landscape [simply] too good to be true?"

Aftermath

As *Nashville Skyline* continued to enjoy strong sales, Dylan planned his first concert performance since the Woody Guthrie memorial in January 1968. English promoters had approached Dylan about appearing at the Isle of Wight Festival at Woodside Bay in Isle of Wight, England. Before agreeing to the arrangements, Dylan made a surprise public performance on July 14, 1969. At the Mississippi River Festival held at Southern Illinois University in Edwardsville, Illinois, Dylan joined The Band for a brief four-song set, including Woody Guthrie's "Ain't Got No Home", Lead Belly's "In The Pines", and Little Richard's "Slippin' and Slidin'".

Later, on August 31, 1969, Dylan would appear with The Band at the Isle of Wight Festival, performing a one-hour, seventeen-song setlist dominated by Dylan's compositions, though they performed only two songs from *Nashville*

Skyline: "I Threw It All Away" and "Lay Lady Lay".

Roughly 200,000 fans attended Isle of Wight, and though audience reaction was strong enough to elicit a two-song encore, Dylan was dissatisfied with the whole performance. Dylan had hired Elliot Mazer to record his set, hoping to release an official live album. Instead, Dylan scrapped those plans but not before sending the tapes to Nashville, where Bob Johnston began to remix the recordings. Dylan was not alone in his disappointment with Isle of Wight, and he would experience harsh criticism when a selection of those performances appeared on his next album, *Self Portrait*.

Dylan had told *Rolling Stone* in late June that he would resume touring in the fall, but after the experience at Isle of Wight, those plans never materialized. There would be a few more sporadic performances before Dylan would finally resume touring in January 1974, four and a half years after the Isle of Wight festival.

Track listing

All songs written by Bob Dylan.

Side one

1. "Girl from the North Country" (with Johnny Cash) – 3:41
2. "Nashville Skyline Rag" – 3:12
3. "To Be Alone with You" – 2:07
4. "I Threw It All Away" – 2:23
5. "Peggy Day" – 2:01

Side two

- "Lay Lady Lay" – 3:18
2. "One More Night" – 2:23
 3. "Tell Me That It Isn't True" – 2:41
 4. "Country Pie" – 1:37
 5. "Tonight I'll Be Staying Here with You" – 3:23

Personnel

- Bob Dylan – guitar, harmonica, keyboards, vocals

Additional musicians

- Norman Blake – guitar, dobro
- Kenneth A. Buttrey – drums
- Johnny Cash – vocals
- Fred Carter, Jr. - guitar
- Charlie Daniels – bass guitar, guitar
- Pete Drake – pedal steel guitar
- Marshall Grant – bass guitar on "Girl from North Country"
- W.S. Holland – drums on "Girl from North Country"
- Charlie McCoy – guitar, harmonica
- Bob Wilson – organ, piano
- Bob Wootton – electric guitar on "Girl from North Country"

Technical personnel

- Bob Johnston – production
 - Charlie Bragg – engineering
 - Neil Wilburn – engineering
-

Charts

Year	Chart	Position
1969	Billboard 200	3 ^[citation needed]
1969	UK Top 75	1

Preceded by <i>On the Threshold of a Dream</i> by The Moody Blues	UK Albums Chart number-one album May 24 – June 21, 1969	Succeeded by <i>His Orchestra, His Chorus, His Singers, His Sound</i> by Ray Conniff
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Singles

Year	Single	Chart	Position
1969	"I Threw it All Away"	<i>Billboard</i> 200	85 ^[citation needed]
1969	"I Threw it All Away"	UK Top 100	30 ^[citation needed]
1969	"Lay Lady Lay"	<i>Billboard</i> 200	7 ^[citation needed]
1969	"Lay Lady Lay"	UK Top 75	5 ^[citation needed]
1969	"Tonight I'll Be Staying Here with You"	<i>Billboard</i> 200	50 ^[citation needed]
1969	"Tonight I'll Be Staying Here with You"	UK Top 75 ^[citation needed]	—

References

[1] Heylin (2003), p. 301.
[2] Quoted in Heylin (2003), p. 302.
[3] Quoted in Heylin (2003), p. 303.

Self Portrait

<i>Self Portrait</i>		
Studio album by Bob Dylan		
Released	June 8, 1970	
Recorded	April 24, 1969 – March 30, 1970	
Genre	Country rock, folk, rock	
Length	73:15	
Label	Columbia	
Producer	Bob Johnston	
Bob Dylan chronology		
<i>Nashville Skyline</i> (1969)	<i>Self Portrait</i> (1970)	<i>New Morning</i> (1970)

Self Portrait is the tenth studio album by American singer-songwriter Bob Dylan, released in June 1970 by Columbia Records.

Self Portrait was Dylan's second double album, and features mostly cover versions of well-known pop and folk songs. Also included are a handful of instrumentals and original compositions. Most of the album is sung in the affected country crooning voice that Dylan had introduced a year earlier on *Nashville Skyline*. Seen by some as intentionally surreal and even satirical at times, *Self Portrait* received extremely poor reviews upon release; Greil Marcus' opening sentence in his *Rolling Stone* review was: "What is this shit?"^[1]

Dylan has claimed in interviews that *Self Portrait* was something of a joke, far below the standards he set in the 1960s, and was made to get people off his back and end the "spokesman of a generation" tags.

Despite the negative reception, the album quickly went gold in the US, where it hit #4, and it gave Dylan yet another UK #1 hit before it fell down the charts.

Production

The motives behind *Self Portrait* have been subject to wild speculation and great debate. Over the years, a few credible theories have emerged from those familiar with the project.

Critic Robert Shelton was under the impression that *Self Portrait* was intended as a serious release. "I told Dylan that *Self Portrait* confused me," Shelton wrote in 1986. "Why had he recorded 'Blue Moon'? He wouldn't be drawn out, although obviously he had been stung by the criticism. 'It was an expression,' he said. He indicated that if the album had come from Presley or The Everly Brothers, who veered toward the middle of the road, it wouldn't have shocked so many."^[2]

However, in a *Rolling Stone* interview taken in 1984, Dylan gave a different reason for the album's release:

At the time, I was in Woodstock, and I was getting a great degree of notoriety for doing nothing. Then I had that motorcycle accident [in 1966], which put me out of commission. Then, when I woke up and caught my senses, I realized that I was workin' for all these leeches. And I didn't wanna do that. Plus, I had a family, and I just wanted to see my kids.

I'd also seen that I was representing all these things that I didn't know anything about. Like I was supposed to be on acid. It was all storm-the-embassy kind of stuff—Abbie Hoffman in the streets—and they sorta figured me as the kingpin of all that. I said, 'Wait a minute, I'm just a musician. So my songs are about this and that. So what?' But people need a leader. People need a leader more than a leader needs people, really. I mean, anybody can step up and be a leader, if he's got the people there that want one. I didn't want that, though.

But then came the big news about Woodstock, about musicians goin' up there, and it was like a wave of insanity breakin' loose around the house day and night. You'd come in the house and find people there, people comin' through the woods, at all hours of the day and night, knockin' on your door. It was really dark and depressing. And there was no way to respond to all this, you know? It was as if they were suckin' your very blood out. I said, 'Now wait, these people can't be my fans. They just can't be.' And they kept comin'. We had to get out of there.

This was just about the time of that Woodstock festival, which was the sum total of all this bullshit. And it seemed to have something to do with me, this Woodstock Nation, and everything it represented. So we couldn't breathe. I couldn't get any space for myself and my family, and there was no help, nowhere. I got very resentful about the whole thing, and we got outta there.

We moved to New York. Lookin' back, it really was a stupid thing to do. But there was a house available on MacDougal Street, and I always remembered that as a nice place. So I just bought this house, sight unseen. But it wasn't the same when we got back. The Woodstock Nation had overtaken MacDougal Street also. There'd be crowds outside my house. And I said, 'Well, fuck it. I wish these people would just forget about me. I wanna do something they can't possibly like, they can't relate to. They'll see it, and they'll listen, and they'll say, 'Well, let's get on to the next person. He ain't sayin' it no more. He ain't given' us what we want,' you know? They'll go on to somebody else. But the whole idea backfired. Because the album went out there, and the people said, 'This ain't what we want,' and they got more resentful. And then I did this portrait for the cover. I mean, there was no title for that album. I knew somebody who had some paints and a square canvas, and I did the cover up in about five minutes. And I said, 'Well, I'm gonna call this album *Self Portrait*.'

As to why he chose to release a double album, Dylan replied, "Well, it wouldn't have held up as a single album—then it really would've been bad, you know. I mean, if you're gonna put a lot of crap on it, you might as well load it up!"

Later, Cameron Crowe interviewed Dylan for his liner notes to 1985's *Biograph*, a boxed-set retrospective of Dylan's career. When asked about *Self Portrait*, Dylan added more details to the story:

Self Portrait was a bunch of tracks that we'd done all the time I'd gone to Nashville. We did that stuff to get a [studio] sound. To open up we'd do two or three songs, just to get things right and then we'd go on and do what we were going to do. And then there was a lot of other stuff that was just on the shelf. But I was being bootlegged at the time and a lot of stuff that was worse was appearing on bootleg records. So I just figured I'd put all this stuff together and put it out, my own bootleg record, so to speak. You know, if it actually had been a bootleg record, people probably would have sneaked around to buy it and played it for each other secretly. Also, I wasn't going to be anybody's puppet and I figured this record would put an end to that...I was just so fed up with all that who people thought I was nonsense.

Later interviews only echoed the sentiments expressed to Crowe.

Songs

Self Portrait was heavily criticized for its performances and overall production, with many critics singling out various songs as poor cover choices.

However, one track has managed to draw consistent praise over the years. Written by Alfred Frank Beddoe (who was "discovered" by Pete Seeger after applying for work at People's Songs, Inc. in 1946), "Copper Kettle" captures an idyllic backwoods existence, where moonshine is equated not only with pleasure but with tax resistance. Appalachian farmers who struggled to make their living off the land would routinely siphon off a percentage of their corn in order to distill whiskey. Everything produced would then be hidden from the government in order to avoid the whiskey tax of 1791.


Clinton Heylin writes, "'Copper Kettle'...strike[s] all the right chords...being one of the most affecting performances in Dylan's entire official canon."^[3] Music critic Tim Riley called it "an ingenious Appalachian zygote for rock attitudes, the hidden source of *John Wesley Harding*'s shadows."^[4]

"Copper Kettle" was popularised by Joan Baez and appeared on her best-selling 1962 LP *Joan Baez in Concert*.

Among the original songs written for the album, the instrumental "Wigwam" later achieved notoriety for its use in the 2001 Wes Anderson film *The Royal Tenenbaums*. "Living the Blues" was later covered by Leon Redbone. "Living The Blues" was also covered by Jamie Saft Trio with Antony Hegarty on the album *Trouble: The Jamie Saft Trio Plays Bob Dylan*, in 2006. "All the Tired Horses" only features two lines, and is sung only by a female backing group. The song featured in the 2001 film *Blow*.

The only song on the album that can be considered psychedelic is the party-friendly romp "The Mighty Quinn (Quinn the Eskimo)," a song originally recorded at the 1967 *Basement Tapes* sessions, covered to great success by Manfred Mann in 1968. For live venues, The Grateful Dead and Phish made the song an iconic favorite. The version on *Self Portrait*, however, is a soundboard-sourced live performance from Dylan and the Band's 1969 Isle of Wight concert (as are three other tracks on the album).

Aftermath

Professional ratings	
Review scores	
Source	Rating
Allmusic	 link ^[5]
Entertainment Weekly	C− link ^[12]
Piero Scaruffi	(4/10)
The Village Voice	C+

Dylan had his share of negative criticism before *Self Portrait*. At worst, his 1962 debut was met with quiet indifference. In 1966, his tour with the Hawks was met with open hostility from some fans, but the burgeoning rock press countered that reaction with their enthusiastic praise.

With *Self Portrait*, there were few admirers and far more detractors. Critical disdain seemed universal. At best, a number of journalists, including Robert Christgau, felt there was a concept behind *Self Portrait* that had some merit.

"Conceptually, this is a brilliant album," wrote Christgau, "which is organized, I think, by two central ideas. First, that 'self' is most accurately defined (and depicted) in terms of the artifacts—in this case, pop tunes and folk songs claimed as personal property and semispontaneous renderings of past creations frozen for posterity on a piece of tape and (perhaps) even a couple of songs one has written oneself—to which one responds. Second, that the people's music is the music people like, Mantovani strings and all."^[6]

However, few critics expressed any interest in the music itself. "[I]n order for a concept to work it has to be supported musically—that is, you have to listen," Christgau admitted. "I don't know anyone, even vociferous supporters of this album, who plays more than one side at a time. I don't listen to it at all. The singing is not consistently good, though it has its moments, and the production—for which I blame Bob Johnston, though Dylan has to be listed as a coconspirator—ranges from indifferent to awful. It is possible to use strings and soprano choruses well, but Johnston has never demonstrated the knack. Other points: it's overpriced, the cover art is lousy, and it sounds good on WMCA."

In his *Rolling Stone* review (with its memorably vitriolic opening line, "What is this shit?"), Greil Marcus warned, "Unless [Dylan] returns to the marketplace, with a sense of vocation and the ambition to keep up with his own gifts, the music of [the mid-sixties] will continue to dominate his records, whether he releases them or not."^[7] He also commented, "I once said I'd buy an album of Dylan breathing heavily. I still would. But not an album of Dylan breathing softly."^[8] In a 1971 telephone interview with journalist A.J. Weberman ^[9], Dylan can be heard responding

angrily to the Marcus review, while attempting to defend larger accusations of perceived non-committal politics.

Rock critics Jimmy Guterman and Owen O'Donnell, writing in their 1991 book *The Worst Rock and Roll Records of All Time*, listed *Self-Portrait* as the third worst rock album ever, with only Lou Reed's experimental *Metal Machine Music* and Elvis Presley's concert byplay album *Having Fun With Elvis On Stage* faring worse. "The breakup of the Beatles shortly before this album's release," they wrote, "signaled the end of the sixties; *Self-Portrait* suggested the end of Bob Dylan."

In 1973, Knopf published Dylan's song lyrics, sketches, and album notes as *Writings and Drawings*, with updated versions called *Lyrics* appearing in 1985 and 2000. In all three editions, the original lyrics from *Self-Portrait* are never acknowledged, suggesting Dylan's disavowal of the whole album to that time. However, the lyrics to "Living the Blues" and "Minstrel Boy" are included, listed as extra songs from *Nashville Skyline* sessions. However, the 2004 edition includes them under their own entry and Dylan's current website includes the release together with lyrics and download links.

In July 2013, it was announced that Dylan would revisit *Self Portrait* on the next edition of the Bootleg Series to be entitled *The Bootleg Series Vol. 10 – Another Self Portrait (1969-1971)* scheduled for release in the US on 27 August 2013.

Track listing

All songs written by Bob Dylan except as indicated; traditional songs arranged by Dylan.

Side one

1. "All the Tired Horses" – 3:12
2. "Alberta #1" (Traditional) – 2:57
3. "I Forgot More Than You'll Ever Know" (Cecil A. Null) – 2:23
4. "Days of 49" (Alan Lomax, John Lomax, Frank Warner) – 5:27
5. "Early Mornin' Rain" (Gordon Lightfoot) – 3:34
6. "In Search of Little Sadie" (Traditional) – 2:28

Side two

- "Let It Be Me" (Gilbert Bécaud, Mann Curtis, Pierre Delanoë) – 3:00
- 2. "Little Sadie" (Traditional) – 2:00
- 3. "Woogie Boogie" – 2:06
- 4. "Belle Isle" (Traditional) – 2:30
- 5. "Living the Blues" – 2:42
- 6. "Like a Rolling Stone" – 5:18
- *Recorded live August 31, 1969 at the Isle of Wight Festival*

Side three

- "Copper Kettle" (Alfred Frank Beddoe) – 3:34
- 2. "Gotta Travel On" (Paul Clayton, Larry Ehrlich, David Lazar, Tom Six) – 3:08
- 3. "Blue Moon" (Lorenz Hart, Richard Rodgers) – 2:29
- 4. "The Boxer" (Paul Simon) – 2:48
- 5. "The Mighty Quinn (Quinn the Eskimo)" – 2:48
- *Recorded live August 31, 1969 at the Isle of Wight Festival*
- 6. "Take Me as I Am (Or Let Me Go)" (Boudleaux Bryant) – 3:03

Side four

- "Take a Message to Mary" (Felice Bryant, Boudleaux Bryant) – 2:46
 - 2. "It Hurts Me Too" (Traditional) – 3:15
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3. "Minstrel Boy" – 3:33
4. "She Belongs to Me" – 2:44
 - *Tracks 21–22 recorded live August 31, 1969 at the Isle of Wight Festival*
5. "Wigwam" – 3:09
6. "Alberta #2" (Traditional) – 3:12

Charts

Year	Chart	Position
1970	<i>Billboard</i> 200	4 ^{[<i>citation needed</i>]}
1970	UK Top 75	1

Preceded by <i>Bridge Over Troubled Water</i> by Simon & Garfunkel	UK Albums Chart number-one album July 11–18, 1970	Succeeded by <i>Bridge Over Troubled Water</i> by Simon & Garfunkel
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Singles

Year	Single	Chart	Position
1970	"Wigwam"	<i>Billboard</i> Hot 100	41 ^{[<i>citation needed</i>]}

Personnel

- Bob Dylan – guitar, harmonica, keyboards, vocals
- Byron Bach – cello
- Brenton Banks – violin
- George Binkley III – violin
- Norman Blake – guitar
- David Bromberg – guitar, dobro, bass guitar
- Albert Wynn Butler – clarinet, saxophone
- Kenneth A. Buttrey – drums, percussion
- Fred Carter Jr. – guitar
- Marvin Chantry – viola
- Ron Cornelius – guitar
- Charlie Daniels – bass guitar, guitar
- Rick Danko – bass guitar, vocals
- Pete Drake – steel guitar
- Delores Edgin – vocals
- Fred Foster – guitar
- Solie Fott – violin, viola
- Bubba Fowler – guitar
- Dennis Good – trombone
- Emanuel Green – violin
- Hilda Harris – vocals
- Levon Helm – mandolin, drums, vocals
- Freddie Hill – trumpet

- Karl Himmel – clarinet, saxophone, trombone
- Garth Hudson – keyboards
- Lilian Hunt – violin
- Bob Johnston – production
- Martin Katahn – violin
- Doug Kershaw – violin
- Al Kooper – guitar, horn, keyboards
- Sheldon Kurland – violin
- Richard Manuel – piano, vocals
- Martha McCrory – cello
- Charlie McCoy – guitar, bass guitar, harmonica, vibes
- Barry McDonald – violin
- Ollie Mitchell – trumpet
- Carol Montgomery – vocals
- Bob Moore – bass guitar
- Gene A. Mullins – baritone horn
- Joe Osborn – guitar, bass guitar
- June Page – vocals
- Rex Peer – trombone
- Bill Pursell – piano
- Robbie Robertson – guitar, vocals
- Albertine Robinson – vocals
- Al Rogers – drums
- Frank Smith – trombone
- Maretha Stewart – vocals
- Gary Van Osdale – viola
- Bill Walker – arrangements
- Bob Wilson – organ, piano
- Stu Woods – bass guitar

Notes

- [1] Greil Marcus, "Self Portrait No. 25", in *Studio A: The Bob Dylan Reader* (1970), p. 74 (Benjamin Hedin, ed., 2004)
 - [2] Shelton, Robert (2003 reprint). *No Direction Home: The Life and Music of Bob Dylan*, p. 418. Da Capo Press. ISBN 0-306-81287-8.
 - [3] Heylin, Clinton (2003 reprint). *Bob Dylan: Behind the Shades Revisted*, p. 314. HarperCollins. ISBN 0-06-052569-X.
 - [4] Riley, Tim (rev. ed. 1999). *Hard Rain: A Dylan Commentary*, p. 195. Da Capo Press. ISBN 0-306-80907-9.
 - [5] <http://www.allmusic.com/album/r6426>
 - [6] Christgau, Robert (1990 reprint). *Rock Albums of the '70s: A Critical Guide*, p. 116. Da Capo Press. ISBN 0-306-80409-3.
 - [7] Marcus (in Hedin, ed., 2004), p. 79.
 - [8] Marcus (in Hedin, ed., 2004), p. 82.
 - [9] <http://ubu.com/sound/dylan.html>
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References

- Guterman, Jimmy and O'Donnell, Owen, *The Worst Rock and Roll Records of All Time*, Citadel, 1991.

External links

- Self Portrait (Bob Dylan album)* (<http://www.discogs.com/master/28188>) at Discogs (list of releases)
- Discussion of the album by Dylan fans (<http://www.palacefamilysteakhouse.com/2005/03/self-portrait.html>)

New Morning

<i>New Morning</i>	
Studio album by Bob Dylan	
Released	October 19, 1970
Recorded	June–August 1970 at Studio B and Studio E, Columbia Studio Building, 49 East 52nd Street, New York City ^{[1][2]}
Genre	Rock, country rock, country
Length	35:21
Label	Columbia
Producer	Bob Johnston
Bob Dylan chronology	
<i>Self Portrait</i> (1970)	<i>New Morning</i> (1970)
	<i>Bob Dylan's Greatest Hits Vol. II</i> (1971)
Singles from <i>New Morning</i>	
1. "If Not for You"	Released: 1970

New Morning is the eleventh studio album by American singer-songwriter Bob Dylan, released in October 1970 by Columbia Records.

Coming only four months after the controversial *Self Portrait*, the more concise and immediate *New Morning* won a much warmer reception from fans and critics. Most welcome was the return of Dylan's familiar, nasal singing voice. While he has a slightly nasal tone to his voice on "Alberta #1" from *Self Portrait* this was the first full album with his familiar voice since *John Wesley Harding* in 1967: he had taken on a country croon since then. In retrospect, the album has come to be viewed as one of the artist's lesser successes, especially following the release of *Blood on the Tracks* in 1975, often seen as a fuller return-to-form.

It reached #7 in the US, quickly going gold, and gave Dylan his sixth UK number 1 album. The album's most successful song from a commercial perspective is probably "If Not for You", which also was recorded by George Harrison, who had played guitar on a version of the song not released until 1991's *Bootleg Series Volume 2*, and was also an international hit for Olivia Newton-John in 1971. Bryan Ferry also included the song on *Dylanesque*.

Details

Dylan discusses the recording of *New Morning* at length in one chapter of his autobiography, *Chronicles, Vol. 1*. Several alternate, preliminary forms of the album have been documented, including tracks which later appeared on the 1973 *Dylan*. He has played only four of the album's twelve songs in concert; one, "If Dogs Run Free", made its live debut on October 1, 2000, within days of the 30th anniversary of the album's original release.

Recording sessions

New Morning was released four months after *Self Portrait* and there was some speculation that it was recorded hastily and rushed out as an immediate response to the scathing criticism that surrounded *Self Portrait*. In fact, much of *New Morning* was already complete when *Self Portrait* was officially released.

"I didn't say, 'Oh my God, they don't like this, let me do another one,'" Dylan said in 1975. "It wasn't like that. It just happened coincidentally that one came out and then the other one did as soon as it did. The *Self Portrait* LP laid around for I think a year. We were working on *New Morning* when the *Self Portrait* album got put together."

During the March sessions that yielded most of *Self Portrait*, Dylan recorded three songs that he later used for *New Morning*: "Went to See the Gypsy" (featuring an electric piano), "Time Passes Slowly", and "If Not For You." A number of performances were recorded, but none to his satisfaction.

After work on *Self Portrait* was virtually completed, Dylan held more sessions at Columbia's recording studios in the Columbia Studio Building at 49 East 52nd Street in New York, beginning May 1, 1970. Held in Studio B, the first session was accompanied by George Harrison, bassist Charlie Daniels, and drummer Russ Kunkel. A large number of covers and old compositions were recorded in addition to several new compositions. The master take for "Went to See the Gypsy" was recorded at this session and eventually included on *New Morning*, but most of the results were rejected.

Sometime in the spring of 1970, Dylan became involved with a new play by poet Archibald MacLeish. A musical version of *The Devil and Daniel Webster* was titled *Scratch*. "New Morning", "Time Passes Slowly" and "Father of Night" were all written for the production. Though Dylan enjoyed talking with MacLeish, he was never confident about writing songs for the play. "Archie's play was so heavy, so full of midnight murder, there was no way I could make its purpose mine," he would later write.

Eventually, a conflict with the producer over "Father of Night" prompted Dylan to leave the production, withdrawing his songs in the process. Al Kooper, who is credited as co-producer of *New Morning*, would later say that these three songs were "pretty much the fulcrum for [*New Morning*]... That got him writing a little more."

The next session for *New Morning* would not be held until June 1. By this time, Dylan had written several new songs, including "Three Angels", "If Dogs Run Free", "Winterlude", and "The Man in Me".

Dylan vacated Studio B and moved into Studio E, both of which were in the Columbia Studio Building, where he stayed for the remaining sessions. For five straight days, ending on June 5, Dylan recorded most of *New Morning*; he even recorded a number of covers with the intention of including a few on *New Morning*. The June 1 session was devoted entirely to covers, but Peter La Farge's "Ballad of Ira Hayes" was the only one given any serious consideration for inclusion. The June 2 session produced a solo piano rendition of "Spanish Is the Loving Tongue"; Al Kooper felt it was a strong candidate for *New Morning*, but it was ultimately set aside. Jerry Jeff Walker's "Mr. Bojangles" and the traditional "Mary Ann" were also recorded on June 2, with "Mr. Bojangles" receiving serious consideration for inclusion.

On June 9, several days after those initial June sessions, Dylan accepted an honorary doctorate in music from Princeton University. Dylan did not enjoy the experience, and it inspired him to write a new song, "Day of the Locusts".

Weeks later, a session held on June 30 was dedicated to recording new versions of "Blowin' in the Wind," but those recordings were left on the shelf.

Bob Johnston was still credited with production, but by July he was absent and would not return. Instead, Dylan and Kooper created the preliminary sequence for *New Morning*. The process was wrought with frustration, possibly the result of the negative criticism over *Self Portrait*. The first sequence of *New Morning* included a few covers as well as a new version of "Tomorrow is a Long Time," an original composition dating back to 1962.

Meanwhile, Kooper convinced Dylan to record string overdubs for "Sign on the Window". An overdub session was held on July 13, but Dylan left those overdubs out of the final mix. Kooper then convinced Dylan to record overdubs for a June 2 recording of "Spanish Is the Loving Tongue" and the March recordings of "If Not For You" and "Went to See the Gypsy". That overdub session was held on July 23, but Dylan would ultimately reject these recordings.

"When I finished that album I never wanted to speak to him again," Kooper said. "I was cheesed off at how difficult [the whole thing was]...He just changed his mind every three seconds so I just ended up doing the work of three albums...We'd get a side order and we'd go in and master it and he'd say, 'No, no, no. I want to do this.' And then, 'No, let's go in and cut this.'... There was another version of 'Went to See the Gypsy' that was really good... It was the first time I went in and had an arrangement idea for it and I said, 'Let me go in and cut this track and then you can sing over it.' So I cut this track and it was really good... and he came in and pretended like he didn't understand where to sing on it."

Dylan ultimately decided to re-record "If Not for You" and "Time Passes Slowly", holding one final session on August 12. During that session, he also recorded "Day of the Locusts," which by now had been finished.

For the album's final sequence, the three August 12 recordings were placed at the beginning of *New Morning*, while covers of "Ballad of Ira Hayes" and "Mr. Bojangles" were dropped.

Songs

If Not For You

The album opens with "If Not For You," which was also recorded by George Harrison's *All Things Must Pass*. A sincere, sentimental love song with modest ambitions, it was Dylan's first and only single from *New Morning*. The song was later covered by Olivia Newton-John and was also the title song of her first album in 1971.

Day of the Locusts

"Day of the Locusts" is a cynical piece of work inspired by his June experience at Princeton University. David Crosby was present, and later commented: "Sara was trying to get Bob to go to Princeton University, where he was being presented with an honorary doctorate. Bob did not want to go. I said, 'C'mon, Bob it's an honor!' Sara and I both worked on him for a long time. Finally, he agreed. I had a car outside, a big limousine. That was the first thing he didn't like. We smoked another joint on the way and I noticed Dylan getting really quite paranoid about it. When we arrived at Princeton, they took us to a little room and Bob was asked to wear a cap and gown. He refused outright. They said, 'We won't give you the degree if you don't wear this.' Dylan said, 'Fine. I didn't ask for it in the first place.'...Finally we convinced him to wear the cap and gown." The lyrics refer to the 17-year cicada infestation covering Princeton at the time:

"Sure was glad to get out of there alive.

And the locusts sang such a sweet melody.

and the locusts sang with a high whinin' trill,

Yeah, the locusts sang and they was singing for me..."

Went to See the Gypsy

It is often assumed that Dylan wrote "Went To See The Gypsy" after meeting Elvis Presley, as the song mentions visiting with a mysterious and important man in a hotel. The song also contains the line, "A pretty dancing girl was there, and she began to shout... *'He did it in Las Vegas, and he can do it here.'*" This lyric was seen by some as a reference to Elvis' record-breaking run of performances in Las Vegas (his series of concerts at the International Hotel commenced on July 31st 1969). The meeting described in the song may have been purely imaginary, however, as Dylan clarified in a 2009 interview with *Rolling Stone's* Douglas Brinkley: "I never met Elvis, because I didn't want to meet Elvis... I know The Beatles went to see him, and he just played with their heads."^[3] In the same interview, Dylan expanded upon his imagined mythical image of the singer: "Elvis was truly some sort of American king. Two or three times we were up in Hollywood, and he had sent some of the Memphis Mafia down to where we were to bring us up to see Elvis. But none of us went... I don't know if I would have wanted to see Elvis like that. I wanted to see the powerful mystical Elvis that had crash-landed from a burning star onto American soil."^[4] In the final lines of the song, Dylan makes mention of a "little Minnesota town," a rare reference to his own childhood in Hibbing.

Winterlude

"Winterlude" verges on satirical, a humorous love song directed at a girl named Winterlude, and includes the chorus, "Winterlude, this dude thinks you're fine". The song was featured in The Comic Strip 1998 special "Four Men In A Car".

If Dogs Run Free

Winterlude is immediately followed by "If Dogs Run Free", a scatting beatnik send-up, featuring Maeretha Stewart as a guest vocalist and Al Kooper on piano.

New Morning

The title track of *New Morning* is another one of the lighter tracks, a wry take on country life.

Sign On the Window

"Sign On The Window" expands on the joyous sentiments found in "New Morning", applying it to domestic bliss. "Beginning hesitantly, the last verse of 'Sign On The Window' builds towards its repeated last line not as a forced projection of false hope but as simple, matter-of-fact acceptance of middle-age sentiment," writes music critic Tim Riley. "[These words] offer a way of redefining one's values that doesn't mean copping out or giving up. The antithesis of the family man, at thirty a father of four, begins broaching homeliness without irony—and still convinces you not to hear it as strict autobiography."

Guitarist Ron Cornelius recalls, "Dylan had a pretty bad cold that week. You can hear it on ['Sign On The Window'], y'know, that bit about 'Brighton girls are like the moon,' where his voice really cracks up. But it sure suits the song. His piano playing's weird...because his hands start at opposite ends of the keyboard and then sorta collide in the middle—he does that all the time—but the way he plays just knocks me out."

The Man in Me

In "The Man in Me", "Dylan surrenders to the person he sees when his lover looks through him," writes Riley. "He's not trying to impress this lover, so the title hook resonates enough to carry things... 'Take a woman like you to get through/To the man in me' is so direct in its expression of the unflinching cues of intimacy, you forgive him the occasional forced rhyme." The song was later featured during several scenes in the 1998 Coen Brothers film *The Big Lebowski*.

Three Angels

"Three Angels" is gospel-tinged track that documents the sights on an urban street, including "a man with a badge", a "U-Haul trailer", and "three fellas crawling their way back to work".

Father of Night

The final song, "Father of Night", is Dylan's interpretation of the Jewish prayer Amidah.

Aftermath

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
<i>Entertainment Weekly</i>	B
Robert Christgau	A–
<i>Rolling Stone</i>	★★★★★
Piero Scaruffi	(4/10)

Critics were quick to praise *New Morning* upon its release. Ralph Gleason's *Rolling Stone* review reflected most sentiments, proclaiming "WE'VE GOT DYLAN BACK AGAIN." Few placed it alongside his masterworks from the 1960s, but it was considered a substantial improvement over its predecessor. It was only four months since *Self Portrait*, and many reviewers did not resist comparing the two. "In case you were wondering how definitive that self-portrait was, here comes its mirror image four months later," wrote Robert Christgau, before giving it an A-.

While *New Morning* neared completion, Dylan and his manager, Albert Grossman, formally dissolved their business relationship on July 17, 1970. Grossman retained certain rights from previous agreements, including royalties on work produced under his management, but their publishing company, Big Sky Music, would be replaced by Ram's Horn Music before the end of 1971, putting an end to any joint ownership in publishing. Dylan would gain complete control over his personal management and his own music publishing. Another tense contract negotiation awaited in 1972, this time with CBS. Until then, there would be little musical activity as Dylan entered the quietest period of his career.

Track listing

All songs written by Bob Dylan.

Side one

1. "If Not for You" – 2:39
2. "Day of the Locusts" – 3:57
3. "Time Passes Slowly" – 2:33
4. "Went to See the Gypsy" – 2:49
5. "Winterlude" – 2:21
6. "If Dogs Run Free" – 3:37

Side two

- "New Morning" – 3:56
2. "Sign on the Window" – 3:39
 3. "One More Weekend" – 3:09

4. "The Man in Me" – 3:07
5. "Three Angels" – 2:07
6. "Father of Night" – 1:27

Chart positions

Chart	Year	Peak position
UK Albums Chart	1970	1

<p>Preceded by <i>Led Zeppelin III</i> by Led Zeppelin</p>	<p>UK Albums Chart number-one album November 28 – December 5, 1970</p>	<p>Succeeded by <i>Andy Williams' Greatest Hits</i> by Andy Williams</p>
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Personnel

- Bob Dylan – vocals, harmonica, acoustic guitar, electric guitar, organ; piano on "Day of the Locusts", "Time Passes Slowly", "Went to See the Gypsy", "Winterlude", "Sign on the Window", and "Father of Night"

Additional musicians

- David Bromberg – electric guitar, dobro
- Harvey Brooks – bass guitar
- Ron Cornelius – electric guitar
- Charlie Daniels – bass guitar
- Buzzy Feiten – electric guitar
- Al Kooper – organ, piano, electric guitar, French horn
- Russ Kunkel – drums
- Billy Mundi – drums
- Hilda Harris – backing vocals
- Albertin Robinson – backing vocals
- Maeretha Stewart – backing vocals on "If Dogs Run Free"

Technical personnel

- Bob Johnston – production
- Len Siegler – photographer

References

- [1] Heylin, Clinton, *Bob Dylan: The Recording Sessions 1960-94* (<http://books.google.com/books?id=c9d62SgEJpkC&printsec=frontcover>). Penguin. UK; St Martin's Press, US, 1995. ISBN 0-312-13439-8. Cf. p.84 on use of Studio B and Studio E in New York City in 1970 which were at the Columbia Studio Building.
- [2] Bjoerner, Olof, "Still on the Road: 1970 Recording SESSIONS" ([http://www.bjoerner.com/DSN01790 1970.htm](http://www.bjoerner.com/DSN01790%201970.htm))
- [3] Brinkley, Douglas (5-14-2009) *Rolling Stone* issue #1078, pp. 48
- [4] Brinkley, Douglas (5-14-2009) *Rolling Stone* issue #1078, pp. 48

Pat Garrett & Billy the Kid

<i>Pat Garrett & Billy the Kid</i>	
Soundtrack album by Bob Dylan	
Released	July 16, 1973
Recorded	January–February 1973
Genre	Country rock, folk rock, soundtrack
Length	35:23
Label	Columbia
Producer	Gordon Carroll
Bob Dylan chronology	
<i>Bob Dylan's Greatest Hits Vol. II</i> (1971)	<i>Pat Garrett & Billy the Kid</i> (1973)
	<i>Dylan</i> (1973)

Pat Garrett & Billy the Kid is the twelfth studio album and first soundtrack album by American singer-songwriter Bob Dylan, released in July 1973 by Columbia Records for the Sam Peckinpah film, *Pat Garrett and Billy the Kid*. Dylan himself appeared in the film as the character "Alias". Consisting primarily of instrumental music and inspired by the movie itself, the soundtrack included "Knockin' On Heaven's Door", which became a trans-Atlantic Top 20 hit. Certified a gold record by the RIAA, **Pat Garrett & Billy the Kid** reached #16 US and #29 UK.

Filming of *Pat Garrett and Billy the Kid*

Pat Garrett and Billy the Kid scriptwriter Rudy Wurlitzer, who was a previous acquaintance of Dylan's, asked him to provide a couple of songs for the movie. Dylan performed "Billy" for director Peckinpah, who found the performance very moving and offered Dylan an acting part on the spot. The role he ended up getting was a character named Alias. In November 1972, Dylan and his family moved to Durango, Mexico, where filming took place. Filming lasted from late 1972 to early 1973.

Recording sessions

Dylan's first session for the *Pat Garrett and Billy the Kid* soundtrack was on January 20, 1973 at CBS Discos Studios in Mexico City. The only song from that day that was included on the album was "Billy 7"; also recorded were multiple other takes of "Billy", and the outtakes "Under Turkey", "Billy Surrenders", "And He's Killed Me Too", "Goodbye Holly" and "Pecos Blues". The following month, Dylan recorded two days at Burbank Studios in Burbank, California. The rest of the album's songs were recorded, as well as the outtakes "Sweet Armadillo" and "Rock Me Mama".

Outtakes

The Mexico City session produced two notable outtakes: "Pecos Blues," an instrumental based on the traditional "What Does The Deep Sea Say?," and the song "Goodbye Holly." Both tracks were rejected but eventually bootlegged.

The Burbank sessions yielded a few spontaneous recordings, including a jam titled "Sweet Amarillo" and a simple, improvised song titled "Rock Me Mama." Neither one was seriously considered for the soundtrack as they were born more out of leisure than actual work. The latter was eventually written fully and recorded as "Wagon Wheel" by Nashville roots rock band Old Crow Medicine Show, then subsequently by artists such as Against Me! and others.

Appraisal

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Robert Christgau	C+
<i>Entertainment Weekly</i>	C+
<i>Rolling Stone</i>	★★★★★

Robert Christgau of *The Village Voice* described it as "two middling-to-excellent new Dylan songs, four good original Bobby voices, and a lot of Schmylan music". Jon Landau wrote in *Rolling Stone* that "it is every bit as inept, amateurish and embarrassing as *Self Portrait*. And it has all the earmarks of a deliberate courting of commercial disaster, a flirtation that is apparently part of an attempt to free himself from previously imposed obligations derived from his audience."

Despite the album's lukewarm reception, it spawned a significant hit in "Knockin' on Heaven's Door," which would be covered by acts such as Eric Clapton and Guns N' Roses. Years later, "Knockin' On Heaven's Door" endured as a popular favorite among critics and fans as well as a concert staple, with its inspirational tone and lyrics regarding impending death.

Legacy

After Peckinpah completed his own cut of *Pat Garrett and Billy the Kid*, MGM re-cut the film without his input, removing several significant scenes and re-shuffling most of Dylan's music in the process. Peckinpah's film was released to mixed reviews. Years later, critical re-evaluation of Peckinpah's film would lead many to regard it as one of his major works, a revisionist view aided by the restoration of Peckinpah's original cut in 1984.

After witnessing firsthand Peckinpah's battles with MGM, Dylan had his own problems with Columbia Records. After years of minimal activity, Dylan had lost Columbia's patience, and when negotiations for a renewed contract began in 1972, the label (except for Clive Davis) had little interest in being generous. "Early in 1973 I finally did conclude negotiations for a new contract with Bob," wrote Clive Davis in his autobiography. Davis had been a longtime supporter of Dylan's, but he had been the victim of a corporate coup. While finalizing the details of Dylan's contract, Davis was fired by CBS president Arthur Taylor on May 29. Dylan testified on Davis's behalf in a well-publicized civil trial held in July 1975. In the meantime, the incident soured Dylan's relationship with CBS, convincing him to sign with David Geffen's fledgling Los Angeles-based label Asylum Records.

Regardless these in-house machinations by corporate entertainment conglomerates, Dylan never attempted an original film soundtrack again.

Track listing

All songs written by Bob Dylan.

Side one

1. "Main Title Theme (Billy)" — 6:07
2. "Cantina Theme (Workin' for the Law)" — 2:57
3. "Billy 1" — 3:57
4. "Bunkhouse Theme" — 2:17
5. "River Theme" — 1:30

Side two

- "Turkey Chase" — 3:34
2. "Knockin' on Heaven's Door" — 2:32
 3. "Final Theme" — 5:23
 4. "Billy 4" — 5:04
 5. "Billy 7" — 2:10

Personnel

- Bob Dylan — guitars, vocals, harmonica
- Byron Berline — backing vocals, fiddle
- Fred Katz, Ted Michel — cello
- Gary Foster — recorder, flute
- Carl Fortina — harmonium
- Jolly Roger — banjo
- Bruce Langhorne — acoustic guitar
- Roger McGuinn — guitar
- Carol Hunter — 12 string guitar, backing vocals
- Booker T. Jones — bass guitar
- Terry Paul — bass guitar and backing vocals
- Jim Keltner — drums
- Russ Kunkel — tambourine, bongos
- Priscilla Jones, Brenda Patterson, Donna Weiss — backing vocals

Charts

Album

Year	Chart	Position
1973	<i>Billboard</i> 200	16
	UK Top 75	29

Singles

Year	Single	Chart	Position
1973	"Knockin' on Heaven's Door"	Billboard Hot 100	12
		UK Top 75	14

Footnotes

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Dylan

<i>Dylan</i>	
Compilation album by Bob Dylan	
Released	November 19, 1973
Recorded	April 24, 1969 – June 4, 1970
Genre	Rock, folk rock
Length	33:22
Label	Columbia
Producer	Bob Johnston
Bob Dylan chronology	
<i>Pat Garrett & Billy the Kid</i> (1973)	<i>Dylan</i> (1973)
	<i>Planet Waves</i> (1974)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★ ★ ★ ★ ★
Robert Christgau	E
<i>Entertainment Weekly</i>	F
<i>Rolling Stone</i>	★ ★ ★ ★ ★

Dylan is the thirteenth studio album by American singer-songwriter Bob Dylan, released in November 1973 by Columbia Records. Compiled and issued by the label with no input from Dylan himself, it contains no original Dylan songs, the material two outtakes from *Self Portrait* and another seven from *New Morning*. It followed the artist's departure from Columbia for Asylum Records, and the announcement of his first major tour since 1966.

Although **Dylan** received very poor reviews^[*citation needed*], it managed to hit #17 in the US and become a gold record. It is the only Columbia Dylan album not to be reissued on compact disc in the North American market^[*citation needed*], at the request of Dylan himself^[*citation needed*]. It became his first album never to chart in the UK^[*citation needed*], where his albums generally charted higher than in the US^[*citation needed*]. In Europe, it was called *Dylan – A Fool Such as I*.^[*citation needed*]

A different recording of "Spanish Is the Loving Tongue" had been issued as the b-side of Dylan's 1971 single "Watching the River Flow". Until December 2009, the album was available on iTunes as part of the download *Bob Dylan: The Collection*. The first seven tracks were recorded in June 1970 for *New Morning* sessions; the last two recorded in April 1969 for *Self Portrait* sessions.

Track listing

Side one

No.	Title	Writer(s)	Length
1.	"Lily of the West"	traditional	3:44
2.	"Can't Help Falling in Love"	George Weiss, Hugo Peretti, Luigi Creatore	4:17
3.	"Sarah Jane"	traditional	2:43
4.	"The Ballad of Ira Hayes"	Peter LaFarge	5:08

Side two

No.	Title	Writer(s)	Length
1.	"Mr. Bojangles"	Jerry Jeff Walker	5:31
2.	"Mary Ann"	traditional	2:40
3.	"Big Yellow Taxi"	Joni Mitchell	2:12
4.	"A Fool Such as I"	Bill Trader	2:41
5.	"Spanish Is the Loving Tongue"	Charles Badger Clark	4:13

References

Planet Waves

<i>Planet Waves</i>		
Studio album by Bob Dylan and The Band		
Released	January 17, 1974	
Recorded	November 5, 6 and 9, 1973 at Village Recorder in West Los Angeles, California	
Genre	Folk rock, roots rock	
Length	42:12	
Label	Asylum	
Producer	Rob Fraboni	
Bob Dylan chronology		
<i>Dylan</i> (1973)	<i>Planet Waves</i> (with The Band) (1974)	<i>Before the Flood</i> (1974)
The Band chronology		

<i>Moondog Matinee</i> (1973)	<i>Planet Waves</i> (with Bob Dylan) (1974)	<i>Before the Flood</i> (1974)
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Professional ratings	
Review scores	
Source	Rating
Allmusic	<div><div></div><div></div><div></div><div></div><div></div></div> [1]
Robert Christgau	A − [2]
<i>Entertainment Weekly</i>	C+ [3]
<i>Rolling Stone</i>	<div><div></div><div></div><div></div><div></div><div></div></div> [4]
Piero Scaruffi	(5/10)

Planet Waves is the fourteenth studio album by American singer-songwriter Bob Dylan, released in January 1974 by Asylum Records (Island Records in the United Kingdom).

Dylan is supported on the album by longtime collaborators The Band, with whom he embarked on a major reunion tour following its release (documented on the live album *Before the Flood*.) With a successful tour and a host of publicity, *Planet Waves* was a hit, enjoying a brief stay at #1 on the US Billboard charts—a first for the artist—and #7 in the UK. Critics were not negative, as they had been with some recent Bob Dylan albums (namely *Self Portrait* and *Dylan*), but still not enthusiastic for the album's brand of laid-back roots rock.

The album was originally set to be titled *Ceremonies of the Horsemen*, a reference to the song "Love Minus Zero/No Limit", from the 1965 album *Bringing It All Back Home*; the release was delayed two weeks when Dylan decided to change the title at the last minute.

Artwork

The cover art is drawn by Dylan himself. Written on the right side of the cover image is the phrase, "Cast-iron songs & torch ballads," apparently signaling Dylan's own conception of the album. On the left side is written "Moonglow", which is sometimes interpreted as a subtitle. The initial release also included an insert which reportedly set out excerpts from Dylan's personal journals.

Recording sessions

In the summer of 1973, Robbie Robertson, lead guitarist of The Band, relocated to Malibu, California, not far from Dylan's residence. According to Robertson, the idea of collaborating with Dylan evolved from a conversation that took place sometime after July 28, when The Band played to hundreds of thousands of people at Summer Jam at Watkins Glen in upstate New York. After much discussion about that experience, the idea of touring again "seemed to really make sense," says Robertson. "It was a good idea, a kind of step into the past...The other guys in the Band came out [to Malibu] and we went right to work."

Dylan had not toured since 1966, when The Band accompanied him as The Hawks. Since then, he had played with The Band on a number of occasions, including a New Year's concert in 1971/1972; that was the last time Dylan had played with The Band, and it was warmly received by the audience. When Dylan joined The Band for a test run at Robertson's home in September 1973, he was satisfied by the results, enough to proceed with touring plans.

"We sat down and played for four hours and ran over an incredible number of tunes," recalls Robertson. "Bob would ask us to play certain tunes of ours, and then we would do the same, then we'd think of some that we would particularly like to do."

Dylan left for New York in October to compose new material for album sessions scheduled in November. Dylan already had three songs ("Forever Young," "Nobody 'Cept You," and "Never Say Goodbye") which he had demoed in June, and when he returned to Malibu after twenty days in New York, he had six more.

On Friday, November 2, Dylan and The Band held a session at Village Recorder Studio A in Los Angeles, California. Engineer Rob Fraboni recalls the proceedings as fairly relaxed and informal, an opportunity "to get set up and to get a feel for the studio." Drummer Levon Helm was not even present, as he was still in transit, on his way to Los Angeles from the East Coast. Nevertheless, the session was devoted to all three songs demoed in June, and Dylan and The Band succeeded in recording complete takes of "Forever Young" and "Nobody 'Cept You" as well as the master take for "Never Say Goodbye."

When Dylan and The Band reconvened at Village Recorder the following Monday, with Levon Helm now present, they made another attempt at "Nobody 'Cept You." Robertson abandoned the wah-wah pedal used during the November 2 session, and a satisfactory take was completed and marked for possible inclusion. Master takes for "You Angel You" and "Going, Going, Gone" were also completed.

"Forever Young" occupied a portion of the Monday session, and the results would not meet Dylan's satisfaction. He would return to it for three more sessions, as it would prove to be the most difficult song to record.

The next day, on November 6, Dylan and The Band recorded master takes for three more songs: "Hazel," "Something There Is About You," and "Tough Mama."

They reconvened two days later, on November 8, performing three takes of "Going, Going, Gone" before recording "On A Night Like This." Attempts at the former would not replace the master take from the 5th, but a master take of the latter was successfully recorded. The session would then end with "Forever Young."

After several false starts, Dylan and The Band executed what would ultimately be one of two master takes for "Forever Young." However, Dylan nearly rejected the performance after hearing some disparaging criticism from one particular visitor.

"We only did one [complete] take of the slow version of 'Forever Young,'" recalls Fraboni. "This take was so riveting, it was so powerful, so immediate, I couldn't get over it. When everyone came in nobody really said anything. I rewound the tape and played it back and everybody listened to it from beginning to end and then when it was over everybody sort of just wandered out of the room. There was no outward discussion. Everybody just left. There was just [a friend] and I sitting there. I was so overwhelmed I said, 'Let's go for a walk.' We went for a walk and came back and I said, 'Let's go listen to that again.' We were like one minute or two into it, I was so mesmerized by it again I didn't even notice that Bob had come into the room...So when we were assembling the master reel I was getting ready to put that [take] on the master reel. I didn't even ask. And Bob said, 'What're you doing with that? We're not gonna use that.' And I jumped up and said, 'What do you mean you're not gonna use that? You're crazy! Why?' Well,...during the recording...[Dylan's childhood friend] Lou Kemp and this girl came by and she had made a crack to him, 'C'mon, Bob, what! Are you getting mushy in your old age?' It was based on her comment that he wanted to leave [that version] off the record."^[5]

Fraboni would defend the recording, and when he refused to relent, Dylan reconsidered and allowed him to include it on the album. Fraboni also convinced Dylan to do his first vocal overdubs for the album.^[6] (While The Band had three regular vocalists in Richard Manuel, Rick Danko, and Helm, none of them sing on the album.)

On November 9, Dylan held what he intended to be the final session for the album. From Fraboni's perspective, Dylan already had a perfect take of "Forever Young" from the previous day, but Dylan still attempted a different, acoustic arrangement, which was ultimately rejected. Dylan would tell Fraboni that afternoon, "I been carrying this song around in my head for five years and I never wrote it down and now I come to record it I just can't decide how

to do it."

The last song recorded on the 9th was a new composition titled "Wedding Song," which Dylan had completed over the course of the sessions. "Nobody 'Cept You" was originally planned as the album's closing number, but without a satisfactory performance, it would be omitted and replaced by "Wedding Song."

Though there was enough material to fill an album, Dylan decided to hold one more session. On the 14th, The Band was called back to record two songs. The first was another arrangement of "Forever Young," this time with Helm on mandolin and Danko on fiddle. This new version of "Forever Young" would create the second of two master takes for the song, and both of them would be included on the album.

The second song recorded on the 14th was "Dirge" (or "Dirge For Martha" as it was marked on the tape box). "Bob went out and played the piano while we were mixing [the album]. All of a sudden, he came in and said, 'I'd like to try 'Dirge' on the piano.'...We put up a tape and he said to Robbie, 'Maybe you could play guitar on this.' They did it once, Bob playing piano and singing, and Robbie playing acoustic guitar. The second time was the take."

Songs

Critic Bill Wyman described *Planet Waves* via Salon.com as "a spare but twisted collection of songs." As a whole, they deal with domestic themes with a few tracks seeming like straightforward love songs, particularly the opener "On A Night Like This" and "You Angel You" (which Dylan dismissed in 1985 as having "dummy lyrics"). However, as music critic Tim Riley notes, many of the songs take on darker overtones, with lyrics suggesting "death ('Dirge'), suicide ('Going, Going, Gone,' a song that doesn't toy around with the idea), and the brick wall that love collides with when possessiveness curdles into obsession (the overstated contradictions of 'Wedding Song')."^[7] Unlike the "settled-in homilies" of *Nashville Skyline* and *New Morning*, *Planet Waves* is "rounded out with more than one shade of romance: subterfuge, suspicion, self-hate ('Dirge,' 'Tough Mama'), and memory ('Something There Is About You') counter lighthearted celebration ('On A Night Like This')."

Many critics gave the performances on *Planet Waves* plenty of attention, perhaps more than the songs themselves. Dylan and The Band had performed on numerous occasions, most notably on tour in 1966 and during the "Basement Tapes" sessions of 1967, but at the time of *Planet Waves*' release, very few of these performances were officially released.

"The Band's windup pitch to 'Going, Going, Gone' is a wonder of pinpoint ensemble playing," writes Riley. "Robertson makes his guitar entrance choke as if a noose had suddenly tightened around its neck, and you get the feeling these guys could shadow Dylan in their sleep." Riley also writes that "'Tough Mama' is the track that exemplifies the best playing on *Planet Waves*, and a pitch of writing that shows Dylan can still challenge himself." Clinton Heylin also singled out Dylan's performances, noting that "Tough Mama" featured "one of his raunchiest vocals".

Arguably the most celebrated song on *Planet Waves*, "Forever Young", was originally written for his children, and a demo recording from June 1973 (released on *Biograph* in 1985) explicitly shows this. As described by Heylin, the song is "an attempt to write something hymnal and heartfelt that spoke of the father in him." Though two different versions were released on the album, most critics and listeners defer to the "beautiful slow waltz of a performance" recorded on November 8 as the primary recording. (It is not a waltz, it is in 4/4 time.)

"Dirge", "his most twisted song since the accident," writes Heylin, "represents a quite astonishing catharsis on Dylan's part. As the narrator expresses an underlying hatred for 'the need that was expressed' by her presence, he encapsulates all the ambivalence this popular artist felt for both muse and audience." Critics also singled out Dylan's piano playing in praising the recording. Some fans believe the song is attributed to his marriage with Sara Lownds that was ending.

The closing number on *Planet Waves* is "Wedding Song," and over the years, a number of critics have called it autobiographical. "It begins with the narrator attempting to convince his lady love that he loves her 'more than life

itself,'" writes Heylin. "However, the focus begins to turn when he informs her, 'we can't regain what went down in the flood,' suggesting that their search for a new Eden was always doomed to failure. By the sixth verse we have come to the crux of the song—the singer's protestation that he does not wish 'to remake the world at large,' because he loves her 'more than all of that.'" Many critics have dismissed such claims of autobiographical content, making "Wedding Song" one of the more debated numbers on *Planet Waves*.

Outtakes

Like most Dylan albums, *Planet Waves* had a few outtakes, though not as many as some of his other albums. These are the known outtakes.

- "Adalita"
- "Crosswind Jamboree"
- "House of the Rising Sun"
- "Nobody 'Cept You"
- "Short Jam"
- "Untitled Instrumental"

Of these outtakes only "House" and "Nobody" are known. The remaining four songs are not circulating in collector circles.

The one original song left on the cutting room floor was also one of the oldest. Originally demoed in June, "Nobody 'Cept You" was a simple, straightforward song where the narrator pledges his love and devotion to the object of his affection. Dylan had considered closing *Planet Waves* with "Nobody 'Cept You" before dropping it altogether. During the live tour with The Band, he performed it during his solo acoustic sets, and though it was dropped from the rotation after a few weeks, it was a concert highlight for many fans. A recording of "Nobody 'Cept You" taken from the Friday, November 2 session, was issued on *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991*.

During the first session held on November 2, Dylan and the four present members of The Band jammed on an instrumental, titled "Crosswind Jamboree." They also covered the traditional folk standard, "House of the Rising Sun," which Dylan had recorded on his self-titled debut. Considering Fraboni's comments regarding the first session, it's possible both recordings were merely warm-ups.

Aftermath

Planet Waves was Dylan's first 'proper' album in three and a half years. With a planned tour to follow (his first since 1966 and backed by the same band that supported him on that legendary tour), the media coverage was enormous. Asylum Records planned on releasing *Planet Waves* the same day the tour began, but an album title change (from *Ceremonies of the Horsemen*) and a last minute substitution in liner notes (also written by Dylan) pushed the release date back two weeks.

Planet Waves would ship gold, topping *Billboard's* album charts on the basis of advance orders, but by the end of 1974, it sold a modest 600,000 copies, selling only 100,000 units after those initial orders were made. The figures were a surprise considering the enormous success of the tour; it is estimated that \$92 million worth of checks and money orders were sent in from roughly ten million ticket applicants.

The critical reception was generally positive, if a bit muted. The consensus was ultimately strong enough to secure *Planet Waves* at #18 on *The Village Voice's* Pazz & Jop Critics Poll for 1974. "In a time when all the most prestigious music, even what passes for funk, is coated with silicone grease, Dylan is telling us to take that grease and jam it," wrote critic Robert Christgau. "Sure he's domestic, but his version of conjugal love is anything but smug, and this comes through in both the lyrics and the sound of the record itself. Blissful, sometimes, but sometimes it sounds like stray cat music—scrawny, cocky, and yowling up the stairs."

Ellen Willis of *The New Yorker* wrote, "*Planet Waves* is unlike all other Dylan albums: it is openly personal...I think the subject of *Planet Waves* is what it appears to be—Dylan's aesthetic and practical dilemma, and his immense emotional debt to Sara."^[8]

Though most of *Planet Waves* was played on the tour (including a solo, acoustic rendition of the outtake, "Nobody 'Cept You"), as the tour progressed, songs from the album were removed from the setlist. By the end of the tour, only "Forever Young" would remain. In the meantime, Dylan and The Band would professionally record many of the shows as they planned their next release. None of the *Planet Waves* songs were included on the subsequent live album (*Before the Flood*), and only "Forever Young," "Hazel," and "Tough Mama" have been performed in recent years.

Track listing

All songs written and composed by Bob Dylan.

Side One		
No.	Title	Length
1.	"On a Night Like This"	2:57
2.	"Going, Going, Gone"	3:27
3.	"Tough Mama"	4:17
4.	"Hazel"	2:50
5.	"Something There Is About You"	4:45
6.	"Forever Young"	4:57
Side Two		
No.	Title	Length
7.	"Forever Young (Continued)"	2:49
8.	"Dirge"	5:36
9.	"You Angel You"	2:54
10.	"Never Say Goodbye"	2:56
11.	"Wedding Song"	4:42
Total length:		42:12

Chart positions

Year	Chart	Peak
1974	<i>Billboard</i> 200	1 ^{[citation needed]}
	<i>Austria</i> 40	4 ^{[citation needed]}

Personnel

- Bob Dylan – guitar, harmonica, piano, vocals
- Rick Danko – bass guitar, violin
- Levon Helm – drums, mandolin
- Garth Hudson – keyboards, organ, piano, accordion, saxophones
- Richard Manuel – piano, keyboards, drums
- Robbie Robertson – guitars, bass guitar

Technical personnel

- Rob Fraboni – production, engineering
- David Gahr, Joel Bernstein – photography
- Nat Jeffery – assistant engineer
- Robbie Robertson – special assistance

References

- [1] [Allmusic review]
- [2] Robert Christgau review (http://www.robertchristgau.com/get_artist.php?id=169&name=Bob+Dylan)
- [3] Entertainment Weekly review (<http://www.ew.com/ew/article/0,,313768,00.html>)
- [4] Rolling Stone review (http://rateyourmusic.com/collection/RollingStoneAlbumGuide/strm_a/bob+dylan/1)
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- [6] Heylin, Clinton (1997). *Bob Dylan: The Recording Sessions, 1960-1994*, pp. 95-99. MacMillan. ISBN 0-312-15067-9. ([http://books.google.com/books?id=c9d62SgEJpkC&lpg=PA95&ots=HmSLqNe9hq&dq="never say goodbye" dylan overdub&pg=PA98#v=snippet&q=planet waves&f=false](http://books.google.com/books?id=c9d62SgEJpkC&lpg=PA95&ots=HmSLqNe9hq&dq=))
- [7] Riley, Tim (updated ed. 1999). *Hard Rain: A Dylan Commentary*, pp. 214-17. Da Capo Press. ISBN 0-306-80907-9.
- [8] Quoted in Heylin (2003), p. 357.

External links

- Bob Dylan's Shortest Interview – *Planet Waves* (http://www.creemmagazine.com/_site/BeatGoesOn/BobDylan/ShortestInterview001.html)

<p>Preceded by</p> <p><i>You Don't Mess Around With Jim</i> by Jim Croce</p>	<p><i>Billboard</i> 200 number-one album</p> <p>February 16 – March 15, 1974</p>	<p>Succeeded by</p> <p><i>The Way We Were</i> by Barbra Streisand</p>
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Blood on the Tracks

<i>Blood on the Tracks</i>		
Studio album by Bob Dylan		
Released	January 20, 1975	
Recorded	September 16–19, 1974, at A&R Recording in New York, New York and December 27–30, 1974, at Sound 80 in Minneapolis, Minnesota	
Genre	Folk rock	
Length	51:42	
Label	Columbia	
Producer	Bob Dylan	
Bob Dylan chronology		
<i>Before the Flood</i> (with The Band) (1974)	<i>Blood on the Tracks</i> (1975)	<i>The Basement Tapes</i> (with The Band) (1975)
Singles from <i>Blood on the Tracks</i>		
1. "Tangled Up in Blue" Released: January 17, 1975		

Professional ratings	
Review scores	
Source	Rating
<i>Q</i>	<div>★★★★★</div> [1]
Allmusic	<div>★★★★★</div> [2]
<i>Rolling Stone</i>	(positive) [3]
Robert Christgau	A
Pop Matters	(favorable) [4]
BBC Music	(favorable) [5]
Piero Scaruffi	(6.5/10)

Blood on the Tracks is the fifteenth studio album by American singer-songwriter Bob Dylan, released in January 1975 on Columbia Records. The album marked Dylan's return to Columbia after a two-album stint with Asylum Records. Most of the lyrics on the album revolve around heartache, anger, and loneliness.

The album, which followed on the resurgence of critical acclaim for Dylan's work after *Planet Waves*, was greeted enthusiastically by fans and critics. In the years following its release it has come to be regarded as one of his best albums; it is common for subsequent records to be labeled his "best since *Blood on the Tracks*". It is also commonly seen as a standard for confessional singer-songwriter albums; though Dylan has denied that the songs are autobiographical, his son Jakob Dylan has stated: "The songs are my parents talking." In 2003, the album was ranked

number 16 on *Rolling Stone's* list of the 500 greatest albums of all time, and in 2004, it was placed at number 5 on *Pitchfork Media's* list of the top 100 albums of the 1970s.

The album reached #1 on the *Billboard* 200 charts and #4 on the UK Albums Chart. The single "Tangled Up in Blue" peaked at #31 on the *Billboard* Hot 100 singles chart. The album remains one of Dylan's best-selling studio releases, with a double-platinum US certification by the Recording Industry Association of America (RIAA).

Recording

Pre-production

Prior to recording, and while details regarding his return to Columbia Records were being fleshed out, Dylan previewed the songs that would make up *Blood on the Tracks* to a number of friends and peers in the music world. According to biographer Jimmy McDonough, Dylan visited Neil Young in his home in Florida to showcase the songs on the album and seek out Young's opinion, and even run through some of the songs with Young's group Crazy Horse.^[6] Dylan also previewed the songs to David Crosby, Graham Nash, Stephen Stills, Tim Drummond, and Peter Rowan.^[7] Notably, Graham Nash recalled that Stephen Stills disliked Dylan's private performance of his new songs: immediately after Dylan left the room, Stills remarked to Nash, "He's a good songwriter...but he's no musician."

Initially, Dylan considered recording *Blood on the Tracks* with an electric backing group, and even contacted Mike Bloomfield, a guitarist who had worked with him on *Highway 61 Revisited*. The two met, and Dylan showcased the songs he was planning to record, but he played them too quickly for Bloomfield to learn. Bloomfield later recalled the experience: "They all began to sound the same to me; they were all in the same key; they were all long. It was one of the strangest experiences of my life. He was sort of pissed off that I didn't pick it up". In the end, Dylan rejected the idea of recording the album with a band, and instead substituted stripped-down acoustic arrangements for all of his songs.

Recording sessions

Dylan arrived at Columbia Records' A&R Recording Studios in New York City on September 16, 1974, where it was soon realized that he was taking a "spontaneous" approach to recording. The session engineer at the time, Phil Ramone, later said that he would "go from one song to another like a medley. Sometimes he will have several bars, and in the next version, he will change his mind about how many bars there should be in between a verse. Or eliminate a verse. Or add a chorus when you don't expect". Eric Weissberg and his band, Deliverance, originally recruited as session men, were rejected after two days of recording because they could not keep up with Dylan's pace. Dylan retained bassist Tony Brown from the band, and soon added organist Paul Griffin (who had also worked on *Highway 61 Revisited*) and steel guitarist Buddy Cage. After ten days and four sessions^[8] with the current lineup, Dylan had finished recording and mixing, and, by November, had cut a test pressing on the album. Columbia soon began to prepare for the album's imminent release, but, three months later, just before the scheduled launch, Dylan re-recorded several songs at the last minute, in Minneapolis' Sound 80 Studios, utilizing local musicians organized by his brother, David Zimmerman. Even with this setback, Columbia managed to release *Blood on the Tracks* by January 20, 1975.

Notes

The songs that make up *Blood on the Tracks* are seen by most Dylan biographers as having been inspired by his personal turmoil at the time, particularly his separation from his then-wife Sara Dylan. However, Dylan has never said as much, and in his 2004 memoir, *Chronicles, Vol. 1*, he stated that the songs have nothing to do with his own personal life, and that they were inspired by the short stories of Anton Chekhov.

Dylan's fans theorize endlessly about his reasons for revamping the album, with one unconfirmed view being that the musical feel of the album had been monotonous, with too many songs in the same key and the same languid rhythm. It has also been said that, just two weeks before the release of *Blood on the Tracks*, Dylan played an acetate disc pressing of the record for his brother, his ensuing comments leading Dylan to re-cut five of the songs.^[9] Although the original test pressing is widely bootlegged, only one of the five original takes from it has seen official release ("You're a Big Girl Now", released on 1985's *Biograph*). Alternate takes of "Tangled Up in Blue", "Idiot Wind", and "If You See Her, Say Hello" from the same sessions were released on *The Bootleg Series, Vol. 1–3*, which also includes "Call Letter Blues", an outtake. "Up to Me", another outtake from these sessions, was released on *Biograph*. "Lily, Rosemary and the Jack of Hearts" is the only song from the New York sessions that has not been officially released.

Told of the album's lasting popularity, Dylan was later to say (in a radio interview by Mary Travers): "A lot of people tell me they enjoy that album. It's hard for me to relate to that. I mean, it, you know, people enjoying that type of pain, you know?" When speaking as to how the album seems to speak of the artist's own personal pain, Dylan replied that he didn't write "confessional songs".

Track listing

All songs written and composed by Bob Dylan.

Side one

No.	Title	Recorded	Length
1.	"Tangled Up in Blue"	December 30, 1974 at Sound 80 in Minneapolis, Minnesota	5:42
2.	"Simple Twist of Fate"	September 19, 1974 at A&R Recording in New York, New York	4:19
3.	"You're a Big Girl Now"	December 27, 1974 at Sound 80 in Minneapolis, Minnesota	4:36
4.	"Idiot Wind"	December 27, 1974 at Sound 80 in Minneapolis, Minnesota	7:48
5.	"You're Gonna Make Me Lonesome When You Go"	September 17, 1974 at A&R Recording in New York, New York	2:55

Side two

No.	Title	Recorded	Length
6.	"Meet Me in the Morning"	September 16, 1974 at A&R Recording in New York, New York	4:22
7.	"Lily, Rosemary and the Jack of Hearts"	December 30, 1974 at Sound 80 in Minneapolis, Minnesota	8:51
8.	"If You See Her, Say Hello"	December 30, 1974 at Sound 80 in Minneapolis, Minnesota	4:49
9.	"Shelter from the Storm"	September 17, 1974 at A&R Recording in New York, New York	5:02
10.	"Buckets of Rain"	September 19, 1974 at A&R Recording in New York, New York	3:22
Total length:			51:42

Personnel

All personnel credits adapted from the album's liner notes.

- Bob Dylan – vocals, guitar, harmonica, organ, mandolin, production

Additional musicians

- Bill Berg – drums^[A]
- Charles Brown, III – guitar^[B]
- Tony Brown – bass guitar^[B]
- Buddy Cage – steel guitar^[B]
- Richard Crooks – drums^[B]
- Paul Griffin – organ, keyboards^[B]
- Gregg Inhofer – keyboards^[A]
- Barry Kornfeld – guitar^[B]
- Thomas McFaul – keyboards^[B]
- Kevin Odegard – guitar^[A]
- Peter Ostroushko – mandolin^[A]
- Billy Peterson – bass guitar^[A]
- Chris Weber – guitar, 12-string guitar^[A]
- Eric Weissberg – banjo, guitar^[B]

Technical personnel

- Ron Coro – art direction
- Pete Hamill – liner notes
- David Oppenheim – illustrations
- Phil Ramone – engineering^[B]
- Paul Till – photography

Chart positions

Chart (1975)	Peak position
Canadian <i>RPM</i> Top Albums	1
Dutch Top 100	5
New Zealand Top 40	1
Norwegian Albums Chart	2
UK Albums Chart	4
US <i>Billboard</i> 200	1
Chart (2000)	Peak position
Irish Albums Chart	54

Singles

Year	Single	Peak positions	
		US	
1975	"Tangled Up in Blue"	31	

Certifications

Region	Certification	Sales/shipments
Canada (Music Canada) ^[10]	Platinum	100,000 [^]
United Kingdom (BPI) ^[11]	Gold	100,000 [^]
United States (RIAA) ^[12]	2× Platinum	2,000,000 [^]
Summaries		
[^] shipments figures based on certification alone ^x unspecified figures based on certification alone		

References

Notes

- **A** [^] Denotes personnel performing at the Minneapolis recording sessions.
- **B** [^] Denotes personnel performing at the New York recording sessions.

References

- [1] Q (magazine) review (<http://www.cduniverse.com/search/xx/music/pid/6738818/a/Blood+On+The+Tracks.htm>)
- [2] Allmusic review (<http://www.allmusic.com/album/blood-on-the-tracks-r661165>)
- [3] Rolling Stone review (<http://www.rollingstone.com/music/reviews/album/2747/21431>)
- [4] Pop Matters review (<http://www.popmatters.com/music/reviews/d/dylanbob-blood.shtml>)
- [5] BBC Music review (<http://www.bbc.co.uk/music/reviews/659x>)
- [6] "Shakey: Neil Young's Biography" by Jimmy McDonough (<http://www.randomhouse.com/anchor/catalog/display.pperl?isbn=9780679750963>)
- [7] *A Simple Twist of Fate: Bob Dylan and the Making of Blood on the Tracks* by Andy Gill and Kevin Odegard. 2005. P. 42.
- [8] Bjorner, 1974 On the Road Again: Calendar (http://bjorner.com/74_1-6.htm#_Toc522515522) Bjorner's As the Years Passed the Door. Retrieved September 3, 2010
- [9] Salon | Sharps and Flats (<http://www.salon.com/sept97/sharps/sharps2970919.html>)
- [10] "Canadian album certifications – Bob Dylan – Blood on the Tracks" (<http://www.musiccanada.com/GPSearchResult.aspx?st=Blood+on+the+Tracks&sa=Bob+Dylan&smt=0>). Music Canada.
- [11] "British album certifications – Bob Dylan – Blood on the Tracks" (<http://www.bpi.co.uk/certified-awards.aspx>). British Phonographic Industry. Enter Blood on the Tracks in the field Search. Select Title in the field Search by. Select album in the field By Format. Click Go
- [12] "American album certifications – Bob Dylan – Blood on the Tracks" (<http://www.riaa.com/goldandplatinumdata.php?artist=Blood+on+the+Tracks>). Recording Industry Association of America. If necessary, click Advanced, then click Format, then select Album, then click SEARCH

External links

- Blood on the Tracks* (<http://www.radio3net.ro/dbartists/supersearch/Qmxvb2Qgb24gdGhlIFRyYWNRcw==/> Blood on the Tracks) (Adobe Flash) at Radio3Net (streamed copy where licensed)
- Reviews (<http://www.superseventies.com/spdylanbob2.html>), [superseventies.com](http://www.superseventies.com)

Preceded by <i>AWB</i> by Average White Band	<i>Billboard</i> 200 number-one album March 1–14, 1975	Succeeded by <i>Have You Never Been Mellow</i> by Olivia Newton-John
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The Basement Tapes

<i>The Basement Tapes</i>		
Compilation album by Bob Dylan and The Band		
Released	June 26, 1975	
Recorded	Dylan – The Band recordings: June–September 1967; The Band only: 1967–1975	
Genre	Rock, folk, blues, country	
Length	76:41	
Label	Columbia	
Producer	Bob Dylan, The Band	
Bob Dylan chronology		
<i>Blood on the Tracks</i> (1975)	<i>The Basement Tapes</i> (1975)	<i>Desire</i> (1976)
The Band chronology		
<i>Before the Flood</i> (with Bob Dylan) (1974)	<i>The Basement Tapes</i> (1975)	<i>Northern Lights – Southern Cross</i> (1975)

The Basement Tapes is a 1975 studio album by Bob Dylan and The Band. The songs featuring Dylan's vocals were recorded in 1967, eight years before the album's release, at houses in and around Woodstock, New York, where Dylan and the Band lived. Although most of the Dylan songs had appeared on bootleg records, *The Basement Tapes* marked their first official release.

During his world tour of 1965–66, Dylan was backed by a five-member rock group, the Hawks, who would subsequently become famous as the Band. After Dylan was injured in a motorcycle accident in July 1966, the Hawks' members gravitated to the vicinity of Dylan's home in the Woodstock area to collaborate with him on music and film projects. While Dylan was concealed from the public's gaze during an extended period of convalescence in 1967, they recorded more than 100 tracks together, comprising original compositions, contemporary covers and traditional material. Dylan's new style of writing moved away from the urban sensibility and extended narratives that had characterized his most recent albums, *Highway 61 Revisited* and *Blonde On Blonde*, toward songs that were more intimate and which drew on many styles of traditional American music. While some of the basement songs are

humorous, others dwell on nothingness, betrayal and a quest for salvation. In general, they possess a rootsy quality anticipating the Americana genre. For some critics, the songs on *The Basement Tapes*, which circulated widely in unofficial form, mounted a major stylistic challenge to rock music in the late sixties.

When Columbia Records prepared the album for official release in 1975, eight songs recorded solely by the Band—in various locations between 1967 and 1975—were added to sixteen songs taped by Dylan and the Band in 1967. Overdubs were added in 1975 to songs from both categories. *The Basement Tapes* was critically acclaimed upon release, and reached number seven on the *Billboard* 200 album chart. Subsequently, the format of the 1975 album has led critics to question the omission of some of Dylan's best-known 1967 compositions and the inclusion of material by the Band that was not recorded in Woodstock.

Background and recording

By July 1966, Bob Dylan was at the peak of both creative and commercial success. *Highway 61 Revisited* had reached number three on the US album chart in November 1965; the recently released double-LP *Blonde on Blonde* was widely acclaimed. From September 1965 to May 1966, Dylan embarked on an extensive tour across the US, Australia and Europe backed by the Hawks, a band that had formerly worked with rock and roll musician Ronnie Hawkins. The Hawks comprised four Canadian musicians—Rick Danko, Garth Hudson, Richard Manuel and Robbie Robertson—and one American, Levon Helm. Dylan's audiences reacted with hostility to the sound of their folk icon backed by a rock band. Dismayed by the negative reception, Helm quit the Hawks in November 1965 and drifted around the South, at one point working on an oil rig in the Gulf of Mexico. The tour culminated in a famously raucous concert in Manchester, England, in May 1966 when an audience member shouted "Judas!" at Dylan for allegedly betraying the cause of politically progressive folk music.^[1] Returning exhausted from the hectic schedule of his world tour, Dylan discovered that his manager, Albert Grossman, had arranged a further 63 concerts across the US that year.

Motorcycle crash

On July 29, 1966, Dylan crashed his Triumph motorcycle near his home in Woodstock, New York, suffering cracked vertebrae and a mild concussion. The concerts he was scheduled to perform had to be canceled. Biographer Clinton Heylin wrote in 1990 on the significance of the crash: "A quarter of a century on, Dylan's motorcycle accident is still viewed as the pivot of his career. As a sudden, abrupt moment when his wheel really did explode. The great irony is that 1967—the year after the accident—remains his most prolific year as a songwriter." In a 1969 interview with Jann Wenner, Dylan said, "I had a dreadful motorcycle accident which put me away for a while, and I still didn't sense the importance of that accident till at least a year after that. I realized that it was a real accident. I mean I thought that I was just gonna get up and go back to doing what I was doing before ... but I couldn't do it anymore."^[2]

Dylan was rethinking the direction of his life while recovering from a sense of having been exploited. Nine months after the crash, he told New York *Daily News* reporter Michael Iachetta, "Songs are in my head like they always are. And they're not going to get written down until some things are evened up. Not until some people come forth and make up for some of the things that have happened." After discussing the crash with Dylan, biographer Robert Shelton concluded that he "was saying there must be another way of life for the pop star, in which *he* is in control, not *they*. He had to find ways of working to his own advantage with the recording industry. He had to come to terms with his one-time friend, longtime manager, part-time neighbor, and sometime landlord, Albert Grossman."

Early recordings

Rick Danko recalled that he, Richard Manuel and Garth Hudson joined Robbie Robertson in West Saugerties, a few miles from Woodstock, in February 1967. The three of them moved into a house on Stoll Road nicknamed Big Pink; Robertson lived nearby with his future wife, Dominique. Danko and Manuel had been invited to Woodstock to collaborate with Dylan on a film he was editing, *Eat the Document*, a rarely seen account of the 1966 world tour. At some point between March and June 1967, Dylan and the four Hawks began a series of informal recording sessions, initially at the



Big Pink, West Saugerties, New York (2006)

so-called Red Room of Dylan's house, Hi Lo Ha, in the Byrdcliffe area of Woodstock. In June, the recording sessions moved to the basement of Big Pink. Hudson set up a recording unit, using two stereo mixers and a tape recorder borrowed from Grossman, as well as a set of microphones on loan from folk trio Peter, Paul and Mary. Dylan would later tell Jann Wenner, "That's really the way to do a recording—in a peaceful, relaxed setting—in somebody's basement. With the windows open ... and a dog lying on the floor."^[3]

For the first couple of months, they were merely "killing time", according to Robertson, with many early sessions devoted to covers. "With the covers Bob was educating us a little", recalls Robertson. "The whole folkie thing was still very questionable to us—it wasn't the train we came in on. ... He'd come up with something like 'Royal Canal',^[4] and you'd say, 'This is so beautiful! The expression!' ... He remembered too much, remembered too many songs too well. He'd come over to Big Pink, or wherever we were, and pull out some old song—and he'd prepped for this. He'd practiced this, and then come out here, to show us." Songs recorded at the early sessions included material written or made popular by Johnny Cash, Ian & Sylvia, John Lee Hooker, Hank Williams and Eric Von Schmidt, as well as traditional songs and standards. Linking all the recordings, both new material and old, is the way in which Dylan re-engaged with traditional American music. Biographer Barney Hoskyns observed that both the seclusion of Woodstock and the discipline and sense of tradition in the Hawks' musicianship were just what Dylan needed after the "globe-trotting psychosis" of the 1965–66 tour.

New compositions

Dylan began to write and record new material at the sessions. According to Hudson, "We were doing seven, eight, ten, sometimes fifteen songs a day. Some were old ballads and traditional songs ... but others Bob would make up as he went along. ... We'd play the melody, he'd sing a few words he'd written, and then make up some more, or else just mouth sounds or even syllables as he went along. It's a pretty good way to write songs." Danko told Dylan biographer Howard Sounes, "Bob and Robbie, they would come by every day, five to seven days a week, for seven to eight months." Hudson added, "It amazed me, Bob's writing ability. How he would come in, sit down at the typewriter, and write a song. And what was amazing was that almost every one of those songs was funny."




Bassist Rick Danko co-wrote "This Wheel's on Fire" with Dylan

Dylan recorded around thirty new compositions with the Hawks, including some of the most celebrated songs of his career: "I Shall Be Released", "This Wheel's on Fire", "Quinn the Eskimo (The Mighty Quinn)", "Tears of Rage" and "You Ain't Goin' Nowhere". Two of these featured his lyrics set to music by members of the Band: Danko wrote the

music of "This Wheel's on Fire"; Manuel, who composed "Tears of Rage", described how Dylan "came down to the basement with a piece of typewritten paper ... and he just said, 'Have you got any music for this?' ... I had a couple of musical movements that fit ... so I just elaborated a bit, because I wasn't sure what the lyrics meant. I couldn't run upstairs and say, 'What's this mean, Bob: "Now the heart is filled with gold as if it was a purse"?"

One of the qualities of *The Basement Tapes* that sets it apart from contemporaneous works is its simple, down-to-earth sound. The songs were recorded in mid-1967, the "Summer of Love" that produced the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, their most technically elaborate album. In a 1978 interview, Dylan reflected on the period: "I didn't know how to record the way other people were recording, and I didn't want to. The Beatles had just released *Sgt. Pepper* which I didn't like at all. I thought that was a very indulgent album, though the songs on it were real good. I didn't think all that production was necessary." Of the sound and atmosphere of the basement recordings, Barney Hoskyns wrote that "Big Pink itself determined the nature of this homemade brew." "One of the things is that if you played loud in the basement, it was really annoying, because it was a cement-walled room", recalled Robertson. "So we played in a little huddle: if you couldn't hear the singing, you were playing too loud."

Mike Marqusee describes how the basement recordings represented a radical change of direction for Dylan, who turned his back on his reputation for importing avant-garde ideas into popular culture: "At the very moment when avant-gardism was sweeping through new cultural corridors, Dylan decided to dismount. The dandified, aggressively modern surface was replaced by a self-consciously unassuming and traditional garb. The giddiness embodied, celebrated, dissected in the songs of the mid-sixties had left him exhausted. He sought safety in a retreat to the countryside that was also a retreat in time, or more precisely, a search for timelessness."

	<p>"Apple Suckling Tree"</p> <p>Greil Marcus calls the song a "half-written ditty about almost nothing but a country beat that swings and a drawl that would be at home anywhere in the South any time in the last couple of centuries." Comparing this second take of the song to the first, never officially released, he writes, "The group is looking for that beat, the second time through the tune they find it, they push it".</p>
<p><i>Problems playing this file? See media help.</i></p>	

Dylan had married Sara Lownds in November 1965. By the time the basement sessions started in Big Pink around June 1967, he had two children: Maria (Sara's daughter from her first marriage) and Jesse Dylan. Anna Dylan was born on July 11, 1967. Both Heylin and biographer Sid Griffin suggest that recording had to move from Dylan's home to Big Pink when it became clear that the sessions were getting in the way of family life. Domesticity was the context of *The Basement Tapes*, as Hudson said in *The Last Waltz*: "Chopping wood and hitting your thumb with a hammer, fixing the tape recorder or the screen door, wandering off into the woods with Hamlet [the dog Dylan shared with the Band] ... it was relaxed and low-key, which was something we hadn't enjoyed since we were children." Several *Basement Tapes* songs, such as "Clothes Line Saga" and "Apple Suckling Tree", celebrate the domestic aspects of the rural lifestyle.

The intense collaboration between Dylan and the Hawks that produced the basement recordings came to an end in October 1967 when Dylan relocated to Nashville to record a formal studio album, *John Wesley Harding*, with a different crew of accompanying musicians. The same month, drummer Levon Helm rejoined his former bandmates in Woodstock, after he received a phone call from Danko informing him that they were getting ready to record as a group.^[5] In his autobiography, Helm recalled how he listened to the recordings the Hawks had made with Dylan, and remembered that he "could tell that hanging out with the boys had helped Bob to find a connection with things we were interested in: blues, rockabilly, R&B. They had rubbed off on him a little."

Dwarf Music demos and *Great White Wonder*

Dylan referred to commercial pressures behind the basement recordings in a 1969 interview with *Rolling Stone*: "They weren't demos for myself, they were demos of the songs. I was being PUSHED again into coming up with some songs. You know how those things go."^[6] In October 1967, a fourteen-song demo tape was copyrighted and the compositions were registered with Dwarf Music, a publishing company jointly owned by Dylan and Grossman. Acetates and tapes of the songs then circulated among interested recording artists.^[7]

Peter, Paul and Mary, managed by Grossman, had the first hit with a basement composition when their cover of "Too Much of Nothing" reached number 35 on the *Billboard* chart in late 1967. Ian & Sylvia, also managed by Grossman, recorded "Tears of Rage", "Quinn the Eskimo" and "This Wheel's on Fire". In January 1968, Manfred Mann reached number one on the UK pop chart with their recording of "The Mighty Quinn". In April, "This Wheel's on Fire", recorded by Julie Driscoll, Brian Auger and the Trinity, hit number five on the UK chart. That same month, a version of "You Ain't Goin' Nowhere" by The Byrds was issued as a single. Along with "Nothing Was Delivered", it appeared on their country-rock album *Sweetheart of the Rodeo*, released in August. The Hawks, officially renamed the Band,^[8] recorded "This Wheel's on Fire", "I Shall Be Released" and "Tears of Rage" for their debut album, *Music from Big Pink*, released in July 1968. Fairport Convention covered "Million Dollar Bash" on their 1969 album *Unhalfbricking*.

As tapes of Dylan's recordings circulated in the music industry, journalists became aware of their existence. In June 1968, Jann Wenner wrote a front-page *Rolling Stone* story headlined "Dylan's Basement Tape Should Be Released". Wenner listened to the fourteen-song demo and reported, "There is enough material—most all of it very good—to make an entirely new Bob Dylan album, a record with a distinct style of its own." He concluded, "Even though Dylan used one of the finest rock and roll bands ever assembled on the *Highway 61* album, here he works with his own band for the first time. Dylan brings that instinctual feel for rock and roll to his voice for the first time. If this were ever to be released it would be a classic."

Reporting such as this whetted the appetites of Dylan fans. In July 1969, the first rock bootleg appeared in California, entitled *Great White Wonder*. The double album consisted of seven songs from the Woodstock basement sessions, plus some early recordings Dylan had made in Minneapolis in December 1961 and one track recorded from *The Johnny Cash Show*. One of those responsible for the bootleg, identified only as Patrick, talked to *Rolling Stone*: "Dylan is a heavy talent and he's got all those songs nobody's ever heard. We thought we'd take it upon ourselves to make this music available." The process of bootlegging Dylan's work would eventually see the illegal release of hundreds of live and studio recordings, and lead the Recording Industry Association of America to describe Dylan as the most bootlegged artist in the history of the music industry.

Columbia Records compilation

In January 1975, Dylan unexpectedly gave permission for the release of a selection of the basement recordings, perhaps because he and Grossman had resolved their legal dispute over the Dwarf Music copyrights on his songs. Clinton Heylin argues that Dylan was able to consent following the critical and commercial success of his album *Blood on the Tracks*, released that same month: "After *Blood on the Tracks*, *The Basement Tapes* no longer had the status of a final reminder of Dylan's lost genius". In 1975, as well, the Band purchased Shangri-La ranch in Malibu, California, which they transformed into their recording studio.

Engineer Rob Fraboni was brought to Shangri-La to clean up the recordings still in the possession of Hudson, the original engineer. Fraboni had worked on Dylan's *Planet Waves* album, with backing by the Band, and the live Dylan–Band album *Before the Flood*, both released in 1974. Fraboni has described Robertson as the dominant voice in selecting the final tracks for *The Basement Tapes* and reported that Dylan was not in the studio very often. The stereo recordings made by Hudson were remixed to mono, while Robertson and other members of the Band overdubbed new keyboard, guitar, and drum parts onto some of the 1967 Woodstock recordings. According to

Fraboni, four new songs by the Band were also recorded in preparation for the album's official release, one of which, a cover of Chuck Berry's "Going Back to Memphis", did not end up being included. There is disagreement about the recording date of the other three songs: "Bessie Smith", "Ain't No More Cane" and "Don't Ya Tell Henry". While Fraboni has recalled that the Band taped them in 1975, the liner notes for the reissued versions of the Band's own albums state that these songs were recorded between 1967 and 1970. Ultimately, eight of the twenty-four songs on *The Basement Tapes* did not feature Dylan, several of them studio outtakes postdating the sessions at Big Pink. In justifying their inclusion, Robertson explained that he, Hudson and Dylan did not have access to all the basement recordings: "We had access to some of the songs. Some of these things came under the heading of 'homemade' which meant a Basement Tape to us." Robertson has suggested that the Basement Tapes are, for him, "a process, a homemade feel" and so could include recordings from a wide variety of sources.

Track listing

All songs written by Bob Dylan, except where noted.

Side one

1. "Odds and Ends" – 1:47
2. "Orange Juice Blues (Blues for Breakfast)" (Richard Manuel) – 3:39
3. "Million Dollar Bash" – 2:32
4. "Yazoo Street Scandal" (Robbie Robertson) – 3:29
5. "Goin' to Acapulco" – 5:27
6. "Katie's Been Gone" (Manuel, Robertson) – 2:46

Side two

- "Lo and Behold" – 2:46
2. "Bessie Smith" (Rick Danko, Robertson) – 4:18
 3. "Clothes Line Saga" – 2:58
 4. "Apple Suckling Tree" – 2:48
 5. "Please, Mrs. Henry" – 2:33
 6. "Tears of Rage" (Dylan, Manuel) – 4:15

Side three

- "Too Much of Nothing" – 3:04
2. "Yea! Heavy and a Bottle of Bread" – 2:15
 3. "Ain't No More Cane" (Traditional) – 3:58
 4. "Crash on the Levee (Down in the Flood)" – 2:04
 5. "Ruben Remus" (Manuel, Robertson) – 3:16
 6. "Tiny Montgomery" – 2:47

Side four

- "You Ain't Goin' Nowhere" – 2:42
2. "Don't Ya Tell Henry" – 3:13
 3. "Nothing Was Delivered" – 4:23
 4. "Open the Door, Homer" – 2:49
 5. "Long Distance Operator" – 3:39
 6. "This Wheel's on Fire" (Danko, Dylan) – 3:52
-

Personnel

- Bob Dylan – acoustic guitar, piano, vocals
- Rick Danko – bass guitar, mandolin, vocals
- Levon Helm – drums, mandolin, bass guitar, vocals
- Garth Hudson – organ, clavinet, accordion, tenor saxophone, piano
- Richard Manuel – piano, drums, harmonica, vocals
- Robbie Robertson – electric guitar, acoustic guitar, drums, vocals

Cover art

The cover photograph for the 1975 album was taken by designer and photographer Reid Miles in the basement of a Los Angeles YMCA. It poses Dylan and the Band alongside characters suggested by the songs: a woman in a Mrs. Henry T-shirt, an Eskimo, a circus strongman and a dwarf who has been identified as Angelo Rossitto. Robertson wears a blue Mao-style suit, and Manuel wears a U.S. Air Force uniform. Michael Gray has identified musicians David Blue and Neil Young in the photo. Others have claimed that Young was not in the photo.

Reception and sales

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Robert Christgau	A+
<i>Entertainment Weekly</i>	A
<i>Rolling Stone</i>	★★★★★
Piero Scaruffi	(7/10)
<i>Virgin Encyclopedia of Popular Music</i>	★★★★★

Columbia Records released *The Basement Tapes* on June 26, 1975. The album peaked at number seven on the *Billboard* chart, and reached number eight in the UK. It was acclaimed by critics. John Rockwell of *The New York Times* hailed it as "one of the greatest albums in the history of American popular music." *Rolling Stone*'s Paul Nelson called its contents "the hardest, toughest, sweetest, saddest, funniest, wisest songs I know". Robert Christgau gave it an A+ in his *Village Voice* "Consumer Guide" column. He commented on how the recordings sounded richer and stranger in 1975 than when they were made and concluded, "We don't have to bow our heads in shame because this is the best album of 1975. It would have been the best album of 1967, too." *The Basement Tapes* topped the *Voice*'s Pazz & Jop Critics Poll. The review in *The Washington Post* declared, "He may perplex, irritate, and disappoint, but Dylan has to rank as the single greatest artist modern American pop music has produced."

Criticism of 1975 album

Criticism of the 1975 official release of *The Basement Tapes* has centered on two issues: the recordings by the Band on their own, and the selection of the Dylan songs. In his book about the basement sessions, Greil Marcus describes the album's contents as "sixteen basement recordings plus eight Band demos". Critic Michael Gray writes of the album, "The interspersed tracks by the Band alone merely disrupt the unity of Dylan material, much more of which should have been included. Key songs missing here include 'I Shall Be Released' and 'The Mighty Quinn'". Heylin similarly argues that compiler Robbie Robertson did Dylan fans "a major disservice" by omitting those two songs as well as "I'm Not There" and "Sign On The Cross". He writes, "The album as released hardly gave a real idea of what

they had been doing in Woodstock. Not even the two traditional songs pulled to the master reels—"Young But Daily Growin'" and "The Banks Of The Royal Canal"—made the final twenty-four cuts."

The honesty of the 1975 album was questioned by a reviewer of the remastered version of the Band's *Music From Big Pink*, issued in 2000. Dave Hopkins noted that "Katie's Been Gone", which appears as a bonus track on the *Big Pink* reissue, is the same recording that appeared on *The Basement Tapes*, but now "in stereo and with improved sound quality beyond what the remastering process alone would provide". Hopkins declared, "The cat's out of the bag: 'Katie' and the other Band-only tracks on *The Basement Tapes* must have been intentionally muddled in the studio in 1975 so that they would fit better alongside the Dylan material recorded in the basement with a home reel-to-reel." Heylin also takes exception to Robertson's passing off the Band's songs as originating from the basement sessions. By including eight Band recordings to Dylan's sixteen, he says, "Robertson sought to imply that the alliance between Dylan and the Band was far more equal than it was: 'Hey, we were writing all these songs, doing our own thing, oh and Bob would sometimes come around and we'd swap a few tunes.'" Heylin asserts that "though revealing in their own right, the Band tracks only pollute the official set and reduce its stature."



"Don't Ya Tell Henry"

With Helm singing "with characteristic Southern brio", Hudson's honky-tonk piano and Robertson's lead guitar, this track reflects the distinctive sound that the Band developed. This is one of several Band-only songs on the album whose recording history is disputed: Bowman dates it to late 1967 or early 1968, while Griffin lists it among the songs Fraboni says were recorded in 1975.

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Barney Hoskyns describes "Heylin's objections [as] the academic ones of a touchy Dylanologist: *The Basement Tapes* still contained some of the greatest music either Dylan or the Band ever recorded." Sid Griffin similarly defends the inclusion of the Band's songs: "'Ain't No More Cane' may be included under false pretenses, but it is stirring stuff. ... And while a Dylan fan might understandably grumble that he wanted to hear another Bob song, a fan equally versed and interested more generally in late 20th century American music would only smile and thank the Good Lord for the gift of this song." Of the Band's version of "Don't Ya Tell Henry", he writes, "True, the argument could be made that Robertson was way outside his brief in including this on the two-LP set, as this wasn't from Woodstock or '67, and has no Dylan on it. ... But it is a song from the Basement Tapes era and it swings like a randy sailor on shore leave in a bisexual bar. So give Robbie a break."

By 1975, Dylan showed scant interest in the discographical minutiae of the recordings. Interviewed on the radio by Mary Travers, he recalled, "We were all up there sorta drying out ... making music and watching time go by. So, in the meantime, we made this record. Actually, it wasn't a record, it was just songs which we'd come to this basement and recorded. Out in the woods..." Heylin has commented that Dylan seemed to "dismiss the work as unfinished therapy".


Themes

Although *The Basement Tapes* reached the public in an unorthodox manner, officially released eight years after the songs were recorded, critics have assigned them an important place in Dylan's development. Michael Gray writes, "The core Dylan songs from these sessions actually do form a clear link between ... two utterly different albums. They evince the same highly serious, precarious quest for a personal and universal salvation which marked out the *John Wesley Harding* collection—yet they are soaked in the same blocked confusion and turmoil as *Blonde On Blonde*. 'Tears Of Rage', for example, is an exact halfway house between, say, 'One of Us Must Know (Sooner or Later)' and 'I Dreamed I Saw St. Augustine'".

Singer-songwriter David Gray commented that the great achievement of *The Basement Tapes* is that Dylan found a way out of the anguish and verbal complexity that had characterized his mid-sixties albums such as *Blonde on Blonde*: "It's the sound of Dylan letting his guard down. 'Clothes Line Saga' and all those ridiculous songs, he's

obviously just making it all up, they were having such a great time. The sound of the Band is so antiquated like something out of the Gold Rush and Dylan fits in because he's this storyteller with an ancient heart. At the time everything he did was so scrutinised, yet somehow he liberated himself from all that and enjoyed making music again. You hear an unselfconscious quality on this record which you don't ever hear again." "He mocks his own inertia and impotence", writes critic Mike Marqusee, "but with a much gentler touch than in *Blonde on Blonde*. In place of that album's strangled urgency, Dylan adopts a laconic humor, a deadpan tone that speaks of resignation and self-preservation in the face of absurdity and betrayal."

Robert Shelton has argued that *The Basement Tapes* revolves around two sets of themes. One group of songs is "tinctured with the search for salvation": "I Shall Be Released" (on the demo, but not on the album), "Too Much of Nothing", "Nothing Was Delivered", "This Wheel's On Fire", "Tears of Rage" and "Goin' To Acapulco". "Nothing' and 'nowhere' perplex and nag" in these songs, he writes. "The 'nothing' echoes the artist's dilemma: death versus life, vacuum versus harvest, isolation versus people, silence versus sound, the void versus the life-impulse." A second group, comprising "songs of joy, signaling some form of deliverance", includes most of the remaining songs in the collection.

	<p>"Open the Door, Homer"</p> <p>Clinton Heylin suggests that in this song Dylan may have been invoking the memory of his recently deceased friend Richard Fariña, apparently nicknamed Homer. In his vocal delivery, Dylan "sounds like someone exorcising a certain kind of ghost".</p>
<p><i>Problems playing this file? See media help.</i></p>	

In his sleeve notes for the 1975 release of *The Basement Tapes*, Greil Marcus wrote, "What was taking place as Dylan and the Band fiddled with the tunes, was less a style than a spirit—a spirit that had to do with a delight in friendship and invention." He compared the songs to fabled works of American music: "The Basement tapes are a testing and a discovery of roots and memory ... they are no more likely to fade than Elvis Presley's 'Mystery Train' or Robert Johnson's 'Love In Vain.'"

In 1997, after listening to more than 100 basement recordings issued on various bootlegs, Marcus extended these insights into a book-length study, *Invisible Republic* (reissued in 2001 under the title *The Old, Weird America*). In it, he quotes Robertson's memory of the recording: "[Dylan] would pull these songs out of nowhere. We didn't know if he wrote them or if he remembered them. When he sang them, you couldn't tell." Marcus calls the songs "palavers with a community of ghosts. ... These ghosts were not abstractions. As native sons and daughters they were a community. And they were once gathered in a single place: on the *Anthology of American Folk Music*". A collection of blues and country music recorded in the 1920s and 1930s, the *Anthology*—compiled by Harry Smith and originally released by Folkways Records in 1952—was a major influence on the folk music revival of the 1950s and the 1960s. Marcus suggests that Dylan's *Basement Tapes* shared with Smith's *Anthology* a sense of alchemy, "and in the alchemy is an undiscovered country".

Legacy

While removed from the public's gaze, Dylan and the Band made music very different from the recordings of other major artists. Andy Gill writes, "Musically, the songs were completely at odds with what was going on in the rest of the pop world, which during the long hot summer of 1967 was celebrating the birth of the hippie movement with a gaudy explosion of 'psychedelic' music—mostly facile paeans to universal love draped in interminable guitar solos." Patrick Humphries itemizes the ways in which Dylan's songs dissented from the dominant ethos of rock culture: "While the rock world vented its spleen on parents and leaders, Dylan was singing privately about parental fidelity. While George Harrison was testifying that life went on within and without you, Dylan was taking his potatoes down to be mashed. While Mick Jagger was 2,000 light years from home, Dylan was strapping himself to a tree with

roots."

This aspect of the basement recordings became obvious when Dylan chose to record his next album, *John Wesley Harding*, in Nashville in late 1967. The songs on that record, according to Howard Sounes, revealed the influence of Dylan's daily reading of both the Bible and the Hank Williams songbook. And its sound came as a shock to other rock musicians. As producer Bob Johnston recalled, "Every artist in the world was in the studio trying to make the biggest-sounding record they possibly could. So what does [Dylan] do? He comes to Nashville and tells me he wants to record with a bass, drum and guitar." Dylan summed up the gap: "At that time psychedelic rock was overtaking the universe and we were singing these homespun ballads."

When the Band began work on their debut album, *Music from Big Pink*, in a New York studio in January 1968, they employed a recording technique similar to the one they had become familiar with during the Basement Tapes sessions. As Robertson described it, "We used the same kind of mike on everything. A bit of an anti-studio approach. And we realized what was comfortable to us was turning wherever we were into a studio. Like the Big Pink technique." That technique influenced groups including the Beatles, writes Griffin, who calls their Twickenham *Get Back* sessions in early 1969 an effort to record "in the honest, live, no frills, no overdubs, down home way that the Hawks/Band did for the Basement Tapes".

"Listening to *The Basement Tapes* now, it seems to be the beginning of what is called Americana or alt.country," wrote Billy Bragg. "The thing about alt.country which makes it 'alt' is that it is not polished. It is not rehearsed or slick. Neither are *The Basement Tapes*. Remember that *The Basement Tapes* holds a certain cultural weight which is timeless—and the best Americana does that as well." The songs' influence has been detected by critics in many subsequent acts. Stuart Bailie wrote, "If rock'n'roll is the sound of a party in session, the Basement Tapes were the morning after: bleary, and a bit rueful but dashed with emotional potency. Countless acts—Mercury Rev, Cowboy Junkies, Wilco, The Waterboys—have since tried to get back to that place."



British folk punk musician Billy Bragg considers *The Basement Tapes* the beginning of alt-country

For Elvis Costello, *The Basement Tapes* "sound like they were made in a cardboard box. I think [Dylan] was trying to write songs that sounded like he'd just found them under a stone. As if they sound like real folk songs—because if you go back into the folk tradition, you will find songs as dark and as deep as these."

In 2003, *Rolling Stone* magazine ranked *The Basement Tapes* number 291 on its list of the 500 greatest albums of all time. In a special issue devoted to Dylan's work, *Q* magazine awarded the record five stars, its highest rating, commenting that "Dylan's work is by turns haunting, hilarious and puzzling—and all of it taps into centuries of American song".

Other released Basement Tape songs

Columbia has issued five additional 1967 recordings by Dylan from Big Pink since *The Basement Tapes* in 1975: take 2 of "Quinn the Eskimo (The Mighty Quinn)" on *Biograph* in 1985, "I Shall Be Released" and "Santa-Fe" on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991* in 1991, "I'm Not There (1956)" on the *I'm Not There* soundtrack in 2007, and "Minstrel Boy" on *The Bootleg Series Vol. 10 – Another Self Portrait (1969–1971)* in 2013. In the early 1970s, Dylan released new recordings of five compositions from the Basement Tape era: live performances of "Minstrel Boy" and "Quinn the Eskimo" from the Isle of Wight Festival on August 31, 1969, appeared on *Self Portrait*, and October 1971 recordings with Happy Traum of "You Ain't Goin' Nowhere", "I Shall Be Released" and "Down in the Flood" appeared on *Bob Dylan's Greatest Hits Vol. II*.

In 2005, the Band compilation *A Musical History* was released, which includes the 1967 Woodstock Band recordings "Words and Numbers", "You Don't Come Through", "Caledonia Mission", "Ferdinand the Imposter" and "Will the Circle Be Unbroken". In 1968, the Band re-recorded "This Wheel's on Fire", "Tears of Rage", "I Shall Be Released" and "Caledonia Mission" in studios in New York and Los Angeles for *Music From Big Pink*. Versions of other Band Basement Tape compositions, recorded in various locations between 1967 and possibly 1975, appear on *Across the Great Divide* and *A Musical History*, and as bonus tracks on the 2000 reissues of *Music From Big Pink* and *Cahoots*. Live versions by the Band of various Basement Tapes songs have also been issued: "I Shall Be Released" on *Before the Flood*; "Caledonia Mission" and "This Wheel's On Fire" on *Rock of Ages*, with "I Shall Be Released", "Down in the Flood" and "Don't Ya Tell Henry" appearing on the album's 2001 reissue; "I Shall Be Released" on *The Last Waltz* and "This Wheel's On Fire" on the 2002 box set release of the album; "I Shall Be Released" and "Don't Ya Tell Henry" on *Live at Watkins Glen*; and "Ain't No Cane on the Brazos" recorded live at the Woodstock Festival in August 1969, on *Across the Great Divide*.

On March 31, 2009, Legacy Records issued a remastered version of the original 1975 *Basement Tapes* double album, which critics praised for its improved sound quality. According to reviewer Scott Hreha, there was "something about the remastering that makes it feel more like an official album—the earlier CD version's weak fidelity unfairly emphasized the 'basement' nature of the recordings, where it now possesses a clarity that belies its humble and informal origins."

In the early 1990s, a virtually complete collection of all of Dylan's 1967 recordings in Woodstock was released on a bootleg five-CD set, *The Genuine Basement Tapes*. The collection, which contains over 100 songs and alternate takes, was later remastered and issued as the four-CD bootleg *A Tree With Roots*. Greil Marcus showed the set to Garth Hudson, who declared, "They've got it all." Nonetheless, a handful of basement songs not available on *A Tree With Roots* or other bootlegs have been documented, including the Band's "Even If It's a Pig Part I" (which has circulated in fragmentary form) and "Even If It's a Pig Part II", and Dylan's "Wild Wolf" and "Can I Get a Racehorse" (copyrighted as "You Own a Racehorse").

Notes

- [1] For his detailed account of the Manchester concert, C. P. Lee interviewed members of the audience about the reasons for their hostility. One explained, "It was as if everything we held dear had been betrayed. He showed us what to think, I know that's a stupid thing to say but there he was marching with Martin Luther King, and suddenly he was singing this stuff about himself. We made him and he betrayed the cause" ().
- [2] Wenner, Jann. "Interview with Jann S. Wenner," *Rolling Stone*, November 29, 1969, in
- [3] Wenner, Jann. "Interview with Jann S. Wenner," *Rolling Stone*, November 29, 1969, in
- [4] Robertson is referring to "Banks of the Royal Canal (The Auld Triangle)" by Dominic Behan, one of the basement recordings that has been bootlegged but never officially released. The song first appeared in Brendan Behan's play *The Quare Fellow*, and Dylan probably learned it from Liam Clancy, who recorded it in 1965 ().
- [5] Griffin writes that Helm's arrival in October meant that he did not play on most of the Dylan–Band 1967 Woodstock recordings, including the sixteen Dylan *Basement Tapes* album tracks—and it is unclear whether the drums overdubbed on "Too Much of Nothing" in 1975 were played by Helm. Griffin believes Helm drummed on eight unreleased recordings made by Dylan and the Band in the house on Wittenberg Road that Danko and Helm shared after vacating Big Pink (). Heylin has suggested that Helm might be the drummer on four tracks on *The Basement Tapes*: "Odds and Ends", "Clothes Line Saga", "Apple Suckling Tree" and "Goin' To Acapulco" ().
- [6] . Capitals as printed in original interview.
- [7] The songs on the demo were: "Million Dollar Bash", "Yea! Heavy and a Bottle of Bread", "Please Mrs. Henry", "Down in the Flood", "Lo and Behold", "Tiny Montgomery", "This Wheel's on Fire", "You Ain't Goin' Nowhere", "I Shall Be Released", "Tears of Rage", "Too Much of Nothing", "The Mighty Quinn", "Open the Door, Homer" and "Nothing Was Delivered" ().
- [8] When Albert Grossman was shopping around for a recording contract for the Hawks in late 1967, the group instructed him to sign them under the name the Crackers—a derogatory term for poor white Southerners. The band also mischievously dubbed themselves the Honkies. It was only when Helm joined them in Woodstock that they settled on calling themselves the Band ().

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Desire

<i>Desire</i>	
Studio album by Bob Dylan	
Released	January 5, 1976
Recorded	July–October 1975
Genre	Rock, folk rock
Length	56:13
Label	Columbia
Producer	Don DeVito
Bob Dylan chronology	
<i>The Basement Tapes</i> (with The Band) (1975)	<i>Desire</i> (1976)
	<i>Hard Rain</i> (1976)

Desire is the seventeenth studio album by American singer-songwriter Bob Dylan, released in January 1976 by Columbia Records.

It is one of Dylan's most collaborative efforts, featuring the same caravan of musicians as the acclaimed Rolling Thunder Revue tours the previous year (later documented on *The Bootleg Series Vol. 5*); many of the songs also featured backing vocals by Emmylou Harris and Ronnee Blakely. Most of the album was co-written by Jacques Levy, and is composed of lengthy story-songs, two of which quickly generated controversy: the over-11-minute long "Joey", which is seen as glorifying the violent gangster "Crazy Joey" Gallo, and "Hurricane", the opening track that tells a passionate account of the murder case against boxer Rubin Carter, whom the song asserts was framed. Carter was released in 1985, after a judge overturned his conviction on appeal.

A well-received follow-up to *Blood on the Tracks*, *Desire* reached #1 on the Billboard Pop Albums chart for five weeks, becoming one of Dylan's top-selling studio albums (currently certified double platinum), while reaching #3 in the UK. It claimed the number one slot on NME Album of the Year. *Rolling Stone* named *Desire* #174 on its list of The 500 Greatest Albums of All Time.

Context

Desire was released between the two legs of Dylan's Rolling Thunder Revue tour. By 1975, Dylan had extensive experience playing with a number of bands, but these groups were assembled by others. In the case of the Hawks (later known as The Band), the group had performed for a number of years before ever meeting Dylan.

Dylan's idea of forming his own band, who would later be known as the Rolling Thunder Revue, came when he saw Patti Smith and her group play at The Other End (formerly, and currently renamed The Bitter End) on June 26, 1975. Smith had yet to record an album, but she was already attracting a lot of attention from the music press and industry. According to Clinton Heylin, these were her first shows with drummer Jay Dee Daugherty, the culmination of four years spent "compiling a unique rock & roll sound". According to Smith, Dylan was immediately struck by the chemistry between Smith and her band, and expressed a wish that he had chosen to stay with a single band.

Dylan would spend many nights over the next two weeks in New York's Greenwich Village and The Other End in particular, eventually meeting Rob Stoner and reacquainting himself with Bob Neuwirth. Stoner would later join his

Rolling Thunder Revue, and Dylan would meet the remaining members through Neuwirth. According to Smith, he was thinking about improvisation and extending himself "language-wise".

Recording sessions

Around the time of his first meetings with Smith and Stoner, Dylan began work on several new songs, finishing at least one song called "Abandoned Love." Then, sometime in late June, while being driven in his limousine around the Village, Dylan spotted Scarlet Rivera walking with her violin in the case. Dylan stopped to converse with Rivera and invited her to his rehearsal studio where she spent the afternoon playing along with several of the new songs. "If I had crossed the street seconds earlier," said Rivera in 2012, "it never would have happened." According to Rivera, "One More Cup of Coffee," "Isis," and "Mozambique" were all rehearsed with Dylan on guitar and Rivera accompanying on violin. As the rehearsals progressed, Dylan attempted some of the same songs on piano, experimenting with different keys in the process. Soon after, Dylan would ask Rivera to join him for his next album.

As early as mid-July, the concept of the Rolling Thunder Revue was beginning to solidify. According to Don DeVito, a representative for Columbia Records, the possibility of forming a band and touring the United States playing unannounced concerts was already being discussed at this point.

Meanwhile, Dylan's songwriting partnership with Jacques Levy continued to grow. Jacques Levy was then best known for "Chestnut Mare", a collaboration with Roger McGuinn that ultimately became one of The Byrds' last hits. Dylan had met Levy the previous spring, but they became reacquainted at The Other End.

One night, Dylan met Levy at his loft and showed him an early draft of "Isis." According to Levy, "Isis" began life as a "slow dirge", unlike anything he had ever heard before, which he felt gave the appearance of setting the listener up "for a long story". When Dylan first played this embryonic version for him, the two of them started working together. According to Levy, it was an enjoyable song-writing partnership, with Levy writing words and Dylan contributing ideas. The session lasted until the early hours of the morning, after which Dylan and Levy traveled to The Other End. Dylan read the lyrics to the gathered crowd, to favorable reactions. The partnership went on to pen "Hurricane" and other tracks later featured on *Desire*.

Dylan finally held a recording session on July 14, recording two songs co-written with Levy: "Joey," an epic ballad about gangster Joey Gallo, and "Rita Mae," a short song about lesbian writer Rita Mae Brown. At this time, the Rolling Thunder Revue had not yet formed. The participating musicians instead consisted of the Dave Mason Band, Scarlet Rivera (the only future member of the Rolling Thunder Revue to participate in this session), and a number of other session players. Disappointed with the results, the session merely encouraged Dylan to form his own working band for his upcoming album.

Following the session, Dylan and Levy isolated themselves in the Hamptons to work on their songs. According to Levy, they finished off a total of fourteen songs over a three-week period, but in reality, they finished roughly half that number in less than two weeks. In total, an entire album's worth of songs was written in less than four weeks of collaboration with Levy.

Two weeks after the first, failed session, Dylan returned to Studio E on July 28 with approximately 21 musicians at his disposal. By most accounts, the recording process was very haphazard. Dylan was determined to record the songs live, while producer Don DeVito's inexperience led him to 'stack' instruments on the multitrack tapes, making it virtually impossible to properly remix any of the songs or to overdub any off-key accompaniments.

Neil Hubbard, who was present at the session, felt that there were too many musicians present and the session lacked leadership. Guitarist Eric Clapton was present, just one of five guitarists in the studio. Clapton recalled later that Dylan appeared to be seeking an opportunity to work with new people he had met, although Clapton felt that Dylan was uncomfortable performing personal songs with such a large group present, and left the session after advising Dylan to use a smaller band, a sentiment later reiterated by Rob Stoner to producer Don DeVito.

Others at this session included Rob Stoner, Scarlet Rivera, Emmylou Harris, and the English pub rock band Kokomo. Many of them would later, and at the time, recount their frustrations regarding the recording process for *Desire* which was, in the opinions of the many professional musicians present, a rather chaotic process.

The following day, Dylan returned to Studio E with roughly half the number of musicians, retaining Stoner, Rivera, Harris, Hugh McCracken, and Vinnie Bell as well as saxophonist Mel Collins and percussionist Jody Linscott of Kokomo. This time, they managed a usable take of the song "Oh, Sister", but the remainder of the session was deemed unacceptable.

On the night of July 30, 1975, Dylan returned to Studio E with a smaller group of musicians, including Stoner, Rivera, Harris, and drummer Howie Wyeth (a friend of Stoner's who was hired by Dylan on Stoner's suggestion). For the most part, this group of musicians formed the core of the Rolling Thunder Revue. The difference became apparent early on in the session, when a usable take of "Isis" was recorded on the first try. Both Dylan and Stoner were pleased with the session, and Stoner suggests that the more intimate sound was much closer to the sound of the completed album.

Five of the nine songs from *Desire* were recorded at that session, as well as a slow version of "Isis," the original master take of "Hurricane", the single-only release "Rita Mae," and a successful take of "Golden Loom" that was later released in 1991. Of the participating musicians, only Emmylou Harris was dissatisfied with the results. It would also be her last session, as she had prior commitments with her own career.

The following night, Dylan held another session, this time recording three songs. From this session, Dylan recorded the master take for "Isis" as well as master takes for "Abandoned Love" and "Sara." Dylan's wife Sara, the subject of the song that bore her name, also accompanied him to this session.

Outtakes

The *Desire* sessions yielded a number of outtakes, but only one of these outtakes received any serious consideration. Written from the point-of-view of someone "despairing, isolated, [and] lost", "Abandoned Love" debuted as an impromptu performance at the Other End on July 3, 1975. Clinton Heylin wrote that the song suggested Dylan's self-confidence as an artist had returned, but that he still faced problems in his marriage. Originally intended for the album, it was ultimately replaced by "Joey." "Abandoned Love" would not see official release until 1985 when a finished take was issued on the boxed-set retrospective, *Biograph*. Its first and only live performance at the Other End circulates as a highly-prized recording among collectors.

Another song, "Rita Mae," was issued on a single-only release. An up tempo tribute to lesbian writer Rita Mae Brown, it was later covered by Jerry Lee Lewis on his self-titled album, issued in 1979.

Two other recordings were later released upon other albums. "Catfish," a tribute to future Baseball Hall of Fame pitcher Jim Hunter (better known as Catfish Hunter), and "Golden Loom" were officially released on *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991* in 1991.

Song information

Hurricane

The album opens with "Hurricane", arguably the most popular song on *Desire*. It protests the conviction of former middleweight boxer Rubin "Hurricane" Carter for triple murder in 1966, arguing for his innocence. Rubin Carter was eventually released in 1985 after United States District Court Judge Haddon Lee Sarokin ruled that, in his opinion, Carter had not received a fair trial.

Dylan had been inspired to write it after reading Carter's autobiography, *The Sixteenth Round*, which Carter had sent to Dylan because of his prior commitment to the civil rights struggle.

During the fall tour preceding *Desire*'s release, Dylan and the Rolling Thunder Revue played a benefit concert for Carter in New York City's Madison Square Garden. The following year, they played another benefit at Houston, Texas's Astrodome. Dylan met with Carter on December 5, 1975, and performed a concert in Clinton State Prison, in which Carter took to the stage, to address the press. Among those present were representatives of People Magazine who ran an article about Dylan and Carter on December 22 of the same year. The magazine sought to use prison bars as a prop for photographs. However, as Clinton prison was a low-security facility, a grate used to close off a hallway was used instead to separate Carter from Dylan, for the purposes of the photograph.

New Jersey prosecutors said that they would not try Rubin (Hurricane) Carter and John Artis a third time for a triple-murder in a case that provoked national attention over charges that the authorities had framed both men.

The 21-year legal conflict ended in effect when the Acting Passaic County Prosecutor, John P. Goceljak, filed a four-page application in the county courthouse in Paterson to dismiss all charges against the two men.

It is just not legally feasible to sustain a prosecution, and not practical after almost 22 years to be trying anyone, Attorney General W. Cary Edwards said in Trenton. Mr. Edwards, whose office participated in the decision, added, *It is time we put this matter to rest once and for all, and I wish Mr. Carter the best of luck and a very productive life.*

Isis

One of the most celebrated songs on *Desire* is the symbolic travelogue "Isis". According to music critic Tim Riley, "Isis" tells the story of a young groom who marries his bride before he learns the value of loyalty. Riley wrote that the story told of a man who learns about the love of a woman through the deception of another man and a "quest for riches that resigned itself to the quest for human contact". Also, the protagonist mistakenly believes that his quest is for treasure when an ulterior purpose is at play. When he approaches the tomb, he finds it empty and without any reward. Unbeknownst to him, he was playing a part in a higher story line: the tomb eagerly awaited for the arrival of his companion who dies immediately. When he chucks the body into the empty space, he realizes what a folly this whole adventure has been, and thus returns to the arms of his knowing wife.

Mozambique

"Mozambique" started as a game, to see how many rhymes for "-ique" Dylan and Levy could find.

One More Cup of Coffee

"One More Cup of Coffee" tells the tale of a girl whose family are gypsies and drifters, and of the man who must leave her to enter the "valley below". The narrator describes a character who is beautiful: "your eyes are like two jewels in the sky" but for whom the narrator's love and admiration are not reciprocated ("but I don't sense affection no gratitude or love, your loyalty is not to me but to the stars above"). The song deals with themes of abandonment; the apparent end of a relationship and the concept of a coming journey. The song could be seen as a metaphor for Dylan's relationship with Sara; Wikipedia:Please clarify Wikipedia:No original research however, this is unsubstantiated. The song is also thought to have been inspired by a visit Dylan made to Saintes Maries de Mer in

Provence, France, where there is an annual gathering of Romany people who venerate Saint Sarah the Egyptian. This would seem to point to another link to Sara Dylan.^[1]

The song is a duet between Dylan and Emmylou Harris; as an incidental to its use of the harmonic minor scale it has a decidedly Middle Eastern flavor in the vocal melody. It was covered by The White Stripes on their eponymous debut album. Furthermore there is a version by Roger McGuinn and Calexico for the 2007 film *I'm Not There*. Calexico also perform the song at their concerts. Robert Plant covered the song in his 2002 album *Dreamland*. In 2003, Sertab Erener covered this song which in turn became the soundtrack of the movie *Masked and Anonymous*. Bic Runga also released a live version in 2004 on her album "Live In Concert With The Christchurch Symphony". In 2009 Italian rock noir band Belladonna covered the song in their Rome, Italy show. Frazey Ford included a cover of the song on her 2010 debut solo album, *Obadiah*. John Nolan of Taking Back Sunday included a cover of the song on a solo release, *Songs I Didn't Write*, in 2010. Syd Matters also covered the song in 2012 in live concert at Cité de la Musique with This Is The Kit (guest). The song was written at a corner table at The Other End nightclub in Greenwich Village in the summer of 1975.

Oh, Sister

"Oh, Sister" became a concert favorite during the fall tour preceding *Desire's* release. Tim Riley noted that it was the first time Dylan had invoked God as a method of wooing a woman, and that with Emmylou Harris, the song became a discourse on the fragility of love. Harris's vocal on the final mix was actually overdubbed a day later, one of the few overdubs made during the *Desire* sessions.

Joey

The longest song of the album is "Joey". A twelve-verse ballad, it describes the life of deceased gangster Joey Gallo and created a substantial amount of controversy when *Desire* was released. Dylan presents Gallo as an outlaw with morals, in the tradition of songs like Woody Guthrie's "Pretty Boy Floyd". Dylan's Gallo refused to kill innocent people, made peace with black men, and shielded his family when he was about to be shot as they were eating in a restaurant. Many commentators, notably rock critic Lester Bangs have argued, however, that Gallo was well known as a vicious Mafioso whose documented career was not accurately reflected in the song's lyrics.

The song details Gallo's murder in Umberto's Clam House in Little Italy, on April 7, 1972. Graphic details of Gallo's murder had been published in Donald Goddard's biography while Gallo's friends, actor Jerry Orbach and his wife Marta, were introduced to Dylan through Levy. Dylan said in 1975 that he had considered Gallo more a hero than a gangster. After hearing Jerry and Marta Orbach talk about Gallo, Dylan and Levy wrote the entire song in one night.

Unlike legendary outlaws like Robin Hood, or historical ones like Jesse James and Billy the Kid, Gallo was not a figure of the distant past nor was he mythologized by tall tales spread by word-of-mouth and the local press. With Gallo's life still prominent in the minds of the public and without favorable media coverage, Dylan's attempt to romanticize Gallo was greeted with an enormous amount of contempt by the press, public officials, and private citizens alike.

Goddard's biography depicted Gallo as a racist who often beat his wife and abused his children, and who had taken part in a brutal gang rape of a young boy while he was in prison. None of these details was mentioned or alluded to in Dylan's "Joey". Instead, the song paints a far more romantic portrait, incorporating a lyric that Gallo "would not carry a gun/I'm around too many children,' he'd say, 'they should never know of one.'"

Lester Bangs later wrote a scathing response to a question posed by Dylan in the song's chorus: "What made them want to come and blow you away?". In a *Village Voice* article published on March 7, 1976, Bangs argued that some could have considered there to have been an open contract on Gallo for his shooting of gangster Joe Colombo almost a year previously. Bangs also suggested that two other theories advanced by investigators extremely close to the case showed Gallo attempting to lay claim to territory occupied by other, more powerful mob factions. Despite all the controversy, Clinton Heylin noted that "Joey" remained the one song from *Desire* to have regularly featured in

concert in the nineties.

In an interview with Bill Flanagan for his album *Together Through Life* in 2009, Dylan claimed that Jacques Levy wrote the lyrics to "Joey", not Dylan himself.^[2]

Romance in Durango

"Romance in Durango" concerns an outlaw and his lover, on the run in Mexico. Heylin described the song as "the climax to an unmade Sam Peckinpah movie in song."

This song has been covered by the Italian singer and songwriter Fabrizio De André in the name of "Avventura a Durango", and also by the Brazilian singer Raimundo Fagner in the name of "Romance no Deserto".

Black Diamond Bay

As described by Heylin, the "Black Diamond Bay" describes the destruction of a tiny island (following the eruption of a volcano), observed from two perspectives: from a hotel on the island itself and from the narrator's point of view through a television news report. The song essentially describes what the people on the island are doing at the time - often drawing attention to the ironic futility of their actions (for example, one of the islanders is preparing to commit suicide when the volcano erupts and destroys the island). The song also describes the news-watcher's indifference to the catastrophes he hears about on TV, as the narrator goes to get another beer rather than watch the news story about the catastrophe on the island. He says "I never did plan to go anyway to Black Diamond Bay." Joseph Conrad's *Victory* was a major influence to this song, which references many of its themes. The song title, the island, the volcano, the gambling, and the Panama hat are all references to Joseph Conrad's *Victory*.

Sara

Desire closes with "Sara", arguably Dylan's most public display of his own personal life. An ambitious tribute to his wife, Sara, it is possibly Dylan's only song in which he steps out of his public persona and directly addresses a real person, with striking biographical accuracy. Tim Riley wrote that it was "a fevered cry of loss posing as sincere devotion."

Dylan's marriage was in a turbulent state when he wrote the song. Dylan's estrangement from his wife had led to at least one separation in the previous year. Sara was present at the song's recording session, (on the same dayWikipedia:Manual of Style/Dates and numbers#Chronological items he recorded two other songs that touched on the subject of marriage: "Isis" and "Abandoned Love"). However, In March 1977, Sara Dylan filed for divorce.

In the lyrics of "Sara," Dylan states that he wrote "Sad Eyed Lady of the Lowlands" (from *Blonde on Blonde*) for Sara Dylan.

Aftermath

Desire would not be released until early the following year. In the meantime, Dylan embarked on the first leg of a North American tour with the Rolling Thunder Revue. During the course of the tour, which received heavy media coverage, Dylan and his band unveiled songs from *Desire* in addition to reinterpreting past works. The Rolling Thunder Revue was also augmented by guest musicians such as Mick Ronson (best known for his work with David Bowie) and other artists such as Roger McGuinn, Joni Mitchell, and Joan Baez who not only contributed during Dylan's set, but also played complete sets of their own. Bruce Springsteen was invited to perform, but declined when Dylan informed him that he could not use the E Street Band to back him.

The fall of 1975 would ultimately produce a widely criticized film, *Renaldo and Clara*, but the concerts themselves were well received. Often regarded as one of Dylan's finest series of shows, this first leg of the tour was eventually documented on *The Bootleg Series Vol. 5: Bob Dylan Live 1975, The Rolling Thunder Revue*.

Critical reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Robert Christgau	B−
<i>Entertainment Weekly</i>	B−
<i>Rolling Stone</i>	(favorable) ^[3]
Piero Scaruffi	(7/10)

On January 5, 1976, *Desire* was released, garnering a fair share of critical acclaim.^[*citation needed*] Critic Dave Marsh would call it one of the "two best records Dylan has made since *John Wesley Harding*" and gave it a four-star review in the 1979 *Rolling Stone Record Guide*. Some critics were not impressed; Robert Christgau wrote: "Although the candid propaganda and wily musicality of "Hurricane" delighted me for a long time, the deceitful bathos of its companion piece "Joey" tempts me to question the unsullied innocence of Rubin Carter himself". He disputed their categorization as protest songs and mused that Dylan's songs about oppressed "heroes" may have been a reflection of Dylan's own feelings at the time. Christgau described Dylan's voice and rhymes as "viscous" and the strength of backing vocalists Ronee Blakley and Emmylou Harris as "distinctly kid". Christgau negatively compared these tracks with "Sara" and "Isis", before rating the album a moderate "B−".

Nevertheless, there was enough critical support to push *Desire* to #26 on *The Village Voice*'s Pazz & Jop Critics Poll for 1976. In 2003, the album was ranked number 174 on *Rolling Stone*'s list of the 500 greatest albums of all time.

The album also received a fair share of commercial success, eventually topping the U.S. Billboard charts.

Track listing

All tracks written by Bob Dylan and Jacques Levy, except as noted.

Side one

1. "Hurricane" – 8:33
2. "Isis" – 6:58
3. "Mozambique" – 3:00
4. "One More Cup of Coffee (Valley Below)" (Dylan) – 3:43
5. "Oh, Sister" – 4:05

Side two

- "Joey" – 11:05
2. "Romance in Durango" – 5:50
 3. "Black Diamond Bay" – 7:30
 4. "Sara" (Dylan) – 5:29

Chart positions

Year	Chart	Position
1976	Australian Kent Music Report Albums Chart ^{[<i>citation needed</i>]}	1
	<i>Billboard</i> 200	

Personnel

- Bob Dylan – vocals, rhythm guitar, harmonica; piano on "Isis"

Additional musicians

- Vincent Bell – bouzouki
- Ronee Blakley – background vocals on "Hurricane"
- Dominic Cortese – accordion, mandolin
- Emmylou Harris – background vocals
- Scarlet Rivera – violin
- Luther Rix – congas on "Hurricane"
- Steven Soles – background vocals on "Hurricane"
- Rob Stoner – bass guitar, background vocals
- Howard Wyeth – drums, piano

Technical personnel

- John Berg – cover design
- Ruth Bernal – cover photography
- Don DeVito – production
- Stan Kalina – mastering
- Don Meehan – engineering
- Ken Regan – cover art
- Luther Rix – conductor
- Lou Waxman – recording director

References

- ↑ Picknett,L. and Prince, C. "The Templar Revelation", 1997, p. 90.
- ↑ http://www.bobdylan.com/#/conversation?page=9
- ↑ Posted on June 17, 1997.

Resources

- Lyrics and sound clips (<http://bobdylan.com/albums/desire.html>)

Preceded by <i>Gratitude by Earth, Wind & Fire</i>	<i>Billboard 200 number-one album</i> February 7 – March 12, 1976	Succeeded by <i>Their Greatest Hits (1971-1975)</i> by Eagles
Preceded by <i>ABBA</i> by ABBA	<i>Australian Kent Music Report number-one album</i> February 23 – March 14, 1976	Succeeded by <i>A Night at the Opera</i> by Queen

Street-Legal

<i>Street-Legal</i>		
Studio album by Bob Dylan		
Released	June 15, 1978	
Recorded	April 1978 at Rundown Studios, Santa Monica, California	
Genre	Rock	
Length	50:18	
Label	Columbia	
Producer	Don DeVito	
Bob Dylan chronology		
<i>Masterpieces</i> (1978)	<i>Street Legal</i> (1978)	<i>Bob Dylan at Budokan</i> (1979)

Street-Legal is the eighteenth studio album by American singer-songwriter Bob Dylan, released in June 1978 by Columbia Records. The album was a serious musical departure for Dylan, who uses a large pop-rock band—complete with female backing vocalists—for the first time.

Following the twin successes of *Blood on the Tracks* and *Desire*, *Street-Legal* was another gold record for Dylan, but it peaked at only #11 on the US Billboard charts, making it his first studio album to miss the US Top 10 since 1964. However, it became his best-selling studio album in the UK, reaching #2 on the charts (his highest position in eight years) and achieving platinum status with 300,000 copies sold (the only other Dylan album to do this was *The Essential Bob Dylan*).

In 1999, *Street-Legal* received a special remixing and remastering job from engineer Don DeVito. The newer version boasted richer sound, correcting numerous issues with the original production, and has been used in all subsequent reissues.

Themes

Themes of note are the subtly religious and somewhat apocalyptic overtones found throughout, especially in "Changing of the Guards", "No Time to Think" and "Where Are You Tonight? (Journey Through Dark Heat)". Although the Bible (both Old and New Testaments) had always influenced Dylan's work, the proximity of this album to the beginning of his gospel tour (early 1979) raises the possibility that some songs may have been written with more Christian intent than previous ones.

Writing and recording *Street-Legal*

Before rehearsals could begin, Dylan had to assemble a band, and he quickly contacted several musicians, including former Rolling Thunder Revue members Steven Soles, David Mansfield, Rob Stoner, and Howie Wyeth. Stoner recalls, "I thought the *Hard Rain* thing was the last I'd ever hear from Bob...Then suddenly I get this call—I think Bob called me up personally...and asked me to bring Howie, and a couple of other people, to L.A. to 'just try some things out.'"

Soles, Mansfield, Stoner, Wyeth, pianist Walter Davis, Jr., and percussionist Otis Smith arrived in late November and early December. Even with the players assembled, Dylan was not ready to rehearse as the custody battle over his children and the imminent release of *Renaldo and Clara* drew most of his attention. (He was still editing *Renaldo and Clara* despite the approaching deadline.) "Bob kept us sitting around for a week or two," recalls Stoner. "He just never showed up...and [when he finally] drops in, he's distracted...He was really [stressed out]. He was always bummed out. He was chain-smoking and he was really in a bad mood. He was short with people. It just wasn't working out."

Eventually, a settlement in his custody battle was reached in late December, ensuring that his children would remain in California where Dylan would have access to them, but in exchange, Dylan had to sign an agreement promising never to see McFree again. Fallout from the custody battle would keep Dylan and Sara from reaching amicable terms for several years.

Meanwhile, work on *Renaldo and Clara* was finally completed and with his legal matters settled, Dylan was ready to rehearse. As rehearsals went underway, it became clear that they weren't "picking up where the Rolling Thunder Revue left off," recalls Mansfield. "I brought my steel guitar and I had it in rehearsal and every time I'd go to start unpacking it, Bob would go, 'We don't need that.' All of a sudden the instrument that I played all over the place in the previous band, he didn't want to see it, let alone hear it."

One component from the Rolling Thunder Revue left by his own choice. Howie Wyeth was struggling with his own heroin addiction at the time, recalling, "I knew I couldn't get high once we'd left [for Japan]...I realized I was either gonna get busted or I'd end up being tortured to death. So I literally had to just tell Bob one night, 'I can't do it.' That was terrible. He had his own problems. He felt bad that I wasn't gonna do it, and he called me up when I got home to New York and said, 'Are you sure?'"

After auditioning a number of drummers ("maybe ten or a dozen" by Bernstein's estimates), Dylan replaced Wyeth with Denny Seiwell, who had briefly played with Wings.

When rehearsal was held on December 30, the band now included Stoner, Mansfield, Soles, guitarist Jesse Ed Davis, and singers Katey Sagal, Debbie Dye Gibson, and Frannie Eisenberg. This rehearsal was mostly dedicated to rearrangements of classic Dylan compositions, many of which drew heavily on the adult-contemporary pop of the time (Wayne Newton, Barry Manilow, Marvin Hamlisch). As biographer Clinton Heylin writes, "[Dylan] began to impose a grander vision on whatever sound the Revue veterans had initially conceived. With his love of fatback R&B, it should have come as no surprise that he hankered after a band with a saxophone player and some female singers...the band he assembled in the two months before the 1978 world tour shares many similarities with the big band he had attempted to impose on *Desire*. The girls/sax/keyboards combination also reflected elements of the extravagantly presented shows Presley had been playing in the 1970s."

However, by mid-January 1978, Dylan was still unsatisfied with some aspects of the band, and with the first leg of his world tour already set for February, he quickly made some last-minute changes, removing Sagal and Eisenberg and replacing them with novice singer Helena Springs and seasoned professional Jo Ann Harris. Sagal was not too surprised by her dismissal. "I remember...he'd have three girls all sing a part that was not in our range," Sagal recalls, "and we were too terrified to say anything." An aspiring actress as well as a singer, she later gained fame and fortune as Peg Bundy on the long-running sitcom *Married with Children*.

In the meantime, Seiwel had to be let go; during his brief stint with Wings, he and the rest of Wings were busted for drug possession in Sweden, prompting Japanese officials to deny him an entry visa. A number of auditions were quickly arranged, and according to Stoner, they "settled" on former King Crimson drummer Ian Wallace. Though Wallace's drumming would become problematic ("The man had a beat like a cop," recalls Stoner), time had run out as the tour was almost upon them.

Danish-American guitarist Billy Cross was also brought in, and eventually Dylan's touring band was solidified with Cross, Wallace, keyboardist Alan Pasqua, percussionist Bobbye Hall, and saxophonist Steve Douglas, Mansfield, Stoner, Soles, and the back-up singers.

In the final two weeks of rehearsals, Dylan began settling on new tour arrangements for his classic, earlier recordings. Rob Stoner recalls, "a telegram arrived from the Japanese promoter, and in it he had a manifest of the songs he expected Bob to do on this tour. In other words he was a jukebox, he was playing requests. We don't want you coming here and doing like your new experimental material, or getting up there and jamming." As Heylin writes, "though the *idea* of a big band had always appealed to Dylan, the reality was a whole series of new arrangements, to make each song different and to highlight the band's demonstrable versatility...Often these arrangement ideas came from the band. As Stoner observes, when they put these arrangements to Dylan, 'Sometimes he'd like it and he'd use it, and other times he'd say, Forget it.'"

Around this time, *Renaldo and Clara* was released to some of the worst reviews of Dylan's career. The negative reaction clearly irritated Dylan, making the final days of rehearsals all the more stressful.

The band finally flew to Japan on February 16, 1978, and the tour drew considerable praise from the audience and press, in both Japan and Australia. Later documented on *Bob Dylan at Budokan*, this tour was marked by bold, new arrangements of Dylan's classic recordings. During the course of these two-hour plus shows, Dylan often recast familiar songs in a more 'professional,' contemporary guise. However, some of the band members, including Stoner, were not entirely satisfied with Dylan's new sound. "He had in mind to do something like Elvis Presley," recalls Stoner. "That size band and the uniforms...he wasn't very sure about it, which is why he opened way out of town. I mean, we didn't go any place close to Europe or England or America [for] forever, man...and I don't blame him. I think he knew, subconsciously, he was making a big mistake."

The tour ended on April 1 at the Sydney Showground in Australia. When it was over, Stoner informed Dylan that he was leaving the band. Dylan was planning to record his next album upon returning to Los Angeles, but with Stoner gone, Dylan hired a new bass player, Jerry Scheff. Like saxophonist Steve Douglas, Scheff was a well-known player in Presley's touring band of the early 70s.

With Scheff replacing Stoner, Dylan began recording his new material with his touring band. Sessions were held at Rundown, with Dylan renting a mobile truck to record the proceedings. (The mobile truck was equipped with 24-track capabilities, something his studio did not have.) "I didn't want to do it there," Dylan later recalled. "[I] couldn't find the right producer, but it was necessary to do it. So we just brought in the remote truck and cut it, [and] went for a live sound." Dylan would ultimately settle on Don DeVito as his producer, even though he was dissatisfied with DeVito's work on *Desire*.

Dylan already had a European tour scheduled for June, but he still had enough time to record his album. Over the course of just four days Dylan would record nine of his own compositions. Dylan knew exactly which songs he wanted to record, and though three songs co-written by Helena Springs were also recorded during these sessions ("Coming from the Heart", "Walk Out in the Rain", "Stop Now"), there is no indication that these songs were ever serious contenders for the album.

Because the sessions lasted only four days, there were still a number of problems. "The biggest problem...was how it was recorded," recalls Mansfield, "with Bob getting impatient with the engineering assistants...baffling and checking levels and getting sounds in sync...and the recording crew just having to scramble to get mikes into place, and get something on tape, while we were playing the thing the few times we were gonna play it. Consequently, the music is very poorly recorded, but that stuff sounded marvelous in the room, tons better than *Budokan*. It really was sort of

like Bob Dylan meets Phil Spector in the best way...as if it had [just] been recorded so the instruments sounded full and well-blended."

The album is dedicated to the memory of Bob's friend Emmett Grogan, who had been found dead on a subway car near Coney Island, New York on April 6, 1978.

Outtakes

As opposed to previous albums, the outtakes for *Street-Legal* are few in number. Only three additional songs were recorded for the album, of which none have seen release. There are two takes of "Stop Now", sounding very much like an additional "Street-Legal" song, in circulation. The Searchers (band) would record "Coming From The Heart (The Road Is Long)" and Eric Clapton would release "Walk Out In the Rain".

- "Coming From The Heart (The Road Is Long)" (Bob Dylan & Helena Springs)
- "Stop Now" (Bob Dylan & Helena Springs)
- "Walk Out In The Rain" (Bob Dylan & Helena Springs)

Aftermath

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★☆
Robert Christgau	C+
<i>Rolling Stone</i>	Unfavorable
Piero Scaruffi	(6.5/10)

When *Street-Legal* was released, it was dismissed by the American press. *Crawdaddy!* critic Jon Pareles remarked that "Dylan still needs a producer," but others found fault with both the songs and the performances. Greil Marcus criticized the singing as "simply impossible to pay attention to for more than a couple of minutes at a time" and accused "Is Your Love in Vain?" of sexism, claiming Dylan was "speak[ing] to the woman like a sultan checking out a promising servant girl for VD."

Robert Christgau would later call it a "horrendous product," and in his original review, he gave it a C+, writing that Dylan "sounds overripe, too in love with his own self-generated misery to break through the leaden tempos that oppress his melodies, devoid not just of humor but of lightness."

In the UK, reviews were positive, with Michael Watts of *Melody Maker* proclaiming it Dylan's "best album since *John Wesley Harding*". *NME*'s Angus MacKinnon hailed it as Dylan's "second major album of the 70s."

When Dylan embarked on his European tour, he would be greeted by a generally warm audience reception, and his single, "Baby, Stop Crying" (the lyrics of which were allegedly inspired by Robert Johnson's "Stop Breaking Down"), would chart in the top ten throughout Europe, and reached #13 on the UK Singles Chart with the album peaking at #2 on the album chart. In the US, however, the single failed to crack the top 100 and the album itself peaked at #11, ending Dylan's string of #1 albums in America until 2006's *Modern Times*. When Dylan continued his tour in America, it would be derided by the American press as the Alimony Tour and later the Vegas Tour, much to Dylan's chagrin.

Many years later, even *Street-Legal*'s most ardent admirers would admit some flaws in the album, finding most fault with the production. "*Street-Legal* would be the first in a long line of song collections whose failure to be realized in the studio would lay a 'dust of rumors' over Dylan as an abidingly creative artist that he has never been able to fully

shake," writes Heylin.

In 1999, Don DeVito revisited *Street-Legal* and remixed the album with modern, digital techniques in an attempt to improve the mix. Admirers of the album generally seemed pleased by the new mix, but many critics who dismissed the album the first time around remained unimpressed. The new mix was later used in a 2003 SACD reissue of *Street-Legal*.

Track listing

All songs written by Bob Dylan.

Side one

1. "Changing of the Guards" – 7:04
2. "New Pony" – 4:28
3. "No Time to Think" – 8:19
4. "Baby, Stop Crying" – 5:19

Side two

- "Is Your Love in Vain?" – 4:30
- 2. "Señor (Tales of Yankee Power)" – 5:42
- 3. "True Love Tends to Forget" – 4:14
- 4. "We Better Talk This Over" – 4:04
- 5. "Where Are You Tonight? (Journey Through Dark Heat)" – 6:16

Personnel

- Bob Dylan – lead vocals, rhythm electric guitar

Additional musicians

- Billy Cross – lead electric guitar
- Carolyn Dennis – background vocals
- Steve Douglas – tenor and soprano saxophone
- Bobbye Hall – percussion
- Jo Ann Harris – background vocals
- Steve Madaio – trumpet on "Is Your Love in Vain?"
- David Mansfield – violin, mandolin
- Alan Pasqua – keyboards
- Jerry Scheff – bass guitar
- Steven Soles – rhythm guitar, background vocals
- Helena Springs – background vocals
- Ian Wallace – drums

Technical personnel

The liner notes include titles that do not explain the nature of each person's contributions

- Mary Alice Artes – "Queen Bee"
 - Michael H. Brauer – remixing engineering (1999 edition)
 - Biff Dawes – engineering
 - Don DeVito – "Captain in Charge", production
 - Filmways/Heider – recording
 - Ryan Hewitt – remixing engineering (1999 edition)
 - Stan Kalina – mastering engineer at CBS Recording Studios in New York City
-

- Larry Kegan – "Champion of All Causes"
- Ava Megna – "Secretary of Goodwill"
- Arthur Rosato – "Second in Command"

References

Slow Train Coming

Slow Train Coming	
Studio album by Bob Dylan	
Released	August 20, 1979
Recorded	April 30 – May 11, 1979
Genre	Rock, gospel, Christian rock
Length	46:19
Label	Columbia
Producer	Barry Beckett and Jerry Wexler
Bob Dylan chronology	
<i>Street-Legal</i> (1978)	<i>Slow Train Coming</i> (1979)
	<i>Saved</i> (1980)

Slow Train Coming is the nineteenth studio album by American singer-songwriter Bob Dylan, released in August 1979 by Columbia Records. It was the artist's first effort since becoming a born-again Christian, and all of the songs either express his strong personal faith, or stress the importance of Christian teachings and philosophy. The evangelical nature of the record alienated many of Dylan's existing fans; at the same time, many Christians were drawn into his fan base. *Slow Train Coming* was listed at #16 in the 2001 book *CCM Presents: The 100 Greatest Albums in Christian Music*.

The album was generally well-reviewed in the secular press, and the single "Gotta Serve Somebody" became his first hit in three years, winning Dylan the Grammy for best rock vocal performance by a male in 1980. The album peaked at #2 on the charts in the UK and went platinum in the US, where it reached #3.

Conversion to Christianity

By November 1978, Dylan had received some of the worst reviews of his career. In late January, he finally premiered *Renaldo and Clara*, the part-fiction, part-concert film shot in the fall of 1975, during the first Rolling Thunder Revue tour. Though the performances were well-received, the overwhelming majority of reviews were negative. A number of them were so harsh, Dylan saw them as personal attacks,^[citation needed] particularly those by *The Village Voice*, which printed four negative reviews by four different critics.

Though critical reception in the United Kingdom was far kinder, with some British critics proclaiming it a major work, his most recent album, *Street-Legal*, was also received poorly by most American critics. Charges of sexism, poor production, and poor singing were thrown at the album.

In the meantime, Dylan's latest tour was getting its own share of negative reviews, many of which reflected the negative criticism waiting to greet the American release of *Bob Dylan at Budokan*, taken from performances held in early 1978.

Yet Dylan was in good spirits, according to his own account. "I was doing fine. I had come a long way in just the year we were on the road [in 1978]." This would change on November 17 in San Diego, California. As Clinton Heylin reports, "the show itself was proving to be very physically demanding, but then, he perhaps reasoned, he'd played a gig in Montreal a month earlier with a temperature of 105."^[1]

"Towards the end of the show someone out in the crowd ... knew I wasn't feeling too well," recalled Dylan in a 1979 interview. "I think they could see that. And they threw a silver cross on the stage. Now usually I don't pick things up in front of the stage. Once in a while I do. Sometimes I don't. But I looked down at that cross. I said, 'I gotta pick that up.' So I picked up the cross and I put it in my pocket ... And I brought it backstage and I brought it with me to the next town, which was out in Arizona ... I was feeling even worse than I'd felt when I was in San Diego. I said, 'Well, I need something tonight.' I didn't know what it was. I was used to all kinds of things. I said, 'I need something tonight that I didn't have before.' And I looked in my pocket and I had this cross."

Dylan believed he had experienced a vision of Christ in his Tucson hotel room. "Jesus did appear to me as King of Kings, and Lord of Lords," he'd later say. "There was a presence in the room that couldn't have been anybody but Jesus ... Jesus put his hand on me. It was a physical thing. I felt it. I felt it all over me. I felt my whole body tremble. The glory of the Lord knocked me down and picked me up."

Heylin writes that "his state of mind may well have made him susceptible to such an experience. Lacking a sense of purpose in his personal life since the collapse of his marriage, he came to believe that, when Jesus revealed Himself, He quite literally rescued him from an early grave."

"[Dylan's] conversion wasn't one of those things that happens when an alcoholic goes to Alcoholics Anonymous," David Mansfield, one of Dylan's band members and fellow-born-again Christian, would later say. "The simplest explanation is that he had a very profound experience which answered certain lifelong issues for him."

Hints of Dylan's newfound faith began to appear publicly. In the final four weeks of the tour, Dylan could be seen wearing the same silver cross that catalyzed his conversion. During performances of "Tangled Up in Blue," lyrics were replaced with explicit references to the Bible. As Heylin writes, "Rather than having the mysterious lady in the topless bar quoting an Italian poet from the 14th century [sic], she was quoting from the Bible, initially from the Gospel According to Matthew. Gradually, though, the lines changed, until he settled upon a verse from Jeremiah—the one he would quote on the inner sleeve of the *Saved* album: 'Behold, the days come, sayeth the Lord, that I will make a new covenant with the house of Israel, and with the house of Judah' (Jeremiah 31:31)."

Dylan also began writing songs that would reflect his new spirituality. During soundchecks on the final two weeks of the tour, he worked on a new song called "Slow Train." At the final show in Hollywood, Florida, he would introduce a new song to his audience: "Do Right to Me Baby (Do Unto Others)." According to Heylin, it "was the first song he had ever written around a dictum from the Bible, indeed a saying directly attributed to Jesus himself: 'All things, therefore, that you want men to do to you, you also must likewise do to them; this, in fact, is what the Law and the Prophets mean' (Matthew 7:12)."

Dylan wasn't alone in his religious awakening. Band members Steven Soles and David Mansfield had already joined the Vineyard Fellowship, a Christian organization introduced to them by T-Bone Burnett. Helena Springs, one of the singers in the band, was brought up Christian and still practiced her faith. Dylan was also romantically linked with Mary Alice Artes; raised as a Christian, she had strayed from her faith only to return to it after joining the Vineyard Fellowship (without the influence of Burnett, Soles, or Mansfield).

At one meeting with the Vineyard Fellowship, Artes approached pastor Kenn Gulliksen, seeking pastoral guidance for Dylan. Pastors Larry Myers and Paul Esmond were sent to Dylan's home where they ministered to him. As Heylin writes, "by embracing the brand of Christianity advocated by the Vineyard Fellowship, Dylan was about to

become, in popular perception, just another Bible-[thumping] fundamentalist. In fact, though the Fellowship certainly shared the 'born again' precepts of more right-wing credos—believing such a change was an awakening from original sin ('Adam given the Devil reign/Because he sinned I got no choice')—it represented a more joyous baptism of faith." As Mansfield would say, "a big part of the fellowship of that church was music."

Under the guidance of the Vineyard Fellowship, Dylan was asked to attend a course held at the Vineyard School of Discipleship, which would run four days a week over the course of three months. "At first I said, 'There's no way I can devote three months to this,'" Dylan would say in a 1980 interview. "'I've got to be back on the road soon.' But I was sleeping one day and I just sat up in bed at seven in the morning and I was compelled to get dressed and drive over to the Bible school."

Pastor Gulliksen would later say, "It was an intensive course studying about the life of Jesus; *principles of discipleship*; the Sermon on the Mount; what it is to be a believer; how to grow; *how to share* ... but at the same time a good solid Bible-study overview type of ministry."

As Heylin writes, "A well-read man, for whom the Bible had previously been little more than a literary source, [Dylan] now made its allegories come out in black and white." In an interview taken in 1985, Dylan would say, "What I learned in Bible school was just ... an extension of the same thing I believed in all along, but just couldn't verbalize or articulate ... People who believe in the coming of the Messiah live their lives right now, as if He was here. That's my idea of it, anyway. I know people are going to say to themselves, 'What the fuck is this guy talking about?' but it's all there in black and white, the written and unwritten word. I don't have to defend this. The scriptures back me up."

Through his Bible classes, Dylan became acquainted with "the works of Hal Lindsey, the man to whom God in his infinite wisdom had revealed the true code of Revelation," writes Heylin. "Though no saint himself, Lindsey was closely associated with the Vineyard Church. His book, *The Late Great Planet Earth* (1970), became Dylan's second Bible and added an apocalyptic edge to his worldview ...

"According to Lindsey, current world events had been foretold in the apocalyptic tracts of the Bible," Heylin continued. "His basic premise, in *The Late Great Planet Earth*, was that the events revealed to St. John in Revelation corresponded with 20th century history, starting with the re-establishment of the Jews' homeland, Israel. By identifying Russia as Magog and Iran as Gog—the confederation responsible for instigating the final conflict, the Battle of Armageddon—Lindsey prophesied an imminent End."

In later shows, Dylan would reflect these beliefs on stage. At one show in the fall of 1979, Dylan said, "You know we're living in the end times ... The scriptures say, 'In the last days, perilous times shall be at hand. Men shall become lovers of their own selves. Blasphemous, heavy and highminded.' ... Take a look at the Middle East. We're heading for a war ... I told you 'The Times They Are A-Changin' ' and they did. I said the answer was 'Blowin' in the Wind' and it was. I'm telling you now Jesus is coming back, and He is! And there is no other way of salvation ... Jesus is coming back to set up His kingdom in Jerusalem for a thousand years."

As Heylin writes, "[Dylan's] belief in the imminence of the End was reflected in almost all of the songs he now found himself writing." Dylan would later say in an interview taken in 1984, "The songs that I wrote for the *Slow Train* album [frightened me] ... I didn't plan to write them ... I didn't like writing them. I didn't want to write them."

"Precious Angel," "Gonna Change My Way of Thinking," "When You Gonna Wake Up?" and "When He Returns" all "drew heavily and directly upon the Book of Revelation," notes Heylin. "In the early months of 1979, Dylan was writing his most message-driven album in sixteen years. This time, though, the pursuit of the millennium had overtaken more sociopolitical concerns."

Recording sessions

Dylan first heard Mark Knopfler when assistant and engineer Arthur Rosato played him the Dire Straits single, "Sultans of Swing". Later, on March 29, 1979, Dylan caught the final show of a Dire Straits' residency at the Roxy in Los Angeles, California. Dylan approached Knopfler after the show, asking the guitarist to participate on his next album. Knopfler agreed, unaware of the nature of the material that awaited him.

Dylan also approached Jerry Wexler to produce the upcoming sessions. Studio recording had become much more complex during the 1970s, and after his struggles recording the large ensemble performances of *Street-Legal*, Dylan was resolute in hiring an experienced producer he could trust. He was familiar with Wexler's celebrated work with Aretha Franklin, Wilson Pickett, Percy Sledge, Dusty Springfield, and other soul artists. "Synonymous with a small studio in Sheffield, Alabama, the sixties Atlantic recordings of Wexler defined the Muscle Shoals Sound," writes Clinton Heylin. Like Knopfler, when Wexler agreed to produce, he was unaware of the nature of the material that awaited him.

"Naturally, I wanted to do the album in Muscle Shoals—as Bob did—but we decided to prep it in L.A., where Bob lived," recalls Wexler. "That's when I learned what the songs were about: born-again Christians in the old corral ... I liked the irony of Bob coming to me, the Wandering Jew, to get the Jesus feel ... [But] I had no idea he was on this born-again Christian trip until he started to evangelize me. I said, 'Bob, you're dealing with a sixty-two-year-old confirmed Jewish atheist. I'm hopeless. Let's just make an album.'"

Knopfler voiced his concerns to his manager, Ed Bicknell, remarking that "all these songs are about God," but he was also impressed with Dylan's professionalism. "Bob and I ran down a lot of those songs beforehand," recalls Knopfler. "And they might be in a very different form when he's just hittin' the piano, and maybe I'd make suggestions about the tempo or whatever. Or I'd say, 'What about a twelve-string?'"

When sessions were held in Alabama, Dylan retained only two members from his 1978 touring band: Helena Springs and Carolyn Dennis, both background singers. Veteran bassist Tim Drummond was hired, as was Dire Straits' drummer Pick Withers on Knopfler's recommendation. Keyboardist Barry Beckett and the famous Muscle Shoals Horns, all key elements of the celebrated Muscle Shoals Sound, were also brought in.

The first session was held on April 30; it proved to be very difficult. Much of the day was dedicated to recording "Trouble in Mind," a song that was ultimately left off *Slow Train Coming*. Wexler criticized Dylan for unnecessarily vocalizing while Dylan refused to wear headphones, adamant that they pursue a more 'live' sound even though overdubs on the 24-track recordings were virtually expected.

"Bob began playing and singing along with the musicians," recalls Wexler. "We were in the first stages of building rhythm arrangements; it was too soon for him to sing, but he sang on every take anyway. I finally persuaded him to hold off on the vocals until later, when the arrangements were in shape and the players could place their licks around—not against—Bob."

As the sessions wore on, Wexler's techniques seemed more accommodating. Once arrangements were set, Dylan could focus on recording a strong vocal track while subsequent overdubs would fill in the gaps. As Heylin describes it, the basic tracks with "lead vocals intact [were] laid down before Dylan's boredom threshold was reached. Adding and redoing bass parts, acoustic and electric guitars, background vocals, horns, organ, electric piano, and percussion would require their own set of sessions, but by then Dylan could be an interested observer." For "Precious Angel", bass, guitar, organ, and horns would all be overdubbed a week after recording the master take. "No Man Righteous (Not No One)" (ultimately left off *Slow Train Coming*) was also constructed in similar fashion.

As Heylin notes, Dylan also broke from his "usual practice of recording songs without running them down for the musicians." "Bob might run it down on piano or guitar, just singing and playing the background until we had a rough shape in our minds, then the Muscle Shoals band would start to play it," recalls Wexler. "As soon as it sounded right, Bob and the girls would start to sing." Unlike his previous album sessions, *Slow Train Coming* sessions would run smoothly and efficiently after a slow start. The basic tracks for the remaining ten songs were recorded in just six

three-hour sessions over a period of three days. The first takes of "I Believe in You" and "Gonna Change My Way of Thinking" would become the basic tracks for the masters.

The final song recorded was "When He Returns". Its role as the album's closer was already decided, but Dylan planned on having Springs or Dennis sing the lead vocal. After recording a guide vocal, backed by Beckett on piano, he reconsidered. As Heylin suggested, Beckett's "strident accompaniment made him think again." Dylan practiced singing "When He Returns" overnight before laying down eight vocal takes over Beckett's original piano track. The final take, described by Heylin as "perhaps Dylan's strongest studio vocal since 'Visions of Johanna'," was selected as the master.

Wexler convinced Dylan to overdub new vocals for "Gonna Change My Way Of Thinking" and "When You Gonna Wake Up?", but otherwise the overdubbing sessions held the following week focused on instrumental overdubbing.

Outtakes

Dylan recorded four additional songs during these sessions, but these did not make the final cut for *Slow Train Coming*. "Trouble in Mind" was issued as a B-side in 1979. "Ain't No Man Righteous" was covered by a reggae group, but no studio take circulates. "Ye Shall Be Changed" was issued on *The Bootleg Series Vol 1–3*.

- "Trouble in Mind"
- "Ain't No Man Righteous, No Not One"
- "Ye Shall Be Changed"

Reception and aftermath

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★☆
Robert Christgau	B+
Rolling Stone	★★★★☆
Piero Scaruffi	(5/10)

Before the album was completed, Patty Valentine had brought a defamation-of-character suit against Dylan, regarding the song "Hurricane" from *Desire*; on May 22, while giving a pre-trial deposition in his defense, Dylan was asked about his wealth. "You mean my treasure on earth?" replied Dylan. He was asked about the identity of the 'fool' in "Hurricane." Dylan said the 'fool' was "whoever Satan gave power to ... whoever was blind to the truth and was living by his own truth." Five days later, Dylan's pre-trial statement was reported in *The Washington Post*, which also interviewed Kenn Gulliksen, who revealed to the paper that Dylan had joined the Vineyard Christian Fellowship.

By June, with the album virtually finished, Dylan gave London's Capital Radio station an acetate of "Precious Angel," which premiered on Roger Scott's afternoon radio show. By July, the album was ready for issue, and pre-release copies of *Slow Train Coming* circulated through the press. *New Musical Express* would proclaim "Dylan & God – It's Official."

In a year when Van Morrison and Patti Smith released their own spiritual works in *Into the Music* and *Wave*, respectively, Dylan's album seemed vitriolic and bitter in comparison. Critic Charles Shaar Murray wrote, "Bob Dylan has never seemed more perfect and more impressive than on this album. He has also never seemed more unpleasant and hate-filled." Greil Marcus wrote, "Dylan's received truths never threaten the unbeliever, they only chill the soul" and accused Dylan of "sell[ing] a prepackaged doctrine he's received from someone else." According

to Clinton Heylin, "Marcus isolated *Slow Train Coming*'s greatest flaw, an inevitable by-product of his determination to capture the immediacy of newfound faith in song."

Robert Christgau gave a mostly positive review, grading it a B+. "The lyrics are indifferently crafted," wrote Christgau. "Nevertheless, this is his best album since *Blood on the Tracks*. The singing is passionate and detailed."

Reviewing the album in *Rolling Stone*, Jann Wenner proclaimed it "one of the finest records Dylan has ever made."

On October 18, 1979, Dylan promoted the album with his first—and, to date, only—appearance on *Saturday Night Live*, performing "Gotta Serve Somebody," "I Believe in You," and "When You Gonna Wake Up." On November 1, Dylan began a lengthy residency at the Fox Warfield Theater in San Francisco, California, playing a total of fourteen dates supported by a large ensemble. It was the beginning of six months of touring North America, performing his new music to believers and his heckling fans alike.

Despite the mixed reactions to Dylan's new direction, "Gotta Serve Somebody" was a U.S. Top 30 hit, and the album outsold both *Blood on the Tracks* and *Blonde on Blonde* in its first year of release, despite missing the top of the charts. It even managed to place at #38 on *The Village Voice*'s Pazz & Jop Critics Poll for 1979, proving he had some critical support if not universal acclaim.

In the meantime, Dylan refused to play any of his older compositions, as well as any secular material. Though Larry Myers had assured Dylan that his old compositions were not sacrilegious, Dylan would say he would not "sing any song which hasn't been given to me by the Lord to sing."^[citation needed] Fans wishing to hear his older songs openly expressed their disappointment. Hecklers continued to appear at his concerts, only to be answered by lectures from the stage. Dylan was firmly entrenched in his evangelical ways, and it would continue through his next album, whether his audience would follow or not.

Track listing

All songs written by Bob Dylan.

Side one

1. "Gotta Serve Somebody" – 5:22
2. "Precious Angel" – 6:27
3. "I Believe in You" – 5:02
4. "Slow Train" – 5:55

Side two

- "Gonna Change My Way of Thinking" – 5:25
2. "Do Right to Me Baby (Do Unto Others)" – 3:50
 3. "When You Gonna Wake Up" – 5:25
 4. "Man Gave Names to All the Animals" – 4:23
 5. "When He Returns" – 4:30

Chart positions

Year	Chart	Position
1979	Australian Kent Music Report Albums Chart	1 ^[citation needed]
1979	UK Albums Chart	2 ^[citation needed]
1979	U.S. Billboard Albums Chart	3 ^[citation needed]

Personnel

- Bob Dylan – guitar, vocals

Additional musicians

- Barry Beckett – keyboards, percussion
- Mickey Buckins – percussion
- Carolyn Dennis – background vocals
- Tim Drummond – bass guitar
- Regina Havis – background vocals
- Mark Knopfler – lead guitar
- Muscle Shoals Sound Studio – horns
- Helena Springs – background vocals
- Pick Withers – drums

Technical personnel

- Barry Beckett – production
- Harrison Calloway – arrangements
- Gregg Hamm – engineering
- Bobby Hatta – original mastering engineering
- Wm. Stetz — cover concept/design
- Jerry Wexler – production
- Paul Wexler – original mastering supervision
- David Yates – assistant engineering

References

[1] Heylin, Clinton (2003). *Bob Dylan: Behind the Shades Revisited*, pp. 491–502. HarperCollins. ISBN 0-06-052569-X.

Preceded by <i>Get the Knack</i> by The Knack	Australian Kent Music Report number-one album October 8–21, 1979	Succeeded by <i>The Long Run</i> by Eagles
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Saved

<i>Saved</i>		
Studio album by Bob Dylan		
Released	June 23, 1980	
Recorded	February 11–15, 1980	
Genre	Rock, gospel	
Length	42:39	
Label	Columbia	
Producer	Barry Beckett and Jerry Wexler	
Bob Dylan chronology		
<i>Slow Train Coming</i> (1979)	<i>Saved</i> (1980)	<i>Shot of Love</i> (1981)
Re-released cover		

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★
Robert Christgau	C+ ^[1]
<i>Entertainment Weekly</i>	C− ^[2]
<i>Rolling Stone</i>	★★★★
<i>CCM Magazine</i>	
Piero Scaruffi	(3/10)

Saved is the 20th studio album by American singer-songwriter Bob Dylan, released in June 1980 by Columbia Records.

Album information

Saved was the second album of Dylan's "Christian trilogy", following his conversion to born-again Christianity. It expanded on themes explored on its predecessor *Slow Train Coming*, with gospel arrangements and lyrics extolling the importance of a strong personal faith.

Reception

The album hit #3 on the UK charts, reached #24 on the US charts and did not go gold. *CCM Magazine* described the album as an "open declaration of Dylan's deepening faith."

Cover art

The cover of 'Saved' originally featured a painting by Tony Wright of God's hand reaching down to touch the hands of his believers. However, this cover was subsequently replaced by a painting of Dylan on stage performing during that time period in order to downplay the overtly religious nature of the original cover. It has since been changed back on some re-releases. A quote inside the sleevenotes reads, "'Behold, the days come, sayeth the Lord, that I will make a new covenant with the house of Israel, and with the house of Judah' (Jeremiah 31:31)".

Track listing

All songs written by Bob Dylan, except where noted.

Side one

1. "A Satisfied Mind" (Red Hayes, Jack Rhodes) – 1:57
2. "Saved" (Tim Drummond, Dylan) – 4:00
3. "Covenant Woman" – 6:02
4. "What Can I Do for You?" – 5:54
5. "Solid Rock" – 3:55

Side two

- "Pressing On" – 5:11
- 2. "In the Garden" – 5:58
- 3. "Saving Grace" – 5:01
- 4. "Are You Ready" – 4:41

Personnel

- Bob Dylan – guitar, harmonica, keyboards, vocals

Additional musicians

- Carolyn Dennis – vocals
- Tim Drummond – bass guitar
- Regina Havis – vocals
- Jim Keltner – drums
- Clydie King – vocals
- Spooner Oldham – keyboards
- Fred Tackett – Guitar
- Monalisa Young – Vocals
- Terry Young – Keyboards, Vocals

Technical personnel

- Barry Beckett – production
 - Gregg Hamm – engineering
 - Bobby Hata – mastering
 - Mary Beth McLemore – assistant engineering
 - Arthur Rosato – photography
 - Jerry Wexler – production
 - Paul Wexler – mastering supervision
 - Tony Wright – artwork
-

References

- [1] Robert Christgau review (http://www.robertchristgau.com/get_artist.php?name=Bob+Dylan)
- [2] Entertainment Weekly review (<http://www.ew.com/ew/article/0,,313768,00.html>)

External links

- Official lyrics (<http://www.bobdylan.com/albums/saved.html>) from BobDylan.com (<http://bobdylan.com>)

Shot of Love

<i>Shot of Love</i>	
Studio album by Bob Dylan	
Released	August 10, 1981
Recorded	March–May 1981
Genre	Rock, gospel
Length	40:15
Label	Columbia
Producer	Chuck Plotkin, Bob Dylan with Bumps Blackwell on "Shot of Love"
Bob Dylan chronology	
<i>Saved</i> (1980)	<i>Shot of Love</i> (1981)
	<i>Infidels</i> (1983)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★ ★ ★ ★ ★
Robert Christgau	B–
<i>Entertainment Weekly</i>	B– ^[1]
<i>Rolling Stone</i>	★ ★ ★ ★ ★
Piero Scaruffi	(4/10)

Shot of Love is the twenty-first studio album by American singer-songwriter Bob Dylan, released in August 1981 by Columbia Records. It is considered to be Dylan's last of a trilogy of Christian albums. It was his first since becoming a born-again Christian to focus on secular themes, including love songs and an ode to comedian Lenny Bruce. Arrangements are rooted more in rock'n'roll, and less in gospel than Dylan's previous two albums.

At the time of its release, *Shot of Love* received mixed reviews; Paul Nelson of *Rolling Stone* criticised the album, though he did single out the last track "Every Grain of Sand," as a stand-out. *Shot of Love*, while reaching UK #6, continued Dylan's US commercial decline, reaching #33 during a brief chart stay. Bono of Irish band U2 described *Shot of Love* as one of his favourites, particularly due to Dylan's singing ability.

Recording sessions

Throughout 1980, Dylan was still focused on religious-oriented music in what was dubbed as his 'Born Again' period. This period was marked by prolific songwriting, and it continued through the summer, when Dylan began work on his follow-up album to *Saved*. "Property of Jesus," "Yonder Comes Sin," and new arrangements of older material like "Ain't Gonna Go to Hell (For Anybody)" were composed during this time, but the three most important works written that summer were "Every Grain of Sand," "Caribbean Wind," and "The Groom's Still Waiting at the Altar"; each of these marked a dramatic change in Dylan's lyrical direction, with the latter two "contrast[ing] his troubled sexual relations with the demands of a higher calling," according to author Clinton Heylin.

Then, sometime in mid-September, Dylan reassembled his standing band at Rundown Studios in Santa Monica, California, where they recorded a number of his new songs, including "Every Grain of Sand". A rough recording of "Every Grain of Sand" dating from this period was eventually released on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*.

Dylan then embarked on another tour during the fall of 1980 before returning to his songwriting in the winter. In March 1981, Dylan held more informal sessions at both Rundown and Studio 55, rehearsing some of his new compositions while auditioning a potential producer, Jimmy Iovine. These sessions focused on "Caribbean Wind," an ambitious work that was performed once during the fall tour. Already generating interest in the rock press, "Caribbean Wind" was seen as a potential centerpiece for his upcoming album, but it was not quite considered finished. Numerous attempts at recording "Caribbean Wind" during the Iovine sessions proved disappointing, with Dylan growing increasingly pessimistic about the song's prospects. Another new composition, "Angelina" was recorded with much greater success, and Dylan was satisfied enough to mark it for inclusion.

In the meantime, Dylan concluded that another producer was needed, but after relieving Iovine of his duties, Dylan struggled to find an appropriate producer, as well as an appropriate studio. Various sessions were booked across Los Angeles, including sessions at Cream Studios and United Western Studios. None of these places provided the sound Dylan had in mind but had difficulty creating. The sessions did provide an opportunity to rehearse new compositions, including "In the Summertime," as well as experiment with new ideas.

Dylan resigned himself to Rundown, where he and his band worked through his songs over a period of several weeks. Sometime in late April, veteran producer Bumps Blackwell stopped by to see Dylan. Blackwell was best known for producing Little Richard's most celebrated recordings, and though the purpose of his visit remains unclear, Blackwell ultimately produced that day's session, supervising recordings of "Trouble", "Magic", and "Shot of Love" that were later selected for the album. The experience gave Dylan an enormous amount of satisfaction, as he would later reveal in subsequent interviews, but Blackwell did not return for further work, possibly because of health issues.

Chuck Plotkin, who had experience working with Bruce Springsteen, was eventually hired by Dylan on the suggestion of a friend, Debbie Gold. Five sessions were scheduled for Plotkin's Clover Studio, beginning on April 27 and ending on May 1, and work proceeded on songs like "Property of Jesus", "Watered-Down Love", "Heart of Mine", "Lenny Bruce", "Dead Man, Dead Man", "In the Summertime", and "Every Grain of Sand", all of which received usable takes that were marked for the album. An extensively rewritten and rearranged version of "Caribbean Wind" was also recorded at Clover, but once again, Dylan was disappointed with the results; it was ultimately set aside for an indefinite amount of time.

On May 12, Dylan and Plotkin sequenced a preliminary version of *Shot of Love*, but after listening to it the following day, Dylan decided to remove "Angelina" and "Magic" from the final sequence. The remaining nine songs were retained, but Dylan decided to re-record several of those songs. Three re-recordings were eventually used for the final sequence: "Trouble", "Dead Man, Dead Man", and "Heart of Mine", all of which were taped two to three days after the preliminary sequence was approved.

The mixing process proved rather tense as Plotkin and Dylan had conflicting ideas on how to mix the songs. Plotkin made numerous prototype mixes, delivering each one on cassette dub over to Dylan at Rundown Studios. Most, if not all of them, were rejected. "Chuck [wanted] to get a nice mix at the end of each song," recalls Jim Keltner, "and Bob wouldn't have any of the nice mixes. Most everything you hear on that *Shot of Love* album turns out to be the monitor mixes." Plotkin spent another month mixing and overdubbing over the nine songs selected for *Shot of Love*. Mixing was finally completed on June 7, with overdubbing continuing through June 16.

Songs

Unlike Dylan's two previous studio albums (*Slow Train Coming* and *Saved*), *Shot of Love* included more secular material as well as overtly religious and evangelistic songs.

The opening title track of *Shot of Love* either fits somewhere in between, making a few spiritual references while railing against substance abuse as a way of fulfilling or escaping life, or is squarely among his evangelistic songs. Some argue that the "love" the narrator declares he needs a shot of is "agape" and that the theme of this song is, like "Watered Down Love", centered around 1 Corinthians 13. The 13th chapter of Corinthians is about how all of gifts of God are useless without the love of God for other people. Each verse (except the first which is the song's intro) is a restating of some New Testament verse about Love. Verse 2 ("I seen the kingdoms of the world and it's makin' me feel afraid.") restates 1 John 4:18, "There is no fear in love, but perfect love casts out fear." Verse 3 ("So don't show me no picture show/Don't give me no book to read/It don't satisfy the hurt inside or the habit that it feeds.") is from 1 Corinthians 13:2 "If I have the gift of prophecy and can fathom all mysteries and all knowledge ... but have not love, it profits me nothing." Verse 4 and 5 are drawn from Matthew 5:43-44 "I say to you, love your enemies, bless those who curse you, do good to those who hate you, and pray for those who spitefully use you and persecute you." Verse 4 is especially seen as allegorical: Why would I want to take your life?/You've only murdered my father (New York Time famously declaring "God is Dead") /raped his wife (the Church) /Tattooed my babies with a poison pen (perhaps the hostility Dylan's songs had met among the media and in concerts) /Mocked my God/Humiliated my friends." Verse 5 ("My conscience is beginning to bother me today.") is said to riff off of 1 Peter 4:8 "Love will cover a multitude of sins".

"The purpose of music is to elevate and inspire the spirit," Dylan said in a 1983 interview with *NME*. "To those who care where Bob Dylan is at, they should listen to "Shot of Love". It's my most perfect song. It defines where I am spiritually, musically, romantically and whatever else. It shows where my sympathies lie. It's all there in that one song." Produced by Bumps Blackwell, it's the only Blackwell production featured on *Shot of Love*.

The second track on *Shot of Love* fits, again, somewhere between in secular and religious territory. A slight but jaunty, Tex-Mex number, "Heart of Mine" is a love song, Dylan's first in several years, but it is founded on Jeremiah 17:9, "The heart is deceitful above all things, and desperately wicked: who can know it?" Instead of singing to a person of interest, the narrator addresses his own "heart", trying to tame his own impulses and emotions in fear of getting hurt.

An earlier performance was already selected for use when Dylan decided to re-record "Heart of Mine" with Ronnie Wood and Ringo Starr. In an interview taken in 1984, Dylan admitted that "Heart of Mine" was "done a bunch of different ways ... but I chose for some reason a particularly funky version of that—and it's really scattered. It's not as good as some of the other versions, but I chose it because Ringo and Ronnie Wood played on it, and we did it in like ten minutes." A live version from August 1981 is included on the *Biograph* compilation. The original version of "Heart of Mine" remains available only on bootlegs.

Continuing the evangelism of *Slow Train Coming* and *Saved*, the satirical "Property of Jesus" is another one of Dylan's sharp put-down songs, this time aimed at non-believers who sneer at the Christian faithful.

The fourth track, "Lenny Bruce", is about the subversive Jewish comedian of that name. An influential entertainer whose use of provocative language led to a famous obscenity trial, Bruce died of a drug overdose in 1966. Despite the secular tone of the lyrics, the music is "anchored in the resolute cadences of piano gospel," according to music

critic Tim Riley. Often regarded as a bizarre tribute, the song portrays Bruce as some kind of martyr, even though its characterizations of Bruce have been described as peculiar and almost non-descript. When Dave Herman asked why, after so many years, Dylan chose to write a song about Lenny Bruce (July 2, 1981 interview) ^[2], he answered, "You know, I have no idea! I wrote that song in five minutes! I found it was a little strange after he died, that people made such a hero out of him. When he was alive he couldn't even get a break. And certainly now, comedy is rank, dirty and vulgar and very unfunny and stupid, wishy-washy and the whole thing. ... But he was doing this same sort of thing many years ago and maybe some people aren't realizing that there was Lenny Bruce, who did this before and that is what happened to him. So these people can *do* what they're doing now. I don't know."

The first verse might, in fact, be seen to offer a subtle cut to Bruce's imitators for whom the use of profanity is a cheap "shock" gimmick, while for Bruce it was a strike for free speech: "He was an outlaw, that's for sure/More of an outlaw than you ever were."

When *Shot of Love* was reissued for Compact Disc, "The Groom's Still Waiting at the Altar" was added into the album sequence. Recorded during the *Shot of Love* sessions, it was originally issued as a B-side to the 45rpm release of "Heart of Mine". Throughout the song, Dylan sings of a theological schism that ultimately separates the narrator and a woman, whom he addresses as 'Claudette.' Widely praised and heavily played on progressive radio, Riley called it "a generous return to slow-burning defiance that restores not only the lust to Dylan's heart, but the power to his voice." Together with "Caribbean Wind" (an outtake discussed below), "The Groom's Still Waiting at the Altar" marked a dramatic change in lyrical direction, one Dylan would continue to follow in his next album, *Infidels*.

"Watered-Down Love" is Dylan's version of 1 Corinthians's 13, describing "love that's pure", and lamenting that pure love is not what many people want.

The reggae-tinged "Dead Man, Dead Man" is another evangelical song. As Greil Marcus writes in *Salon.com*, it "is a textbook warning against the devil, if you listen as if you're reading; if you hear it, it's a poker game, and the singer's winning." But, actually, the song's theme is Romans 7:24 "O wretched man that I am! who shall deliver me from the body of this death?", and "dead man" that Dylan is addressing is himself, admitting his moral fallibility and mocking his own appearance "Satan's got you by the heel/There's a bird's nest in your hair."

A song based in wistful retrospection, "In the Summertime" is perhaps the most relaxed, upbeat song on the entire album. Paul Nelson of *Rolling Stone* opined that "In the Summertime" has "a lovely feel to it, and Dylan's harmonica playing hangs in the air like the scent of mimosa."

"Trouble" is the quintessential blues song about how tribulation is intrinsic to human existence.

In recent years, some critics have grown to appreciate *Shot of Love* while others continue to disparage it. If there is any critical consensus, it's to be found on the closing track. Marked by an ethereal quality that is not found elsewhere on *Shot of Love*, "Every Grain of Sand" is one Dylan's most celebrated recordings. In this song, Dylan puzzles over the dilemma of whether his disappointments, temptations, failings, and triumphs were due to his actions alone or ordained by God's delivering hand ("I've gone from rags to riches in the sorrows of the night/In the violence of a summer's dream/In the chill of a winter light" and "I hear the ancient footsteps like the motion of the sea/Sometimes I turn and there's someone there, sometimes it's only me").

It's "perhaps his most sublime work to date," writes Clinton Heylin, "the summation of a number of attempts to express what the promise of redemption meant to him personally. One of his most intensely personal songs, it also remains one of his most universal. Detailing 'the time of my confession/the hour of my deepest need,' the song marks the conclusion of his evangelical period as a songwriter, something its position at the conclusion of *Shot of Love* tacitly acknowledges." Paul Nelson called it "the 'Chimes of Freedom' and 'Mr. Tambourine Man' of Bob Dylan's Christian period ... it has surety and strength all down the line. Also vulnerability ... Dylan's beautifully idiosyncratic harmonica playing has metamorphosed into an archetype that pierces the heart and moistens the eye. And, for once, the lyrics don't let you down. The artist's Christianity is both palpable and comprehensible ... For a moment or two, he touches you, and the gates of heaven dissolve into a universality that has nothing to do with most of the LP."

Tim Riley described "Every Grain of Sand" as "a prayer that inhabits the same intuitive zone as 'Blowin' in the Wind' - you'd swear it was a hymn passed down through the ages." Rock critic Milo Miles wrote, "This is the one Dylan song in ten years ... in which he examines a pop-culture paradox (that legendary stars in particular have to believe in ideals greater than themselves) more eloquently than any other performer has." When Bruce Springsteen inducted Dylan into the Rock 'n' Roll Hall of Fame on January 20, 1988, he would also cite "Every Grain Of Sand" as an example of his best work.

Aftermath

A number of critics had already turned on Dylan for the evangelism of his last two albums, but the reception for *Shot of Love* was particularly harsh. Despite lavishing praise on "Every Grain Of Sand," Paul Nelson of *Rolling Stone* savaged the rest of the album. Nick Kent of *New Musical Express* called it "Dylan's worst album to date." Despite heavy touring in Europe and North America (in which all but two songs were performed), sales of *Shot of Love* were below CBS's expectations. Still, in an interview taken in 1983, Dylan would describe *Shot of Love* as a personal favorite.

Religion still held a strong place in Dylan's work, but as 1981 came to a close, his religious songs gave way to more secular material. During concerts in the summer of 1981, he covered Dave Mason's "We Just Disagree" and Dion's "Abraham, Martin & John". Some fans took the latter as a veiled ode to John Lennon, who was shot and killed the preceding winter. Clinton Heylin notes, "Dylan was audibly coming to the end of this particular road."

1982 then began with personal tragedy when Dylan's close and longtime friend Howard Alk was found dead at Rundown Studios on New Year's Day. His death was ruled a suicide. As Heylin reports, "recent months had seen the deaths of guitarist Michael Bloomfield and fellow Christian musician Keith Green", all of whom worked with Dylan, but Alk's death marked the end of an era. Dylan would soon dissolve his standing band, and he would not tour again until 1984. Sometime after June 1982, Dylan closed down Rundown Studios.

Shot of Love was the last album issued under a contract signed with CBS in 1978, but despite the decline in his commercial standing, Dylan was re-signed to another contract (a five-year, five-album deal) in July 1982.

Much of 1982 was relatively quiet in terms of musical activity. An album of duets was recorded with his lover Clydie King at Gold Star Studios, but it would remain unreleased. At the time Dylan explained, "it doesn't fall into any category that [CBS] knows how to deal with."

However, the stage was set for his next album. Unlike his work on *Shot of Love*, his next batch of songs would not be auditioned on stage. As Dylan completed his new songs in private, much time would be spent in Minneapolis catching up with his eldest, 16-year-old son, Jesse; this involved frequenting performances of New Wave and punk acts like The Clash, Elvis Costello, Squeeze, and X.

Track listing

All songs written by Bob Dylan. "The Groom's Still Waiting at the Altar," originally the b-side to the single "Heart of Mine" and included on the cassette release, was later inserted as track six to the ten-track compact disc in 1985, and has been present in all subsequent pressings.

Side one

1. "Shot of Love" – 4:18
2. "Heart of Mine" – 4:29
3. "Property of Jesus" – 4:33
4. "Lenny Bruce" – 4:32
5. "Watered-Down Love" – 4:10

Side two

- "Dead Man, Dead Man" – 3:58
- 2. "In the Summertime" – 3:34
- 3. "Trouble" – 4:32
- 4. "Every Grain of Sand" – 6:12

Personnel

- Bob Dylan – guitar, harmonica, percussion, piano, keyboards, vocals, production

Additional musicians

- Carolyn Dennis – vocals, background vocals
- Steve Douglas – saxophone
- Tim Drummond – bass guitar
- Donald "Duck" Dunn – bass guitar
- Jim Keltner – drums
- Clydie King – vocals, background vocals
- Danny "Kootch" Kortchmar – guitar, electric guitar
- Regina McCrory – vocals, background vocals
- Carl Pickhardt – piano
- Madelyn Quebec – vocals, background vocals
- Steve Ripley – guitar
- William D. "Smitty" Smith – organ
- Ringo Starr – drums, tom-tom
- Fred Tackett – guitar
- Benmont Tench – keyboards
- Ronnie Wood – guitar
- Monalisa Young – vocals

Technical personnel

- Vic Anesini – Compact Disc mastering
- Dana Bisbee – assistant engineering
- Bumps Blackwell – production
- Ken Perry – original LP mastering
- Chuck Plotkin – production
- Toby Scott – engineering

References

[1] Entertainment Weekly review (<http://www.ew.com/ew/article/0,,313768,00.html>)

[2] <http://www.interferenza.com/bcs/interw/81-jul2.htm>

Infidels

<i>Infidels</i>	
Studio album by Bob Dylan	
Released	October 27, 1983
Recorded	April–May 1983 at the Power Station, New York
Genre	Rock
Length	41:39
Label	Columbia
Producer	Bob Dylan, Mark Knopfler
Bob Dylan chronology	
<i>Shot of Love</i> (1981)	<i>Infidels</i> (1983)
	<i>Real Live</i> (1984)

Infidels is the twenty-second studio album by American singer-songwriter Bob Dylan, released in October 1983 by Columbia Records.

Produced by Mark Knopfler and Dylan himself, *Infidels* is seen as his return to secular music, following a conversion to Christianity, three evangelical, gospel records and a subsequent return to a secular, culturally Jewish lifestyle. Though he has never abandoned religious imagery, *Infidels* gained much attention for its focus on more personal themes of love and loss, in addition to commentary on the environment and geopolitics. Christopher Connelly of Rolling Stone called those Gospel albums just prior to *Infidels* "lifeless", and saw *Infidels* as making Bob Dylan's career viable again. According to Connelly and others *Infidels* is Dylan's best poetic and melodic work since *Blood on the Tracks* [1]. It has been reported that reviews like these of Dylan's religious works depressed the musician profoundly, inspiring Dylan's comment at one concert that he was only referred to as a "prophet" when he was a secular "prophet" (paraphrased).^[2]

The critical reaction was the strongest for Dylan in years, almost universally hailed for its songwriting and performances. The album also fared well commercially, reaching #20 in the US and going gold, and #9 in the UK. Still, many fans and critics were disappointed that several songs were inexplicably cut from the album just prior to mastering—primarily "Blind Willie McTell", considered a career highlight by many critics, and not officially released until it appeared on *The Bootleg Series Volume III* eight years later.

The recording sessions

Critics and historians often make a note of *Infidels*' polished, tasteful production. One of the main contributors to the album's overall sound is Mark Knopfler, best known as the frontman of Dire Straits. Dylan wanted to produce the album himself, but feeling that technology had passed him by, he approached a number of contemporary artists who were more at home in a modern recording studio. David Bowie, Frank Zappa, and Elvis Costello were all approached before Dylan hired Knopfler.^[3]

Knopfler later admitted it was difficult to produce Dylan. "You see people working in different ways, and it's good for you. You have to learn to adapt to the way different people work. Yes, it was strange at times with Bob. One of the great parts about production is that it demonstrates to you that you have to be flexible. Each song has its own secret that's different from another song, and each has its own life. Sometimes it has to be teased out, whereas other

times it might come fast. There are no laws about songwriting or producing. It depends on what you're doing, not just who you're doing. You have to be sensitive and flexible, and it's fun. I'd say I was more disciplined. But I think Bob is much more disciplined as a writer of lyrics, as a poet. He's an absolute genius. As a singer—absolute genius. But musically, I think it's a lot more basic. The music just tends to be a vehicle for that poetry."

Once Knopfler was aboard, the two quickly assembled a team of accomplished musicians. Knopfler's own tough and flinty guitar tone was paired with that of Mick Taylor; former lead guitarist of the Blues Breakers and, more famously, the Rolling Stones, Taylor was best known for his fluid, melodic improvisations that were firmly placed in the blues tradition. Having been introduced to Mick Taylor the previous summer, Dylan had developed a friendship with him that resulted in the guitarist hearing the *Infidels* material first during the months leading up to the April sessions.^[4] In addition, the sessions benefited as well from Taylor's ability as a slide guitarist.

Knopfler said about the instrument he plays on *Infidels*: "I still haven't got a flat-top wooden acoustic, because I've never found one that was as good as the two best flat tops I ever played. One...was a hand-built Greco that Rudy Pensa, of Rudy's Music Stop lent me. I used...the Greco on *Infidels*."

Knopfler suggested Alan Clark for keyboards as well as engineer Neil Dorfsman, both of whom were hired. According to Knopfler, it was Dylan's idea to recruit Robbie Shakespeare and Sly Dunbar as the rhythm section. Best known as Sly & Robbie, Shakespeare and Dunbar were famed reggae producers who were major recording artists in their own right. An unlikely but inspired mix, the chemistry between these players is largely responsible for the album's sweet, pop-bent while maintaining a tough, rocking core.

"Bob's musical ability is limited, in terms of being able to play a guitar or a piano," said Knopfler. "It's rudimentary, but it doesn't affect his variety, his sense of melody, his singing. It's all there. In fact, some of the things he plays on piano while he's singing are lovely, even though they're rudimentary. That all demonstrates the fact that you don't have to be a great technician. It's the same old story: If something is played with soul, that's what's important."

The songs

Beginning with *Infidels*, Dylan ceased to preach a specific religion, revealing little about his personal religious beliefs in his lyrics. In 1997, after recovering from a serious heart condition, Dylan said in an interview for *Newsweek*, "Here's the thing with me and the religious thing. This is the flat-out truth: I find the religiosity and philosophy in the music. I don't find it anywhere else...I don't adhere to rabbis, preachers, evangelists, all of that. I've learned more from the songs than I've learned from any of this kind of entity."

Though *Infidels* is often cited as a return to secular work (following a trio of albums heavily influenced by born-again Christianity), many of the songs recorded during the *Infidels* sessions retain Dylan's penchant for Biblical references and strong religious imagery. An explicit example of this is the opening track, "**Jokerman**". Along with the Biblical and religious references, however, are lyrics about populists who are too concerned with the superficial, ("*Michelangelo could've carved your features*") and more about action than thinking through the complexities ("*fools rush in where angels fear to tread*"). A number of critics have called *Jokerman* a sly political protest, addressed to a "*manipulator of crowds...a dream twister*."^[citation needed]

The second track, "**Sweetheart Like You**", is sung to a fictitious woman. Oliver Trager's book, *Keys to the Rain: The Definitive Bob Dylan Encyclopedia*, mentions that some have criticized this song as sexist. Indeed, music critic Tim Riley makes that accusation in his book, *Hard Rain: A Dylan Commentary*, singling out lyrics like "...a woman like you should be at home/That's where you belong/Taking care of somebody nice/Who don't know how to do you wrong." However, Trager also cites other interpretations that dispute this claim.^[5] Some have argued that "'Sweetheart Like You'" is being sung to the Christian church ("what's a sweetheart like you doing in a dump like this?"), claiming that Dylan is mourning the church's deviation from scriptural truth. The song was later covered by Rod Stewart on his 1995 album *A Spanner in the Works*.

A few critics like Robert Christgau and Bill Wyman claimed that *Infidels* betrayed a strong, strange dislike for space travel, and it can be heard on the first few lines of **"License to Kill."** (*"Oh, man has invented his doom/First step was touching the moon."*) A harsh indictment accusing mankind of imperialism and a predilection for violence, the song deals specifically with mankind's relationship to the environment, either on a political scale or a scientific one. A skeptical opinion toward the American space program was shared among other evangelicals of Dylan's generation.^[6]

The song **"Neighborhood Bully"** is a defense of Israel; the title bemoans Israel's and the Jewish People's historic treatment in the populist press.^[7] Events in the history of the State of Israel are referenced, such as the Six-Day War and Operation Opera, Israel's bombing of the Osirak nuclear reactor near Baghdad on June 7, 1981, or previous bomb making sites bombed by Israeli soldiers. Events in the history of the Israelites as a whole are mentioned, being enslaved by: Rome (commemorated on the Arch of Titus, and extensively in the Jewish Talmud^[8]), Egypt (remembered on the Jewish holiday Passover, and the Book of Exodus) and Babylon (commemorated on the Jewish holiday Tisha B'Av and the Book of Lamentations). Events in modern Jewish secular history are noted as well such as the ridiculing of holy books by anti-Semites for example by the Nazis and the Soviet Union, and Jews' historic role in the advancement of medicine ("took sickness and disease and turned them it into health"). Historic restrictions on Jewish commerce are mentioned as well.^[9] Though Mr. Dylan had visited Israel many times before 1983, 1983 also coincides with the first time Dylan visited Israel and allowed himself to get photographed; and symbolically at Jerusalem's open-air Synagogue wearing a yarmulka and orthodox Jewish phylacteries, and tallith. Dylan made some round about comments on the song in a 1984 interview with *Rolling Stone Magazine*. In 2001, the *Jerusalem Post* described the song as "a favorite among Dylan-loving residents of the territories".^[10] Israeli singer Ariel Zilber covered "Neighborhood Bully" in 2005 in a version translated to Hebrew.^[11]

"Union Sundown" is a political protest song against imported consumer goods and greed. It displays Dylan's penchant and ability to take a concept and examine it from every angle in a single song, discussing the greed and power of unions and corporations (*"You know capitalism is above the law,/ It don't count unless it sells./ When it costs too much to build it at home you just build it cheaper someplace else."* ... *"Democracy don't rule this world,/ You better get that through your head./ This world is ruled by violence..."*), the hypocrisy of Americans who complain about the lack of American jobs while not paying more for American-made products (*"Lots of people complainin' that there is no work./I say, 'Why you say that for? When nothin' you got is U.S.-made? They don't make nothin' here no more"*), the collaboration of the unions themselves (*"The unions are big business, friend'/ And they're goin' out like a dinosaur."*), and the desperate conditions of the foreign workers who make the goods (*"All the furniture, it says 'Made in Brazil'"/ Where a woman, she slaved for sure'/ Bringin' home thirty cents a day to a family of twelve'/ You know, that's a lot of money to her."* ... *"And a man's going to do what he has to do,/ When he's got a hungry mouth to feed."*).

"I And I", according to author/critic Tim Riley, "updates the Dylan mythos. Even though it substitutes self-pity for the [pessimism found throughout *Infidels*], you can't ignore it as a Dylan spyglass: 'Someone else is speakin' with my mouth, but I'm listening only to my heart/I've made shoes for everyone, even you, while I still go barefoot.'"^[12] Riley sees the song as an exploration of the distance between Dylan's "inner identity and the public face he wears".

Infidels closer, **"Don't Fall Apart On Me Tonight"** stands out on the album as a pure love song. On past albums like *John Wesley Harding* and *Nashville Skyline*, Dylan closed with love songs sung to the narrator's partner, and that tradition is continued with "Don't Fall Apart On Me Tonight", with a chorus that asks *"Don't fall apart on me tonight, I just don't think that I could handle it./Don't fall apart on me tonight, Yesterday's just a memory, Tomorrow is never what it's supposed to be/And I need you, yeah, you tonight."*

Final sequencing and mixing

While Dylan was known to be prolific and had numerous outtakes for most of his albums, *Infidels* in particular garnered considerable controversy over the years regarding its final selection of songs. By June 1983, Dylan and Knopfler had set a preliminary sequence of nine songs, including two songs that were ultimately omitted: "Foot Of Pride" and "Blind Willie McTell." Other notable outtakes like "Someone's Got A Hold Of My Heart" (later re-written and re-recorded for *Empire Burlesque*) were recorded during these sessions, but only "Foot Of Pride" and "Blind Willie McTell" received serious consideration for possible inclusion.

"Blind Willie McTell" is perhaps the most heatedly discussed outtake in Dylan's catalog. "On the surface, 'Blind Willie McTell' is about the landscape of the blues," writes Tim Riley, "and the figures Dylan pays respects to on his 1962 debut. But it's also about the landscape of pop, and how an aging persona like Dylan might feel as he casts his experienced gaze over the road he's walked. Always skeptical about the quality of his own voice, he didn't release 'Blind Willie McTell' at first because he didn't feel his tribute lived up to its sources. The irony here is that his own insecurity about living up to his imagined blues ideal becomes a subject in itself. 'Nobody sings the blues like Blind Willie McTell' becomes a way of saying how Dylan feels displaced not just by the industry...but by the music he calls home." Clinton Heylin gives "Blind Willie McTell" a more ambitious interpretation, describing it as "the world's eulogy, sung by an old bluesman recast as St. John the Divine."

Both "Foot Of Pride" and "Blind Willie McTell" were dropped from consideration soon after Mark Knopfler ended his involvement with the album. In later years, Knopfler claimed that "*Infidels* would have been a better record if I had mixed the thing, but I had to go on tour in Germany, and then Bob had a weird thing with CBS, where he had to deliver records to them at a certain time and I was away in Europe...Some of [*Infidels*] is like listening to roughs. Maybe Bob thought I'd rushed things because I was in a hurry to leave, but I offered to finish it after our tour. Instead, he got the engineer to do the final mix."^[13]

Dylan spent roughly a month on remixing and overdubbing, holding a number of sessions in June rerecording vocal tracks using newly rewritten lyrics. During this time, he decided to cast aside "Foot Of Pride" and "Blind Willie McTell," replacing them with "Union Sundown".

Outtakes

As with most Dylan albums, outtakes and rough mixes from *Infidels* were eventually bootlegged. This a partial listing of known outtakes. All titles in parentheses are "working titles".

<ul style="list-style-type: none"> • "16 Tons" (Merle Travis) • "Across The Borderline" (Ry Cooder, John Hiatt, Jim Dickinson) • "Angel Flying Too Close to the Ground" (Version 1), released as a B-side to the <i>Infidel</i> singles. • "Angel Flying Too Close to the Ground" (Version 2) • "Aquarium" (Robbie Sly) • "Back To The Wall" • "Blind Willie McTell" (electric take, different from <i>The Bootleg Series</i> take) • "Blind Willie McTell" (later released on <i>The Bootleg Series Vol 1-3</i>) • ("Buttons + Buns") • "Buttons" or ("Great Buttons Again") 	<ul style="list-style-type: none"> • ("Goin' Up Let It Roll") • "Glory To The King" • "The Green, Green Grass of Home" (J. Curly Putman) • "Green Onions" (Booker T. Jones, Steve Cropper, Lewis Steinberg, Al Jackson, Jr.) • ("Half-Finished Song I") • ("Half-Finished Song II") • "He's Gone" (?) • "Home, Home On The Range" (William Goodwin, B. Bigley & D.Kelly) • "How Many Days" (?) • "I'm Gonna Wash That Man Right Outa My Hair" (Richard Rodgers, Oscar Hammerstein II) 	<ul style="list-style-type: none"> • Instrumental (Instrumental Jam) • Instrumental (Jam Groove) • Instrumental (Mark Pickin' Groove) • Instrumental (Mark Soop Pick Up) • Instrumental (Mark Plunks Tasty) • Instrumental (Reggae Jam) • "Jesus Met The Woman At The Well" (trad.) • "Julius and Ethel" (fully realised outtake, never released) • ("KIM") • "Lord Protect My Child" (later released on <i>The Bootleg Series Vol 1-3</i>)
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<ul style="list-style-type: none"> • "Choo Choo Ch'Boogie" (Horton/Darling/Gabler) • "Christmas Song" (Mel Tormé) • "Clean Cut Kid" (Brooklyn Anthem) (later reworked for the <i>Empire Burlesque</i> album) • "Cold Cold Heart" (Hank Williams) • "Columbus Georgia" or "Columbus Stockade Blues" • ("Dadada") (Grateful Dead) • "Dark As A Dungeon" (Merle Travis) • "Dark Groove" (Instrumental) • "Death Is Not The End" (later reworked for the <i>Down in the Groove</i> album) • ("Diddling") • "Don't Drink No Chevy" (?) • "Don't Fly Unless It's Safe" (Instrumental) • "Foot of Pride" (later released on <i>The Bootleg Series Vol 1-3</i>) • "From Paul" 	<ul style="list-style-type: none"> • "I'm Movin' On" (Hank Snow) • ("Instrumental Jam") • Instrumental (Blues) • Instrumental (Bluesy Jam: Slow) • Instrumental (Bluesy Jam: Bluesier) • Instrumental (Bluesy Jam: Pickup Again) • Instrumental (BLues Riff) • Instrumental (Bob Lead Jazz) • Instrumental (Bob Said Tape This) • Instrumental (Boogie 1) • Instrumental (Boogie 2) • Instrumental (End Bob 12-String) • Instrumental (G Boogie) • Instrumental (Harmonico Jam 1) • Instrumental (Harmonico Jam 2) • Instrumental (Harmonico Jam 3) • Instrumental (Harmonico Solo) 	<ul style="list-style-type: none"> • ("Love You Too Jam") • "Lovers Concerto" (Sandy Linzer & Denny Randell) • "Prison Station Blues" • "Oh, Babe" • "Oh, Susannah!" (Stephen Foster) • "Oklahoma Kansas" • ("Reggae Toms Toms Jam") • "Silent Night" (Franz Gruber, Josef Mohr) • "Slow Try Baby" • "Someone's Got A Hold Of My Heart" (later reworked to "Tight Connection to My Heart") • "Tell Me" (later released on The Bootleg Series Vol 1-3) • "This Was My Love" (Jim Harbert) (Version 1) • "This Was My Love" (Jim Harbert) (Version 2) • ("4/20 Trees Hannibal Alps") • Unidentified Song 1 • Unidentified Song 2
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Also, alternate versions of every song on *Infidels* are in circulation as well. None of these alternate takes has been commercially released.

- "Jokerman"
- "Sweetheart Like You" (alternate version 1)
- "Sweetheart Like You" (alternate version 2)
- "Sweetheart Like You" (Several rehearsals)
- "Neighborhood Bully" (alternate version)
- "License To Kill" (alternate version)
- "Man Of Peace" (alternate version)
- "Union Sundown" (alternate version 1)
- "Union Sundown" (alternate version 2)
- "I And I" (alternate version)
- "Don't Fall Apart On Me Tonight" (alternate version)

Reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★ link ^[14]
Robert Christgau	B−
<i>Rolling Stone</i>	★★★★★ link ^[15]
Piero Scaruffi	(6/10)

While *Infidels* was better received than its predecessor, *Shot of Love*, Graham Lock of *New Musical Express* still referred to Dylan as "culturally a spent force...a confused man trying to rekindle old fires."^[16] *Rolling Stone* and *The Village Voice* critic Robert Christgau was not impressed either, writing that Dylan had "turned into a hateful crackpot." Greil Marcus dismissed it many years later as another "bad [album] that made no sense, didn't hang together, had no point, and did not need to exist."^[17]

But even the skeptics found some merit in *Infidels*. In the same review, Christgau wrote, "All the wonted care Dylan has put into this album shows." Indeed, critics were unanimous in praising the overall sound, "one case where the streamlined production doesn't seem to work against the rugged authority he can still command as a singer," wrote Tim Riley. Music critic Bill Wyman conceded that "the songs are mature and complex" even though "melodically they are similar sounding and the affair as a whole still has echoes of his crackpot Christian days."

Infidels would place tenth on *The Village Voice*'s Pazz & Jop Critics Poll for 1983, Dylan's highest placement since 1975 when *The Basement Tapes* placed #1 and *Blood on the Tracks* placed #4. Years later, when outtakes like "Someone's Got A Hold Of My Heart," "Blind Willie McTell," and "Foot Of Pride" began to circulate, the album's stature would in some ways grow, becoming a missed opportunity at a potential masterpiece to some critics like Rob Bowman and Clinton Heylin.

Without a tour in 1983, *Infidels* still generated modest sales, selling consistently through the Christmas shopping season. CBS even produced a music video for "Sweetheart Like You," Dylan's first in the MTV era. The female guitar player featured and who mimed Mick Taylor's guitar solo is Carla Olson. This appearance led to her recording a live album with Mick as well as numerous studio sessions with him. And Dylan gave her the unreleased song "Clean Cut Kid" for her debut album *Midnight Mission* (A&M Records). "Sweetheart Like You" was followed by a second video for "Jokerman," which CBS issued as a single in February 1984.

Aftermath

Dylan spent the fall of 1983 recording demos and various songs at his home in Malibu, California. Rather than work alone, Dylan brought in a number of young musicians, including Charlie Sexton, drummer Charlie Quintana, and guitarist JJ Holiday. As Heylin notes, "this was Dylan's first real dalliance with third-generation American rock & rollers." These informal sessions set the stage for Dylan's first public performances since 1982.

Late Night with David Letterman had only aired since 1982, but the groundbreaking, critically acclaimed talk show was already a hit on late night television. After months of phone calls, Dylan agreed to appear on *Late Night*, and on March 22, 1984, he appeared with Quintana, Holiday (introduced by Letterman as "Justin Jesting"), and bassist Tony Marsico. Performing three songs with his band of post-punk musicians, Dylan delivered what many consider to be his most entertaining television performance ever. The poorly prepared but energetic combo first performed an unrehearsed version of Sonny Boy Williamson's "Don't Start Me To Talking", then a radically different arrangement of "License To Kill". The final song was a peppy, somewhat new-wave version of "Jokerman" that was to end with a harmonica solo. However, Dylan began playing before he realized the harp was in the wrong key, and the band had to riff endlessly while he stepped off-camera to retrieve the correct one. After the performance, Letterman walked

onstage and congratulated Dylan, asking him if he could come back and play every Thursday. Dylan smiled and jokingly agreed.^[18]

Dylan would soon dissolve his impromptu band after their one performance on *Late Night*, but within a few months, Dylan would begin his first tour since 1981, and from that compile his next record.

Track listing

All songs written by Bob Dylan.

Side one

1. "Jokerman" – 6:12
2. "Sweetheart Like You" – 4:31
3. "Neighborhood Bully" – 4:33
4. "License to Kill" – 3:31

Side two

- "Man of Peace" – 6:27
- 2. "Union Sundown" – 5:21
- 3. "I and I" – 5:10
- 4. "Don't Fall Apart on Me Tonight" – 5:54

Personnel

- Bob Dylan – guitar, harmonica, keyboards, vocals, production

Additional musicians

- Alan Clark – keyboards
- Sly Dunbar – drums, percussion
- Clydie King – vocals on "Union Sundown"
- Mark Knopfler – guitar, production
- Robbie Shakespeare – bass guitar
- Mick Taylor – guitar

References

- [1] <http://www.rollingstone.com/music/albumreviews/infidels-19831124>
- [2] <http://www.bjorner.com/DSN05347%201980%20Second%20Gospel%20Tour.htm#DSN05410>
- [3] Heylin, Clinton (1991). *Bob Dylan: Behind the Shades Revisited*, p. 550. HarperCollins (2003 paperback ed.) ISBN 0-06-052569-X.
- [4] Heylin (1991), p. 551.
- [5] Riley, Tim (1992). *Hard Rain: A Dylan Commentary*, pp. 271-72. New York: Da Capo Press (updated edition, 1999). ISBN 0-306-80907-9.
- [6] This was most famously articulated by contemporary Christian music icon, Larry Norman, whose songs declared variously "you say you beat the Russians to the Moon but I say you starved your children to do it" and "We need a solution/We need salvation/Let's send some people to the moon to gather information/And all they brought back was a big bag of rocks/Only cost 13 billion/Must be nice rocks".
- [7] <http://souciant.com/2011/05/zionist-at-heart/is-an-example-of-an-extreme-jewish-leftist-publication-making-this-connection>
- [8] Examples in the Talmud include rabbis like Aqiba and Simon Bar Yohai getting tortured by the Roman Empire and their students enslaved, see wiki references to their names for the accounts in the Jewish oral history
- [9] In most Christian law systems "Jews were barred from all guilds and were only allowed two positions, that of money lending and the selling of used clothing," see Edward Flannery's "The Anguish of the Jews" or any other well researched book on anti-Semitism
- [10] David Brinn, "Brilliant when he sings", *Jerusalem Post*, 7 December 2001, 12B.
- [11] Zilber's version made use of the original text but is commonly taken as referring to Israel's unilateral disengagement plan, the subject of several other songs in the album, *Anabel*.
- [12] Quoted in Trager, Oliver (2004). *Keys to the Rain: The Definitive Bob Dylan Encyclopedia*, p. 270. New York: Billboard Books. ISBN 0-8230-7974-0.
- [13] Quoted in Heylin (1991), p. 555.

[14] <http://www.allmusic.com/album/r6444>

[15] <http://www.rollingstone.com/artists/bobdylan/albums/album/93598/review/6068207/infidels>

[16] Quoted in Heylin (1991), p. 557.

[17] Powells interview with Greil Marcus (<http://www.powells.com/authors/marcusg.html>)

[18] Heylin (1991), pp. 560-61.

Empire Burlesque

<i>Empire Burlesque</i>		
Studio album by Bob Dylan		
Released	June 10, 1985	
Recorded	February–March 1985	
Genre	Rock	
Length	46:24	
Label	Columbia	
Producer	Bob Dylan	
Bob Dylan chronology		
<i>Infidels</i> (1983)	<i>Empire Burlesque</i> (1985)	<i>Biograph</i> (1986)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Robert Christgau	B+
<i>Entertainment Weekly</i>	C+ ^[1]
<i>Rolling Stone</i>	Favorable
Piero Scaruffi	(6.5/10)

Empire Burlesque is the twenty-third studio album by American singer-songwriter Bob Dylan, released in June 1985 by Columbia Records. The album peaked at #33 in the US and #11 in the UK.

Fans and critics continue to debate the album's merits, especially when compared to the styles he pioneered in the 1960s and 1970s. It is one of Dylan's most controversial albums in terms of quality, having a distinct "80s style" production to the songs.^[2] The album was unavailable on iTunes until 2006, when it was added as a part of the Bob Dylan: The Collection series, but when that was discontinued in 2009, it was made available by itself.

The recording sessions

Before embarking on a European tour in the summer of 1984, Dylan had spent a substantial amount of time recording demos of new songs in his Malibu home, accompanied at times by other musicians.

In rehearsals for the tour, Dylan attempted at least three of these new songs, and he occasionally found time to polish their lyrics during the tour.

When the tour was over, Dylan returned to New York and began work on his next studio album. As Clinton Heylin reports, Dylan recorded in sporadic sessions, as had become his norm, rather than "block-booking studio time" and recording in one concentrated period. The result was "an unprecedented expenditure of" time for recording a Dylan album, from July 1984 to March 1985.

To accommodate the casual nature of this process, Dylan chose to produce the sessions himself. Arthur Baker, who had previously worked with New Order and Afrika Bambaataa, was later recruited for these sessions, but much of the production work would actually be Dylan's.

One of his first decisions was to forgo the use of a stable set of musicians. Instead, Dylan recorded with an eclectic mix of studio professionals. An aborted session with Al Green's band was held at Intergalactic Studios on July 24, 1984. A session with Ronnie Wood (formerly of Faces and currently with The Rolling Stones), Anton Fig (best known as the drummer for David Letterman's house band), and John Paris was held at Delta Sound Studios on July 26.

The Delta session produced two notable tracks: "Driftin' Too Far From Shore" and "Clean Cut Kid." The former was set aside and would not be finished until 1986, when Dylan recorded his next album, *Knocked Out Loaded*. The latter had originally been recorded during the *Infidels* sessions in 1983, but was not completed until now.

Wood later described his surprise at Dylan's lack of authority during the mixing process. "[The engineers would] say, 'Hey Bob, we don't need this,' and he'd say, 'Oh, okay.' And they'd make a mix to their ears, and he'd just stand outside and let them do it. And I'd be saying, 'Hey! You can't let these guys...Look!! They've left off the background vocals!' or 'What about the drums?!' But there would be something going on in the back of his head which didn't allow him to interfere. And yet if he'd have gone into the control room with the dominance that he had while we were cutting the stuff, it could have been mind-bending."

During one session between July and September 1984 (at the Power Station), Dylan demoed a song called "Go 'Way Little Boy," with Ron Wood and "cowpunk" rockers Lone Justice. Dylan and Wood also played on Lone Justice's version of "Go 'Way Little Boy," which was recorded at the same session and was ultimately released as a B-side to their single, "Sweet Sweet Baby (I'm Falling)". A blues entitled "Oh Baby" was also recorded with the same lineup but has never surfaced.

In terms of his own album, the New York sessions had so far been fairly unproductive. After six months of work, Dylan had only a few recordings that were deemed acceptable, and only two would eventually appear on *Empire Burlesque*. "Sometimes nothing comes out, and other times I get a lot of stuff that I keep," Dylan said at the time. "I just put down the songs that I felt as I wanted to put them down. Then I'd listen and decide if I liked them. And if I didn't like them I'd either rerecord them or change something about them." In November, Dylan returned to Los Angeles and began recording there.

An early session at Ocean Way Studios produced little if any work that was used for *Empire Burlesque*. Much time was spent covering other artists' songs, including "In The Summertime" by Ray Dorset (not to be confused with Dylan's own song of the same name), "Freedom For The Stallion" by Allen Toussaint, and "Help Me Make It Through The Night" by Kris Kristofferson.

Work became much more productive when Dylan continued work at Cherokee Studios in Hollywood. Recruiting Lone Justice drummer Don Heffington for the early December sessions, Dylan recorded an ambitious song he had co-written with playwright Sam Shepard, titled "New Danville Girl" and another song. Acceptable takes were recorded for both songs, though despite positive feedback from his peers, Dylan ultimately omitted "New Danville

Girl" from *Empire Burlesque*.

Regardless, he also found success on the next song, recorded at Cherokee on December 14. Benmont Tench, Mike Campbell, and Howie Epstein, from Tom Petty's Heartbreakers, joined Heffington for the session. "Something's Burning, Baby" would evolve into a key track on the album.

Over the rest of the winter, Dylan recorded most of the tracks that were ultimately used for *Empire Burlesque*. On January 28, 1985, another session at Cherokee produced the master take for "Seeing The Real You At Last." This was followed by a brief stop at A&M Studios on the 28th and/or the 29th to record his contribution to "We Are the World." On February 5, Dylan recorded master takes for two more tracks: "Trust Yourself" and "I'll Remember You." On the 14th—Valentine's Day—Dylan recorded love songs, including Johnny Cash's "Straight A's In Love," but also one of his own, "Emotionally Yours." With the exception of the "We Are the World" session, all of these songs were recorded with Heffington, the three Heartbreakers, and a few other session players at Cherokee Studios in Hollywood.

Between the 14th and the 19th of February, Dylan returned to New York City, resuming work at the Power Station. On the 19th, he held a session with Roy Bittan on piano and Steve Van Zandt on guitar, both members of Bruce Springsteen's E Street Band. They recorded at least one usable take of "When The Night Comes Falling From The Sky," but Bittan and Van Zandt would not return for the remainder of the sessions.

The following day, Sly Dunbar and Robbie Shakespeare, better known as reggae recording artists Sly & Robbie, joined the sessions. They had previously worked with Dylan on *Infidels*. Along with female vocalists Queen Esther Marrow, Debra Byrd, and Carolyn Dennis, the group recorded "Never Gonna Be The Same Again."

On February 23, Dylan returned to the Power Station with Sly & Robbie, his back-up singers, and a number of session players, including Al Kooper, who filled in on guitar. The day's work produced a significantly different version of "When The Night Comes Falling From The Sky," which was ultimately chosen over the 'Van Zandt version' from a few days before.

Around this time, Dylan also revived from the *Infidels* sessions "Someone's Got A Hold Of My Heart." "A song about being torn apart by irreconcilable demands," according to Clinton Heylin, in revision it was stripped of "just about every religious allusion from the original." Dylan retitled it "Tight Connection to My Heart" and set it aside for further overdubbing.

One final song was recorded on March 3, a brand-new composition no more than a few days old. Recorded live-to-tape with no video editing, overdubbing, or embellishment, "Dark Eyes" was also sequenced as the last song of the album.

Some further overdubbing was scheduled, but with recording essentially finished, Arthur Baker was left to mix the album. "I'm not too experienced at having records sound good," said Dylan. "I don't know how to go about doing that. With Arthur Baker...I just went out and recorded a bunch of stuff all over the place, and then when it was time to put this record together, I brought it all to him and he made it sound like a record."

The songs

The opening track, "Tight Connection to My Heart (Has Anybody Seen My Love)", was originally recorded for 1983's *Infidels* under the title "Someone's Got a Hold of My Heart" (eventually released on *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991*). It was re-written and re-recorded several times before finding its way on to *Empire Burlesque*. A lushly produced pop song riding a reggae groove courtesy of Robbie Shakespeare and Sly Dunbar (better known as Sly & Robbie), the love song was singled out as the best track on the album by the most recent edition of *The Rolling Stone Album Guide*. It was also chosen as the first single for *Empire Burlesque*.

Clinton Heylin describes "Seeing The Real You At Last" as "a compendium of images half remembered from Hollywood movies," as many of the lyrics made "allusions to Humphrey Bogart movies, *Shane*, even Clint Eastwood's *Bronco Billy*."

The love ballad, "I'll Remember You" was still played in concert until 2005, more so than all but one other song from *Empire Burlesque*. It was also featured, in an acoustic version, in the movie *Masked & Anonymous*, though not included on the released soundtrack.

"Clean-Cut Kid" was another song recorded during the *Infidels* sessions. The lyrics weren't finished until much later, and the finished result was included on *Empire Burlesque*. In the interim Bob gave the song to Carla Olson of the Textones as a thank you for her appearing in his first-ever video, *Sweetheart Like You*. She included it on the Textones' debut album *Midnight Mission* and Ry Cooder was featured on slide guitar. A novelty song wrapped around sharp political commentary, the 'clean-cut kid' is an average American kid who's radically altered by his experience in the Vietnam War. *Village Voice* critic Robert Christgau praised it as "the toughest Vietnam-vet song yet."

When members of the press, as well as Dylan's own fans, dubbed *Empire Burlesque* as 'Disco Dylan,' it was mainly for the song "When The Night Comes Falling From The Sky." An evocative song filled with apocalyptic imagery, it was originally an upbeat, piledriving rocker recorded with Steven Van Zandt and Roy Bittan, both members of Bruce Springsteen's E Street Band. Unsatisfied with the recording, Dylan and Baker radically recast the song as a contemporary dance track. (The earlier version was later released on *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991*.)

The penultimate song, "Something's Burning, Baby", is another song filled with apocalyptic imagery. A slow-building march accented with synthesizers, it was singled out by biographer Clinton Heylin as the strongest track on *Empire Burlesque*: "An ominous tale set to a slow march beat, [it] was a welcome reminder of his ongoing preoccupations with that dreadful day."

"Dark Eyes" features only Dylan on guitar and harmonica. According to earlier interviews and Dylan's autobiography, *Chronicles*, it was written virtually on demand when Arthur Baker suggested something simpler for the album's final track. Dylan liked the idea of closing the album with a stark, acoustic track, particularly when the rest of the album was so heavily produced.

However, Dylan didn't have an appropriate song. He returned to his hotel in Manhattan after midnight, and according to Dylan:

"As I stepped out of the elevator, a call girl was coming toward me in the hallway - pale yellow hair wearing a fox coat - high heeled shoes that could pierce your heart. She had blue circles around her eyes, black eyeliner, dark eyes. She looked like she'd been beaten up and was afraid that she'd get beat up again. In her hand, crimson purple wine in a glass. 'I'm just dying for a drink,' she said as she passed me in the hall. She had a beautyfulness, but not for this kind of world."

The brief, chance encounter inspired Dylan to write "Dark Eyes," which was quickly recorded without any studio embellishment. Structured like a children's song, with very rudimentary guitar work and very simple notes, it's often quoted for its last chorus: "A million faces at my feet, but all I see are dark eyes."

A number of critics have noted the bizarre sources of inspiration behind some of the songs. As mentioned, some lines were lifted from old Humphrey Bogart pictures, but at least a few were taken from the sci-fi television show, *Star Trek*. Author Clinton Heylin wrote that "one of the best couplets - 'I'll go along with the charade / Until I can think my way out' (from "Tight Connection to My Heart") - actually comes verbatim from a *Star Trek* episode, 'Squire of Gothos'." But this line was originally used in the Humphrey Bogart movie *Sahara*.

Outtakes

As with many of Dylan's albums, outtakes and rough mixes from *Empire Burlesque* were eventually bootlegged. This is a list of known outtakes, though more than a few are not in circulation.

- "As Time Passes By"
- "Driftin' Too Far From Shore" (circulating). This song was later released on *Knocked Out Loaded*, after several major overdubs were included. The much more stripped down take from the EB sessions is circulating.
- "Firebird"
- "Freedom for the Stallion" (two takes circulating)
- "Go Away Little Boy" (circulating)
- "Gravity Song"
- "The Girl I Left Behind" (traditional)
- "Help Me Make It Through The Night" (Kris Kristofferson)
- "Honey Wait (?)" (circulating)
- "I See Fire in Your Eyes"
- "In the Summertime" (circulating)
- "Instrumental 1"
- "Instrumental 2"
- "Instrumental 3"
- "Instrumental 4"
- "Instrumental 5"
- "Instrumental 6"
- "Jam 1"
- "Jam 2"
- "Jam 3"
- "Jam 4"
- "Look Yonder"
- "Mountain of Love" (Harold Kenneth Dorman)
- "New Danville Girl" (circulating)
- "Queen of Rock and Roll"
- "Prince of Plunder"
- "Rising Sun" (Steven Hufsteter/Tito Larriva/Tony Marsico/Chalo Quintana)
- "Straight A's in Love" (circulating)
- "Too Hot to Drive By"
- "The Very Thought of You" (circulating)
- "Waiting to Get Beat" (circulating). "The Very Thought" and "Waiting To Get Beat", like "Denise" and "Black Crowe Blues" from *Another Side of Bob Dylan* use the same music but have different lyrics.
- "We Had It All" (Donny Frittis, Troy Seals)
- "When the Line Forms"
- "Who Loves You More" (circulating). Finished track
- "Wolf"

One of the most famous outtakes from the EB sessions is "New Danville Girl." A satirical epic co-written with playwright Sam Shepard, it was originally an attempt at answering Lou Reed's song, "Doin' the Things That We Want To." (Reed was inspired to write "Doin' the Things That We Want To" after seeing one of Shepard's plays.)

"It has to do with a guy standing on line and waiting to see an old Gregory Peck movie (called *The Gunfighter*) that he can't quite remember, only pieces of it," says Shepard. "Then this whole memory thing happens, unfolding before his very eyes. He starts speaking internally to a woman...reliving the whole journey they'd gone on...We spent two

days writing the lyrics, Bob had previously composed the melody line, which was already down on tape."

As Clinton Heylin notes, "allowing each line to raise questions that lead the listener across the flatlands of Texas and time, Shepard contributes a conversational tone that hints at the very mundanity the song's characters are seeking to transcend."

Session guitarist Ira Ingber recalls, "When we first recorded '[New Danville Girl],' we...made a cassette. And he took it out and started playing it. He came back the next day we were working and said, 'Yeah, a lot of people like this thing.' And then he didn't do anything with it. It's like he was doing it to spite people who were all liking it, and he just held on to it."

"New Danville Girl" would actually be re-written and re-recorded as "Brownsville Girl" for Dylan's next album, *Knocked Out Loaded*.

Another outtake, "Driftin' Too Far From Shore," was still unfinished when it was recorded in July 1984 at Delta Studios. The same recording would later be issued on *Knocked Out Loaded* after several major overdubs.

In addition to recording "Go 'Way Little Boy" during the Empire sessions, Dylan also recorded several other songs that did not make the final cut. He covered the 1950s classic "Straight A's in Love." He recorded a song with two widely different lyrics. The first was entitled "Waiting to Get Beat". Using the same music, he wrote new lyrics, and recorded a second version entitled "The Very Thought of You." Dylan also recorded a six minute song entitled "Who Loves You More", which is a virtually finished take.

Three takes of "In the Summertime" are circulating, as are two full takes of "Freedom for the Stallion" and also a brief take.

All the cut songs from Empire are circulating, including alternate takes to every song that made the album.

Dylan had numerous recordings from his Malibu recordings preceding his European tour in 1984. Though they were very informal, they were also used to demo songs and work out ideas that would later develop on *Empire Burlesque*. One composition titled "Angel of Rain (Almost Done)" was composed at these sessions. There's no documentation suggesting Dylan recorded this during the formal *Empire Burlesque* sessions, but it clearly held his interest during the rehearsals for the European tour. "Angel of Rain" made a deep impression on keyboardist Ian McLagan in what was supposed to be a rehearsal for previously released material. "There was one beautiful song he played occasionally that he'd never recorded and never [fully] rehearsed with us either," recalls McLagan. "It was a tricky little number, we never knew the title, but he'd launch into it from time to time, leaving us totally in the dark."

In 1991, one significant outtake from the *Empire Burlesque* sessions was released on *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991*. An early version of "When the Night Comes Falling from the Sky," it featured Roy Bittan on piano and Steve Van Zandt on guitar; both men were better known as members of Bruce Springsteen's E Street Band. "The Van Zandt 'When The Night Comes Falling From The Sky,' [an] apocalyptic vision bristling with drama, sung without restraint, could have provided Dylan with another epic to counterbalance the mawkish filler he'd been recording since 'New Danville Girl,'" writes Heylin. "Instead, Dylan again second-guessed some of his better lines...and absolutely one of his best vocals from a fraught decade, rerecording the song...with a whomping synthesizer and horns track..." Music critic Tim Riley argued, "the alternate take...has such an undeniably raunchy attitude (and guitar solo by Miami Steve Van Zandt) you wonder why Dylan stuck with the lifeless take that makes *Empire Burlesque* drift off on side two."

Aftermath

Upon its release, *Empire Burlesque* received generally positive reviews, most notably a full-page review in *Time* magazine, but a number of critics demurred on the production, reservations that presaged *Empire Burlesque*'s poor reputation in later years.

Members of the press accused Dylan of trying to achieve a then-contemporary sound on *Empire Burlesque*; Dylan jokingly replied that he didn't know anything about new music, adding "I still listen to Charley Patton."

In his *Consumer Guide* column for *The Village Voice*, critic Robert Christgau wrote, "At best [Dylan]'s achieved the professionalism he's always claimed as his goal...he's certainly talented enough to come up with a good bunch of songs. Hence, his best album since *Blood on the Tracks*. I wish that was a bigger compliment."

As promotion for *Empire Burlesque*, music videos for "Tight Connection to My Heart," "When The Night Comes Falling From The Sky," and "Emotionally Yours" were produced and broadcast on MTV, with Paul Schrader (best known for his work with Martin Scorsese) directing the video for "Tight Connection to My Heart." However, album sales remained fairly modest.

In terms of media coverage, *Empire Burlesque* was overshadowed by a number of Dylan-related projects from that same year. Charitable causes had become en vogue in American pop music, and Dylan participated in a number of high profile causes.

First was the "We Are the World" single, recorded in January of that year. Organized to raise funds for starving Ethiopians, the record received massive publicity, and it became one of the biggest hits of the year. Dylan was prominently featured in the recording, but he expressed some doubts regarding the single's merits. "People buying a song and the money going to starving people in Africa...is a worthwhile idea but I wasn't so convinced about the message of the song," Dylan would later say. "To tell you the truth, I don't think people can save themselves."

Dylan joined Artists United Against Apartheid in recording *Sun City*, a record protesting South Africa's policies of apartheid. Recorded in the summer, it was released in October, to great critical acclaim. Produced by Arthur Baker, Dylan's participation was also prominent.

In April, Dylan participated in a recording session with Sly Dunbar and Robbie Shakespeare (better known as Sly & Robbie), playing harmonica on "No Name On The Bullet." The song was released on "Language Barrier", issued in August on Island Records.

In July, Dylan performed at the benefit concert Live Aid, which also raised funds for starving Ethiopians. Held in Philadelphia, Pennsylvania, Dylan's set was accompanied by Ronnie Wood and Keith Richards of The Rolling Stones. Technical problems sabotaged his performance, as the musicians were unable to hear their own performances. Dylan performed three songs, and as Heylin notes, "two were *very* strange choices. 'Ballad of Hollis Brown' dealt with a starving American farmer who chose not to save himself, while the vengeful 'When The Ship Comes In' seemed distinctly at odds with all this universal hand-holding." After his set, Dylan asked the "billions watching to remember those in their own country struggling from economic events beyond their control. In particular, he chose to cite the plight of the American farmers." Dylan's remarks helped inspire Willie Nelson to organize Farm Aid, a benefit concert raising funds for struggling farmers.

Dylan soon found himself performing at Farm Aid, as well, which was broadcast live on national prime-time television on September 22, 1985. For this performance, Dylan was accompanied by Tom Petty and the Heartbreakers, on the advice of concert promoter Bill Graham. Mindful of the circumstances behind his Live Aid performance, Dylan and the Heartbreakers rehearsed extensively on their six song set. Only four songs would be broadcast on TV, but the performance as a whole was widely regarded as a triumph, featuring lauded performances of "Clean Cut Kid," "I'll Remember You," and "Trust Yourself" from *Empire Burlesque*.

In November, Columbia released *Biograph*, a heavily-promoted, five-LP boxed set retrospective that became only the second boxed set to sell half a million copies in the U.S. (the other being Elvis Presley's *Elvis Aron Presley*). It was also the first to hit #33 on *Billboard*'s album charts, matching the same peak as *Empire Burlesque*.

Finally, November also saw publication of a revised edition of 1973's *Writings & Drawings*, retitled *Lyrics*.

Though few regard 1985 as one of Dylan's landmark years, he has never matched the same dizzying array of projects in a single year. If *Empire Burlesque* was lost in the shuffle, it did set the stage for Dylan's resurgence as a live performer. Though the Heartbreakers were recommended to him by Bill Graham, he already had worked with them on *Empire Burlesque*. Two major tours with Tom Petty and the Heartbreakers would follow, one in 1986 and a more celebrated tour in 1987. As Dylan would later acknowledge in his autobiography, *Chronicles*, he would regain his powers as a vocalist and an interpreter during these tours as he revisited his own back catalog of songs.

Track listing

All songs written by Bob Dylan.

Side one

1. "Tight Connection to My Heart (Has Anybody Seen My Love)" – 5:22
2. "Seeing the Real You at Last" – 4:21
3. "I'll Remember You" – 4:14
4. "Clean Cut Kid" – 4:17
5. "Never Gonna Be the Same Again" – 3:11

Side two

- "Trust Yourself" – 3:29
- 2. "Emotionally Yours" – 4:30
- 3. "When the Night Comes Falling from the Sky" – 7:30
- 4. "Something's Burning, Baby" – 4:54
- 5. "Dark Eyes" – 5:07

Personnel

- Bob Dylan – guitar, harmonica, keyboards, production, vocals

Additional musicians

- Peggie Blu – backing vocals
- Debra Byrd – backing vocals
- Mike Campbell – guitar, vocals
- Chops – horn
- Alan Clark – synthesizer, keyboards
- Carolyn Dennis – backing vocals
- Sly Dunbar – percussion, drums
- Howie Epstein – bass guitar, vocals
- Anton Fig – drums
- Bob Glaub – bass guitar
- Don Heffington – drums
- Ira Ingber – guitar
- Bashiri Johnson – percussion
- Jim Keltner – drums, vocals
- Stuart Kimball – guitar, electric guitar
- Al Kooper – guitar, rhythm guitar, horn, keyboards
- Queen Esther Marrow – backing vocals
- Sid McGinnis – guitar
- Vince Melamed – synthesizer

- John Paris – bass guitar
- Ted Perlman – guitar
- Madelyn Quebec – vocals
- Richard Scher – synthesizer
- Robbie Shakespeare – bass guitar
- Mick Taylor – guitar
- Benmont Tench – piano, keyboards
- Urban Blight Horns – horns
- David Watson – saxophone
- Ronnie Wood – guitar

Technical personnel

- Josh Abbey – engineering
- Arthur Baker – mixing

References

- [1] Entertainment Weekly review (<http://www.ew.com/ew/article/0,,313768,00.html>)
- [2] Higgins, Jim Dylan's Burlesque Sounds Half-Finished (<http://news.google.com/newspapers?id=-5JRAAAAIBAJ&sjid=aBIEAAAIAIAJ&pg=5901,4014808&dq=bob+dylan+empire+burlesque&hl=en>). *The Milwaukee Sentinel*. June 14, 1985.

Knocked Out Loaded

<i>Knocked Out Loaded</i>		
Studio album by Bob Dylan		
Released	July 14, 1986	
Recorded	Early 1986	
Genre	Rock	
Length	36:11	
Label	Columbia	
Producer	Bob Dylan	
Bob Dylan chronology		
<i>Empire Burlesque</i> (1985)	<i>Knocked Out Loaded</i> (1986)	<i>Down in the Groove</i> (1988)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Robert Christgau	B
<i>Entertainment Weekly</i>	B− ^[1]
<i>Rolling Stone</i>	★★★★★
Piero Scaruffi	(5/10)
<i>Weebly</i>	★★★★★ ^[2]

Knocked Out Loaded is the twenty-fourth studio album by American singer-songwriter Bob Dylan, released in July 1986 by Columbia Records.

The album was received poorly upon release, and is still considered by some critics to be one of Dylan's least-engaging efforts. However, the 11-minute epic "Brownsville Girl"—co-written by Sam Shepard—has been cited as one of his best by some critics.^[3]

Composition

The album includes three cover songs, three collaborations with other songwriters, and two solo compositions by Dylan. Most of the album was recorded in the spring of 1986 (several tracks built on instrumental tracks from 1985 sessions), but one track, "Got My Mind Made Up", was reportedly recorded during a one-day break in the Dylan/Tom Petty "True Confessions" tour in June. One song, "Maybe Someday", paraphrases a line from T. S. Eliot's poem *Journey of the Magi*: Eliot's "And the cities hostile and the towns unfriendly" becomes in Dylan "Through hostile cities and unfriendly towns".

Reception

The album earned mostly negative reactions, with only a rewritten version of an outtake ("New Danville Girl", retitled "Brownsville Girl") recorded during the *Empire Burlesque* sessions, receiving uniform praise. Robert Christgau called it "one of the greatest and most ridiculous of [Dylan's] great ridiculous epics."

"*Knocked Out Loaded* is ultimately a depressing affair," wrote Anthony DeCurtis in his review published in *Rolling Stone Magazine*, "because its slipshod, patchwork nature suggests that Dylan released this LP not because he had anything in particular to say, but to cash in on his 1986 tour. Even worse, it suggests Dylan's utter lack of artistic direction." In the Howard Sounes book *Down The Highway: The Life Of Bob Dylan*, it is reported that Dylan said "if the records I'm making only sell a certain amount anyway, then why should I take so long putting them together?"

Sales for *Knocked Out Loaded* were considered weak, as it peaked at #53 on U.S. charts and #35 in the UK.

Dylan has played few songs from this album in concert; "Driftin' Too Far From Shore", with 14 performances (all but one in 1988), is the most frequently performed. Four songs remain unplayed, while the other three have together been aired only five times.

In recent years the album has gained a cult following among some Dylan fans who believe it is one of his least-understood works, but critical consensus remains negative, with recent reviews from Salon.com to *Rolling Stone Magazine* calling it a "career-killer" and "the absolute bottom of the Dylan barrel" respectively.

Columbia has yet to remaster this album, but it is available on compact disc.

Track listing

Side one

1. "You Wanna Ramble" (Little Junior Parker) – 3:14
2. "They Killed Him" (Kris Kristofferson) – 4:00
3. "Driftin' Too Far from Shore" (Bob Dylan) – 3:39
4. "Precious Memories" (Trad. Arr. Bob Dylan) – 3:13
5. "Maybe Someday" (Bob Dylan) – 3:17

Side two

- "Brownsville Girl" (Bob Dylan, Sam Shepard) – 11:00
2. "Got My Mind Made Up" (Bob Dylan, Tom Petty) – 2:53
 3. "Under Your Spell" (Bob Dylan, Carole Bayer Sager) – 3:58

Personnel

- Bob Dylan – guitar, harmonica, keyboards, vocals, production

Additional musicians

- Mike Berment – steel drums
 - Peggie Blu – background vocals
 - Majason Bracey – background vocals
 - Clem Burke – drums
 - T-Bone Burnett – guitar
 - Mike Campbell – guitar
 - Carolyn Dennis – background vocals
 - Steve Douglas – saxophone
 - Howie Epstein – bass guitar
 - Anton Fig – drums
 - Lara Firestone – background vocals
 - Milton Gabriel – steel drums
 - Keysha Gwin – background vocals
 - Don Heffington – drums
 - Muffy Hendrix – background vocals
 - April Hendrix-Haberlan – background vocals
 - Ira Ingber – guitar
 - James Jamerson, Jr. – bass guitar
 - Dewey B. Jones II – background vocals
 - Phil Jones – conga
 - Al Kooper – keyboards
 - Stan Lynch – drums
 - Steve Madaio – trumpet
 - Queen Esther Marrow – background vocals
 - Larry Mayhand – background vocals
 - John McKenzie – bass guitar
 - Vince Melamed – keyboards
 - Larry Meyers – mandolin
 - Angel Newell – background vocals
 - Herbert Newell – background vocals
-

- John Paris – bass guitar
- Bryan Parris – steel drums
- Al Perkins – steel guitar
- Tom Petty – guitar
- Crystal Pounds – background vocals
- Raymond Lee Pounds – drums
- Madelyn Quebec – background vocals
- Vito San Filippo – bass guitar
- Carl Sealove – bass guitar
- Patrick Seymour – keyboards
- Jack Sherman – guitar
- Daina Smith – background vocals
- Maia Smith – vocals
- Medena Smith – background vocals
- Dave Stewart – guitar
- Benmont Tench – keyboards
- Annette May Thomas – background vocals
- Damien Turnbough – background vocals
- Ronnie Wood – guitar
- Chyna Wright – background vocals
- Elesecia Wright – background vocals
- Tiffany Wright – background vocals

Technical personnel

- Britt Bacon – engineering
- Judy Feltus – engineering
- Greg Fulginiti – mastering
- Don Smith – engineering
- George Tutko – engineering

Notes

[1] Entertainment Weekly review (<http://www.ew.com/ew/article/0,,313768,00.html>)

[2] Weebly review (<http://knockedoutloaded.weebly.com/>)

[3] Gray, *The Bob Dylan Encyclopedia*, 95-100

Down in the Groove

<i>Down in the Groove</i>		
Studio album by Bob Dylan		
Released	May 30, 1988	
Recorded	1983–1987	
Genre	Rock	
Length	32:10	
Label	Columbia	
Producer	Bob Dylan and Mark Knopfler on "Death Is Not the End", the rest of the album is uncredited	
Bob Dylan chronology		
<i>Knocked Out Loaded</i> (1986)	<i>Down in the Groove</i> (1988)	<i>Dylan & the Dead</i> (1989)

Down in the Groove is the twenty-fifth studio album by American singer-songwriter Bob Dylan, released in May 1988 by Columbia Records.

A highly collaborative effort, it was Dylan's second consecutive album to receive almost unanimous negative reviews. Released during a period when his recording career was experiencing a slump, sales were disappointing, reaching only #61 in the US and #32 in the UK.

Recording and reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	<div><div></div><div></div><div></div><div></div><div></div></div>
<i>Rolling Stone</i>	<div><div></div><div></div><div></div><div></div><div></div></div> ^[1]
Robert Christgau	C+ ^[2]
<i>Entertainment Weekly</i>	C+ ^[3]
Piero Scaruffi	(4/10)

"Even by Dylan standards, this album has had a strange, difficult birth," wrote *Rolling Stone* critic David Fricke. "Its release was delayed for more than half a year, and the track listing was altered at least three times. If the musician credits are any indication, the songs that made the final cut come from half a dozen different recording sessions spread out over six years." Like its predecessor, *Knocked Out Loaded*, Dylan once again used more collaborators than normal.

In a review published in his Consumer Guide column, Robert Christgau wrote, "Where *Self Portrait* was at least weird, splitting the difference between horrible and hilarious, [Dylan is now] forever professional—not a single remake honors or desecrates the original. All he can do to a song is Dylanize it, and thus his Danny Kortchmar band and his Steve Jones-Paul Simonon band are indistinguishable, immersed in that patented and by now meaningless

one-take sound." Christgau would later call *Down in the Groove* a "horrendous product."

In his review for *Rolling Stone* magazine, Fricke noted that "a highly anticipated—if somewhat unlikely—collaboration with Full Force, the top Brooklyn hip-hop posse, turned out to be an old *Infidels* outtake, 'Death Is Not the End,' newly garnished with some tasty but rather superfluous Full Force vocal harmonies." "Death Is Not The End" was covered by Nick Cave in 1996.

In 2007, *Rolling Stone* labeled *Down in the Groove* as Bob Dylan's worst album.

The Grateful Dead collaboration titled "Silvio," did experience some success as a single, and Dylan would regularly feature it in his shows. "Silvio" would also be included on 1994's *Bob Dylan's Greatest Hits Volume 3* and *The Essential Bob Dylan*.

The summer tour of 1988

Soon after *Down in the Groove*'s release, Dylan embarked on a summer tour of North America, presumably in support of *Down in the Groove*. The first show was on June 7th, 1988, at Concord Pavilion in Concord, California, and it was a dramatic shift from previous tours. In recent years, Dylan had relied on larger ensembles, often staffed with high-profile artists like Mick Taylor, Ian McLagan, The Grateful Dead, and Tom Petty and the Heartbreakers. This time, Dylan organized his concerts around a small, 'garage rock'-type combo, consisting of Dylan, guitarist G.E. Smith (of *Saturday Night Live* fame), bassist Kenny Aaronson, and drummer Christopher Parker. (There was a notable exception in the early June shows; those concerts featured a second, lead guitarist in Neil Young, whose own career was also in a downturn at the time.)

Song selection also became more adventurous, with setlists from different nights offering little resemblance to one another. The concerts would also alternate between full-band, electric sets and smaller, acoustic sets (with Smith providing Dylan's only accompaniment); it was during the acoustic sets that Dylan incorporated an endless variety of traditional cover songs, a marked departure from previous shows that depended heavily on his own compositions.

The concerts initially received modest attention, but they would soon receive a generous amount of praise. The tour schedule was also surprising for a man of Dylan's age, as Dylan was spending most of his time on the road. Just as one leg of the tour would end, Dylan would schedule another leg soon after, and this would continue for many years to come. As a result, Dylan's shows are now often referred to as the "Never Ending Tour". Though the supporting personnel would undergo a number of changes for years to come, the basic format begun in the summer of 1988 would continue to this day.

Track listing

Side one

1. "Let's Stick Together" (Wilbert Harrison) – 3:09
2. "When Did You Leave Heaven?" (Walter Bullock, Richard Whiting) – 2:15
3. "Sally Sue Brown" (Arthur June Alexander, Earl Montgomery, Tom Stafford) – 2:29
4. "Death Is Not the End" (Bob Dylan) – 5:10
5. "Had a Dream About You, Baby" (Bob Dylan) – 2:53

Side two

- "Ugliest Girl in the World" (Bob Dylan, Robert Hunter) – 3:32
2. "Silvio" (Bob Dylan, Robert Hunter) – 3:05
 3. "Ninety Miles an Hour (Down a Dead End Street)" (Hal Blair, Don Robertson) – 2:56
 4. "Shenandoah" (trad. arr. Bob Dylan) – 3:38
 5. "Rank Strangers to Me" (Albert E. Brumley) – 2:57
-

Personnel

- Bob Dylan – guitar, harmonica, keyboards, vocals; production on "Death Is Not the End"

Additional musicians

- Michael Baird – drums
- Peggie Blu – background vocals
- Alexandra Brown – background vocals
- Eric Clapton – guitar
- Alan Clark – keyboards
- Carolyn Dennis – background vocals
- Sly Dunbar – drums
- Nathan East – bass guitar
- Mitchell Froom – keyboards
- Full Force – background vocals
- Jerry Garcia – vocals
- Willie Green, Jr. – background vocals
- Beau Hill – keyboards
- Randy "The Emperor" Jackson – bass guitar
- Steve Jones – guitar
- Steve Jordan – drums
- Danny Kortchmar – guitar
- Bobby King – background vocals
- Clydie King – background vocals
- Larry Klein – bass guitar
- Mark Knopfler – guitar; production on "Death Is Not the End"
- Brent Mydland – vocals
- Madelyn Quebec – keyboards, background vocals
- Robbie Shakespeare – bass guitar
- Stephen Shelton – drums, keyboards, engineering, mixing
- Paul Simonon – bass guitar
- Henry Spinetti – drums
- Bob Weir – vocals
- Kip Winger – bass guitar
- Ronnie Wood – bass guitar

Technical personnel

- Coke Johnson – engineering
 - Mike Kloster – assistant engineering
 - Jeff Musel Assistant – engineering
 - Jim Preziosi – assistant engineering
 - Brian Saucy – assistant engineering
-

References

- [1] Rolling Stone 14 July 1988 (<http://www.rollingstone.com/music/albumreviews/down-in-the-groove-19880714>)
- [2] Christgau, Robert. Bob Dylan (http://www.robertchristgau.com/get_artist.php?id=169). Retrieved 2011-06-28.
- [3] EW Dylan catalog review (<http://www.ew.com/ew/article/0,,313768,00.html>)

External links

- Down in the Groove Recording Sessions ([http://www.bjorner.com/DSN08560 - 1987 Early Sessions.htm#DSN08585](http://www.bjorner.com/DSN08560-1987%20Early%20Sessions.htm#DSN08585))
- Sidewalks story (<http://www.mp3.com/news/stories/8616.html>)
- Down In The Groove first vinyl pressing in Argentina (<http://www.searchingforagem.com/1980s/1988.htm>)

Oh Mercy

<i>Oh Mercy</i>	
Studio album by Bob Dylan	
Released	September 18, 1989
Recorded	Early 1989
Genre	Rock
Length	38:46
Label	Columbia, Four Men with Beards
Producer	Daniel Lanois
Bob Dylan chronology	
<i>Dylan & the Dead</i> (1989)	<i>Oh Mercy</i> (1989)
	<i>Under the Red Sky</i> (1990)

Oh Mercy is the 26th studio album by American singer-songwriter Bob Dylan, released in September 1989 by Columbia Records. Produced by Daniel Lanois, it was hailed by critics as a triumph for Dylan, after a string of weaker-reviewed albums. *Oh Mercy* gave Dylan his best chart showing in years reaching #30 on the Billboard charts in the United States and #6 in the UK.

Songs

The recording of the album is described by Bob Dylan in his book "Chronicles Volume One".^[1] The album opens with "Political World", a song that has been describedWikipedia:Manual of Style/Words to watch#Unsupported attributions as a "catalog of troubles...almost an update on 'With God On Our Side.'" A cranky tirade against the modern world, it begins with the verse, "We live in a political world/Love don't have any place/We live in a time where men commit crime/And crime don't have a face", to which critic Thomas Ward asked, "Which age does this not apply to?"

In regard to "Everything Is Broken", Dylan wrote, "Danny didn't have to swamp it up too much, it was already swamped up pretty good when it came to him. Critics usually didn't like a song like this coming out of me because it didn't seem to be autobiographical. Maybe not, but the stuff I write does come from an autobiographical place." A propulsive, riff-driven number, it was the first single issued from *Oh Mercy*.^[*citation needed*]

"Ring Them Bells" is one of the more celebrated tracks on *Oh Mercy*, and also where Lanois' production is at its most subtle and restrained. The song features some spiritual overtones, invoking St. Peter, St. Catherine and a "Sweet Martha" who may or may not be the biblical Martha. It opens with the verse, "Ring them bells ye heathen/From the city that dreams/Ring them bells from the sanctuaries/Cross the valleys and streams."

"Ring Them Bells" was also one of two songs that was released with its live vocals intact.^[citation needed] The other song was "Man in the Long Black Coat", sequenced right after "Ring Them Bells".

"One of my favorites is 'Man in the Long Black Coat,' which was written in the studio, and recorded in one take", recalls Lanois. Praised by Heylin as a "powerful reinterpretation of The Daemon Lover motif", "Man in the Long Black Coat" also contains some prominent use of apocalyptic imagery, evoking a place where the "water is high" and "tree trunks uprooted". In his own assessment of "Man in the Long Black Coat", Dylan wrote that "in some kind of weird way, I thought of it as my 'I Walk the Line,' a song I'd always considered to be up there at the top, one of the most mysterious and revolutionary of all time, a song that makes an attack on your most vulnerable spots, sharp words from a master".

The second half of *Oh Mercy* is notable for its sustained moodiness and resignation, often in relation to romantic dissolution. This is immediately apparent on the atmospheric "Most of the Time", which features the richest production on the album. Described as "magisterial" by Allan Jones of *Melody Maker*,^[citation needed] the narrator in "Most of the Time" sings of an estranged lover whom the narrator can't quite shake from his memories. The song addresses an irreconcilable, personal relationship, and this theme would continue through "What Good Am I?", a frank look at the narrator's moral worth, and "What Was It You Wanted".

Though he is still uncertain of its origins, in his autobiography Dylan does write that "Disease of Conceit" may have been inspired by the defrocking of Jimmy Swaggart. Wikipedia:Citing sources Lou Reed selected this song as one of his 'picks of 1989'.^[2]

The album closes with "Shooting Star", a wistful ballad of remembrance with possible allusions^[citation needed] to the loss of Dylan's Christian faith. Dylan appears to address Christ: "Seen a shooting star tonight and I thought of me/If I was still the same/If I ever became what you wanted me to be". The next line, "Did I ever miss the mark or overstep the line that only you could see" makes an apparent reference to Joseph Addison Alexander's poem "There is a line by us unseen/That crosses every path/The hidden boundary between/God's patience and His wrath.". The words occasionally evoke some portentous imagery ("the last fire truck from hell goes rollin' by"), but it ends the album on a soft, romantic note.

Outtakes

When *Rolling Stone* magazine wrote "it would be unfair to compare *Oh Mercy* to Dylan's landmark Sixties recordings",^[citation needed] author Clinton Heylin countered this remark, arguing that the *Oh Mercy* sessions had the songs to compete with Dylan's most celebrated work. A few of these songs were not issued on the album, but they soon found their way into private circulation where they acquired a strong reputation among critics and collectors.

One of Dylan's most ambitious compositions, "Series of Dreams" is given a tumultuous production from Daniel Lanois. The lyrics are fairly straightforward, giving a literal description of the turmoil encountered by the narrator during a "series of dreams." However, the descriptions quickly unfold into a set of highly evocative verses.

During a *Sound Opinions* interview broadcast on Chicago FM radio, Wikipedia:Manual of Style/Dates and numbers#Chronological items Lanois told *Chicago Tribune* critic Greg Kot that "Series of Dreams" was his pick for the opening track, but ultimately, the final decision was Dylan's. Music critic Tim Riley would echo these sentiments, writing that "'Series of Dreams' should have been the working title song to *Oh Mercy*, not a leftover pendant."

Another outtake, "Dignity", was one of the first songs written for *Oh Mercy*. Dylan viewed "Dignity" as a strong contender for the album, and an extensive amount of work was done on it. However, Dylan was dissatisfied with the

recorded results, resulting in his decision to omit it.

The two most celebrated outtakes from *Oh Mercy*'s sessions, Dylan would not only perform "Dignity" and "Series of Dreams" live, he would eventually release them. "Series of Dreams" was the final track on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*, and it was later included on 1994's *Bob Dylan's Greatest Hits Volume 3*. "Dignity" was performed live during a 1994 appearance on *MTV Unplugged*, and the same performance was later issued on the accompanying album. A remixed version of "Dignity" featuring new overdubs was released on *Bob Dylan's Greatest Hits Volume 3*, while the original Lanois production would not see release until the soundtrack album of the television show, *Touched by an Angel*.

Listed as "Broken Days/Three of Us" on the track sheets, the original version of "Everything Is Broken" was briefly issued on-line as an exclusive download on Apple Computer's iTunes music store. In 2008, it was remastered from a better source and reissued on *The Bootleg Series Vol. 8: Tell Tale Signs*. Described by Heylin as an "evocation of a fragmented relationship", the lyrics were later rewritten and overdubbed with new vocals and an additional guitar part.

Two more outtakes, "Born In Time" and "God Knows", were set aside and later re-written and re-recorded for Dylan's next album, *Under the Red Sky*. Versions of both songs from the *Oh Mercy* sessions were also included on *The Bootleg Series Vol. 8: Tell Tale Signs*. "The *Oh Mercy* outtake of 'Born In Time' was one of those Dylan performances that so surrendered itself to the moment that to decry the lyrical slips would be to mock sincerity itself", wrote an enamored Heylin.

Aftermath

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Piero Scaruffi	★★★★★★★★★ ^[3]
Robert Christgau	B
Entertainment Weekly	A− ^[4]
Rolling Stone	★★★★★
Piero Scaruffi	(7/10)

After disappointing sales with *Knocked Out Loaded* and *Down in the Groove*, *Oh Mercy* was hailed^[citation needed] as a comeback in a year when several long-time veterans were releasing their own 'comeback' albums, including Paul McCartney with *Flowers In The Dirt*, The Rolling Stones with *Steel Wheels*, Neil Young with *Freedom*, Tom Petty with *Full Moon Fever*, Bonnie Raitt with *Nick of Time*, and Lou Reed with *New York*. Consensus was strong enough to place *Oh Mercy* at #15 in *The Village Voice*'s Pazz & Jop Critics Poll for 1989.^[citation needed] Also in 1989, *Oh Mercy* was ranked #44 on *Rolling Stone* magazine's list of the 100 greatest albums of the 1980s.

Oh Mercy's production was unlike anything ever released on a Dylan record, and it drew praise from a majority of critics. Robert Christgau of *The Village Voice* wrote, "Daniel Lanois's understated care and easy beat suit [Dylan's] casual ways, and three or four songs might sound like something late at night on the radio, or after the great flood. All are modest and tuneful enough to make you forgive 'Disease of Conceit,' which is neither."

But as Heylin notes, "Though many a critic who had despaired at the sound of Dylan's more recent albums enthused about the sound on *Oh Mercy*, it was evident that rock music's foremost lyric writer had also rediscovered his previous flair with words."^[5]

Bill Wyman even went so far as to criticize the production in praising the songs. "Taken over by Daniel Lanois, master of a shimmering and distinctive electronically processed guitar sound...[the album] is overdone", writes Wyman. "It's irritating to hear Dylan's songs so manipulated, but there are sufficient nice tracks—"Most of the Time", "Shooting Star", both simple and direct, among them—to make this by far the most coherent and listenable collection of his own songs Dylan has released since *Desire*."^[6]

Though it did not enter *Billboard*'s Top 20, *Oh Mercy* remained a consistent seller, enough to be considered a modest commercial success.

By the end of the year, Dylan would begin planning his next album, to be produced by Don and David Was of Was (Not Was), using the *Oh Mercy* outtake "God Knows" as a starting point.

To celebrate the album's 20th anniversary, *Montague Street Journal: The Art of Bob Dylan* dedicated roughly half of its debut issue (published in 2009) to a roundtable discussion on *Oh Mercy*.

In 2006, *Q* magazine placed the album at #33 in its list of "40 Best Albums of the '80s".^[7] During that same year, "Political World" appeared in the film *Man of the Year*.

Track listing

All songs written by Bob Dylan.

Side one

1. "Political World" – 3:43
2. "Where Teardrops Fall" – 2:30
3. "Everything Is Broken" – 3:12
4. "Ring Them Bells" – 3:00
5. "Man in the Long Black Coat" – 4:30

Side two

- "Most of the Time" – 5:02
- 2. "What Good Am I?" – 4:45
- 3. "Disease of Conceit" – 3:41
- 4. "What Was It You Wanted" – 5:02
- 5. "Shooting Star" – 3:12

Personnel

- Bob Dylan – vocals, guitar, piano, harmonica, 12-string guitar, organ

Additional musicians

- Malcolm Burn – tambourine, keyboards, mercy keys^[clarify], bass guitar on "Everything Is Broken", "Ring Them Bells", "Man in the Long Black Coat", "Most of the Time", "What Good Am I?", "What Was It You Wanted"
- Rockin' Dopsie – accordion on "Where Teardrops Fall"
- Willie Green – drums on "Political World", "Everything Is Broken", "Most of the Time", "Disease of Conceit", "What Was It You Wanted", and "Shooting Star"
- Tony Hall – bass guitar on "Political World", "Everything Is Broken", "Most of the Time", "Disease of Conceit", and "Shooting Star"
- John Hart – saxophone on "Where Teardrops Fall"
- Daryl Johnson – percussion on "Everything Is Broken"
- Larry Jolivet – bass guitar on "Where Teardrops Fall"
- Daniel Lanois – production, mixing, dobro, lap steel, guitar, omnichord (performs on all tracks except "Disease of Conceit")

- Cyril Neville – percussion on "Political World", "Most of the Time", and "What Was It You Wanted"
- Alton Rubin, Jr. – scrub board on "Where Teardrops Fall"
- Mason Ruffner – guitar on "Political World", "Disease of Conceit", and "What Was It You Wanted"
- Brian Stoltz – guitar on "Political World", "Everything Is Broken", "Disease of Conceit", and "Shooting Star"
- Paul Synegal – guitar on "Where Teardrops Fall"

Technical personnel

- Malcolm Burn – recording, mixing
- Greg Calbi – mastering
- Mark Howard – mixing, studio installation

References

- [1] Chronicles Volume One by Bob Dylan 2004
- [2] *Rolling Stone*, March 8, 1990
- [3] Piero Scaruffi review (<http://www.scaruffi.com/vol1/dylan.html>) from scaruffi.com
- [4] Entertainment Weekly review (<http://www.ew.com/ew/article/0,,313768,00.html>)
- [5] Heylin, Clinton (2003) *Bob Dylan: Behind the Shades Revisited* (<http://books.google.com/books?id=VBDG1g1IG3cC&pg=PA631&lpg=PA631&dq=Though+many+a+critic+who+had+despaired+at+the+sound+of+Dylan's+more+recent+albums+enthused+about+the+sound+on+Oh+Mercy,+it+was+evident+that+rock+music's+foremost+lyric+writer+had+also+rediscovered+his+previous+flair+with+words&source=bl&ots=kCwlIq9JGR&sig=oRg0ATX5pdHfA1eb2bgCH4m-uC0&hl=en&sa=X&ei=6DzHULm8DoWo9gS3nIHYDA&ved=0CEIQ6AEwAw#v=onepage&q=Though+many+a+critic+who+had+despaired+at+the+sound+of+Dylan's+more+recent+albums+enthused+about+the+sound+on+Oh+Mercy,+it+was+evident+that+rock+music's+foremost+lyric+writer+had+also+rediscovered+his+previous+flair+with+words&f=false>), p. 631.
- [6] Wyman, Bill. (May 22, 2001) " Bob Dylan (http://www.salon.com/2001/05/22/dylan_3/)" *Salon* Retrieved 11 December 2012.
- [7] *Q* August 2006, Issue 241

Under the Red Sky

<i>Under the Red Sky</i>		
Studio album by Bob Dylan		
Released	September 10, 1990	
Recorded	Early 1990	
Genre	Rock	
Length	35:21	
Label	Columbia	
Producer	"Jack Frost" (Bob Dylan), Don Was, and David Was	
Bob Dylan chronology		
<i>Oh Mercy</i> (1989)	<i>Under the Red Sky</i> (1990)	<i>The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991</i> (1991)

Under the Red Sky is the 27th studio album by American singer-songwriter Bob Dylan, released in September 1990 by Columbia Records.

The album was largely greeted as a strange and disappointing follow-up to 1989's critically acclaimed *Oh Mercy*. Most of the criticism was directed at the slick sound of pop producer Don Was, as well as a handful of tracks that

seem rooted in children's nursery rhymes. It is a rarity in Dylan's catalog for its inclusion of celebrity cameos by Jimmie Vaughan, Slash, Elton John, George Harrison, David Crosby, Stevie Ray Vaughan and Bruce Hornsby.

Dedication

The album is dedicated to "Gabby Goo Goo", later explained to be a nickname for Dylan's four-year-old daughter. This has led to the popular assumption that the album's more childlike songs were for her entertainment, something that has never been confirmed nor denied by Dylan.

Reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Robert Christgau	A−
Entertainment Weekly	(C) ^[1]
Rolling Stone	★★★★★
Piero Scaruffi	(4/10)

Dylan has echoed most critics' complaints, telling *Rolling Stone* in a 2006 interview that the album's shortcomings resulted from hurried and unfocused recording sessions, due in part to his activity with the Traveling Wilburys at the time. He also claimed that there were too many people working on the album, and that he was very disillusioned with the recording industry during this period of his career.

Dylan critic Patrick Humphries, author of *The Complete Guide to the Music of Bob Dylan*, was particularly harsh in his assessment of *Under the Red Sky*, stating the album "was everything *Oh Mercy* wasn't—sloppily written songs, lazily performed and unimaginatively produced. The first bridge of "2 X 2" ("How much poison did they inhale?") was reminiscent of the menace which pervaded *Oh Mercy*, but otherwise, where before there had been certainty and sureness, here was confusion and indecision."

Humphries saved his harshest attack for the album's opening song, "Wiggle Wiggle":

“Then there's "Wiggle Wiggle": worse than anything Dylan has ever recorded? Maybe not that bad, but certainly up there, jostling for position in that particular part of hell, where the jukebox plays nothing but "Joey" (from *Desire*) and "Had a Dream About You, Baby" (from *Down in the Groove*). "Wiggle Wiggle" was the one the critics jumped on, particularly the line "Wiggle wiggle wiggle like a bowl of soup", which was taken as proof positive that Dylan had lost it, definitely, permanently, irrevocably. It was hard to disagree—it is hard to reconcile such a line with the man who wrote "Desolation Row" (from *Highway 61 Revisited*). Of course, you can't get Hamlet or "Like a Rolling Stone" every time out of the traps, but "Wiggle Wiggle"?”

The album did have some critical support, particularly from Robert Christgau of *The Village Voice*, who wrote "To my astonishment, I think *Under the Red Sky* is Dylan's best album in 15 years, a record that may even signal a ridiculously belated if not totally meaningless return to form...It's fabulistic, biblical...the tempos are postpunk like it oughta be, with [Kenny] Aronoff's sprints and shuffles grooving ahead like '60s folk-rock never did." And Paul Nelson, writing for *Musician*, called the album "a deliberately throwaway masterpiece." When the *Voice* held its Pazz & Jop Critics Poll for 1990, *Under the Red Sky* placed at #39.

In the end, album sales were disappointing, peaking at #38 on the US charts and #13 in the UK. According to the book *Down The Highway: The Life Of Bob Dylan*, the disappointing record sales of this album made him depressed. On top of that, Dylan's second wife had just signed for divorce in August 1990.

The songs

In 2005, *Q* magazine included the lead-off track "Wiggle Wiggle" in a list of "Ten Terrible Records by Great Artists".

Two songs, "Born in Time" and "God Knows", are reworkings of material originally recorded at the previous year's *Oh Mercy* sessions.

The intro to "Unbelievable" is very similar to the intro on Carl Perkins' "Honey Don't" as sung by The Beatles on *Beatles for Sale*.

According to producer Don Was, there were two outtakes from the album: "Shirley Temple Doesn't Live Here Anymore" (which Dylan co-wrote with Was and David Weiss) and "Heartland" (which Dylan later sang with Willie Nelson on Nelson's 1993 album *Across the Borderline*). "Shirley Temple Doesn't Live Here Anymore" was later recorded by Don Was's group Was (Not Was) for their 2008 album *Boo!* as "Mr. Alice Doesn't Live Here Anymore".

Aftermath

Dylan recorded and released the nursery rhyme song, "This Old Man", on the Disney charity album, *For Our Children*, in 1991, a year after this album was released.

Dylan's follow-up effort *Good As I Been to You* would be released two years later.

Track listing

All songs written by Bob Dylan.

1. "Wiggle Wiggle" – 2:09
2. "Under the Red Sky" – 4:09
3. "Unbelievable" – 4:06
4. "Born in Time" – 3:39
5. "T.V. Talkin' Song" – 3:02
6. "10,000 Men" – 4:21
7. "2 × 2" – 3:36
8. "God Knows" – 3:02
9. "Handy Dandy" – 4:03
10. "Cat's in the Well" – 3:21

Personnel

- Bob Dylan – acoustic and electric guitar, piano, accordion, harp, vocals, production

Additional musicians

- Kenny Aronoff – drums
 - Sweet Pea Atkinson – backing vocals
 - Rayse Biggs – trumpet
 - Sir Harry Bowens – backing vocals
 - David Crosby – backing vocals
 - Paulinho Da Costa – percussion
 - Robben Ford – guitar
 - George Harrison – slide guitar
 - Bruce Hornsby – piano
 - Randy "The Emperor" Jackson – bass guitar
 - Elton John – piano
-

- Al Kooper – organ, keyboards
- David Lindley – bouzouki, guitar, slide guitar
- David McMurray – saxophone
- Donald Ray Mitchell – backing vocals
- Jamie Muhoberac – organ
- Slash – guitar
- Jimmie Vaughan – guitar
- Stevie Ray Vaughan – guitar
- Waddy Wachtel – guitar
- David Was – backing vocals, production
- Don Was – bass guitar, production

Technical personnel

- Dan Bosworth – assistant engineering
- Marsha Burns – production coordination
- Ed Cherney – engineering, mixing
- Steve Deutsch – assistant engineering
- Judy Kirshner – assistant engineering
- Jim Mitchell – assistant engineering
- Brett Swain – assistant engineering

References

[1] Entertainment Weekly review (<http://www.ew.com/ew/article/0,,313768,00.html>)

Good as I Been to You

<i>Good as I Been to You</i>	
Studio album by Bob Dylan	
Released	November 3, 1992
Recorded	Mid-1992
Genre	Folk, blues
Length	55:31
Label	Columbia
Producer	Debbie Gold
Bob Dylan chronology	
<i>Under the Red Sky</i> (1990)	<i>Good as I Been to You</i> (1992)
<i>The 30th Anniversary Concert Celebration</i> (1993)	

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Robert Christgau	B+ ^[1]
<i>Rolling Stone</i>	★★★★★
Piero Scaruffi	(4/10)

Good as I Been to You is the 28th studio album by American singer-songwriter Bob Dylan, released in November 1992 by Columbia Records.

It is composed entirely of traditional folk songs and covers, and is Dylan's first entirely solo, acoustic album since *Another Side of Bob Dylan* in 1964. It is also his first collection not to feature any original compositions since *Dylan* in 1973.

On the charts, *Good as I Been to You* reached #51 in the US and #18 in the UK, and helped to restore Dylan's critical standing following the disappointing *Under the Red Sky*.

Recording sessions

Since launching the Never Ending Tour in June 1988, traditional covers became a feature at virtually every concert, often as part of an acoustic set. After recording *Under the Red Sky* in 1990, Dylan would not release an original song until 1997, and during that time, he would increasingly rely on his stockpile of covers for 'fresh' material. Dylan called these covers "the music that's true for me."

According to Dylan's friend Susan Ross, *Good as I Been to You* began life as a contractual filler. Dylan had scheduled two weeks at Chicago's Acme Recording Studio sometime in 1992, hiring long-time associate David Bromberg as his producer. An album's worth of songs, including the contemporary Christian ballad "Rise Again," were recorded at those sessions with the accompaniment of a full band. Bromberg was left to mix the recordings while Dylan completed a brief, 11-show tour in mainland Europe. There are several songs known to have been recorded during these sessions, including "I'll Rise Again" (trad.), "Nobody's Fault but Mine" (Blind Willie Johnson), "Lady From Baltimore" (Tim Hardin), "Polly Vaughan" (trad.), "Casey Jones" (trad.), "Duncan and Brady" (trad.), "Kaatskill Serenade" (David Bromberg), "World Of Fools" (David Bromberg), "Sloppy Drunk", and "Miss the Mississippi."

Prior to the release of Volume 8 of Dylan's Bootleg Series, *Tell Tale Signs*, the only songs known to be circulating from these sessions are "Kaatskill Serenade", "Sloppy Drunk", "Polly Vaughan", and "Miss the Mississippi". "Duncan and Brady" was included in that set.

When he returned to Malibu in mid-July, Dylan decided to record some solo acoustic material in his garage studio. The intention was to break up the Bromberg recordings with a few solo performances in between. As those garage sessions progressed, plans were changed, and the Bromberg recordings were pulled from the album.

Neither Dylan nor Bromberg have explained why the Bromberg recordings were rejected and put away—they have never been released—and whether Dylan actually disliked them is unknown. It was made clear that Dylan was pleased with the results he was getting in his garage studio, particularly in the minimal production work given to the recordings. Producer credit was given to Debbie Gold, a friend of Dylan's who took a hands-off approach to the entire proceedings.

Song selection

Without the use of notes or lyrics, Dylan recorded a wide range of traditional songs. "Froggy Went A-Courtin'," "Blackjack Davey," and the anti-recruiting "Arthur McBride" were part of the British and Irish tradition of folk songs. "Little Maggie" was a popular bluegrass standard. "Diamond Joe" was well-known thanks to fellow folk revivalist Ramblin' Jack Elliott. "Frankie and Albert" and "Sittin' on Top of the World" both had long, deep roots in folk-blues.

Dylan also covered songs that weren't authentically traditional, such as "Tomorrow Night" (best known for Lonnie Johnson's hit version in 1947 and a version by Elvis Presley released in 1965) and Stephen Foster's "Hard Times."

Though Dylan is credited with all of the arrangements, several arrangements clearly belong to other artists, including the Texas songster Mance Lipscomb. A number of publications, including *Folk Roots*, criticized the album for making this error. Lipscomb's posthumous oral biography, "I Say Me for a Parable," edited by Glen Alyn, notes that Dylan listened to Mance play backstage at Newport in the early 1960s and then later took the stage and sang Mance's songs as his own.

Outtakes

When time came to sequence the album, producer Debbie Gold was unable to convince Dylan to include "You Belong to Me". Though it wasn't authentically traditional, it was popular enough to be covered by Jo Stafford, Patti Page, and Dean Martin. The most popular version was recorded by the Duprees, one of the final Italian doo wop groups to make a wave in the early 1960s.

Two years later, the recording appeared in Oliver Stone's controversial film, *Natural Born Killers*.

Aftermath

The response to *Good as I Been to You* was surprisingly positive, particularly for an album with very modest ambitions. It drew comparisons with the acoustic sets featured in Dylan's "Never Ending Tour" shows, drawing much praise for his interpretive skills. A number of critics pointed out that Dylan's voice was now physically ravaged, but the focus was often on the phrasing. "Dylan sounds now, in comparison to his younger self, like one of those ghosts," wrote David Sexton of *The Sunday Telegraph*, "but a powerful ghost. The effect is not so much nostalgia...as deeply inward."

The inaccurate song credits created some controversy for Dylan. Nearly half of the songs were incorrectly credited, and in one case, Dylan faced legal action when Australian folksinger Mick Slocum sued Dylan's music publisher over the arrangement credit in "Jim Jones." Slocum recorded his arrangement with his band, The Original Bushwhackers, in 1975, and Dylan's publisher was forced to concede their error.

Good as I Been to You was successful enough to warrant a sequel, and in less than a year, Dylan would return to the studio with *World Gone Wrong*.

Track listing

All songs are traditional, arranged by Bob Dylan[2], except where noted.

1. "Frankie & Albert" (arranged by Mississippi John Hurt) – 3:50
 2. "Jim Jones" (arranged by Mick Slocum) – 3:52
 3. "Blackjack Davey" – 5:47
 4. "Canadee-i-o" – 4:20
 5. "Sittin' on Top of the World" – 4:27
 6. "Little Maggie" – 2:52
 7. "Hard Times" (Stephen Foster, arranged by De Danann)[3] – 4:31
 8. "Step It Up and Go" – 2:54
 9. "Tomorrow Night" (Sam Coslow and Will Grosz)[4] – 3:42
 10. "Arthur McBride" (arranged by Paul Brady) – 6:20
 11. "You're Gonna Quit Me" – 2:46
 12. "Diamond Joe" – 3:14
 13. "Froggie Went A-Courtin'" – 6:26
1. ^ the original album notes incorrectly credit all song arrangements to Bob Dylan.
 2. ^ the original album notes correctly identify "Hard Times" as public domain, as it was published in 1855, but the author's name has now been listed for complete accuracy.
 3. ^ the original album notes incorrectly identify "Tomorrow Night" as public domain. It was written in 1939 by Sam Coslow and Will Grosz.

Personnel

- Bob Dylan – vocals, guitar, harmonica
- Stephen Marcussen – mastering
- Micajah Ryan – mixing
- Jimmy Wachtel – front cover photography

References

[1] Robert Christgau review (http://www.robertchristgau.com/get_artist.php?name=Bob+Dylan)

[2] http://en.wikipedia.org/wiki/Good_as_I_Been_to_You#endnote_arr

[3] http://en.wikipedia.org/wiki/Good_as_I_Been_to_You#endnote_SF

[4] http://en.wikipedia.org/wiki/Good_as_I_Been_to_You#endnote_CG

World Gone Wrong

World Gone Wrong		
Studio album by Bob Dylan		
Released	October 26, 1993	
Recorded	Mid-1993	
Genre	Folk, blues	
Length	43:51	
Label	Columbia	
Producer	Bob Dylan	
Bob Dylan chronology		
<i>The 30th Anniversary Concert Celebration</i> (1993)	<i>World Gone Wrong</i> (1993)	<i>Bob Dylan's Greatest Hits Volume 3</i> (1994)

World Gone Wrong is the 29th studio album by American singer-songwriter Bob Dylan, released in October 1993 by Columbia Records.

It was Dylan's second consecutive collection of only traditional folk songs, performed acoustically with guitar and harmonica. The songs tend to deal with darker and more tragic themes than the previous outing, *Good as I Been to You*.

The album received a warm, if not excited, reception from critics. Despite earning a Grammy award for *Best Traditional Folk Album*, it peaked at a modest #70 in the US, and at #35 in the UK.

The recording sessions

Like its predecessor *Good as I Been to You*, *World Gone Wrong* was recorded to fulfill the terms of his January 18, 1988, contract. It would be the final album released under that contract.

In May 1993, Dylan once again held sessions at his Malibu home inside his garage studio. Recorded solo in a matter of days, a total of 14 songs were recorded without a single change in guitar strings. Marked by distortion, the recording quality was very primitive by modern standards, with very casual microphone placement and very little tuning. There were some rumors that Dylan had mastered the album from cassette tapes, as Bruce Springsteen had done with *Nebraska*, but those rumors have been as difficult to prove as they have been to dismiss.

Possibly influenced by the controversy surrounding *Good as I Been to You*, Dylan wrote a complete set of liner notes to *World Gone Wrong*, citing all possible sources. It had been decades since Dylan had written his own liner notes, and they were always surrealistic; these notes, while still playfully written, were actually informative.

The songs

The balance of songs in *World Gone Wrong* swung more towards rural blues. Two had been recorded by the Mississippi Sheiks, two more by Blind Willie McTell, one by Willie Brown, and another by Frank Hutchison. Songs popularized by Tom Paley and Doc Watson were also recorded.

In the case of "The Two Soldiers", Dylan had been performing it live since 1988. As Clinton Heylin writes, on *World Gone Wrong* Dylan invested it "with that classic impersonality the true traditionalist seeks."

Outtakes

Five songs were leftover from the sessions, including versions of "Goodnight My Love," "Twenty-One Years," Robert Johnson's "32-20 Blues," and The Carter Family's "Hello Stranger." In 2008, "32-20 Blues" and another outtake from these sessions, "Mary and the Soldier" were released on *The Bootleg Series Vol. 8: Tell Tale Signs*.

Aftermath

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★ link ^[1]
Robert Christgau	A– link ^[2]
Piero Scaruffi	(4/10)

The response to *World Gone Wrong* was very positive, with many regarding it as superior to *Good as I Been to You*.

Robert Christgau gave it an A- in his *Consumer Guide* column published in *The Village Voice*. "Dylan's second attempt to revive the folk music revival while laying down a new record without writing any new songs is eerie and enticing," wrote Christgau.

Ira Robbins wrote in *Newsday* that "the record expresses as much about Bob Dylan's art as any collection of originals." Even music critic Bill Wyman, who dismissed *Good as I Been to You*, wrote that "it's a testament to his unpredictability that [*Good as I Been to You*] is tedious and *World Gone Wrong* is a signal document, a mesmerizing and sanguinary walk down the blood-soaked history of folk and blues. It also has his best liner notes since the 1960s."

Wyman was not the only critic enamored with the liner notes, which are written in strange, verbose prose. Andy Gill of *The Independent* wrote, "it's the liner notes that offer the most interesting aspect of the album...[With] the songs steeped in deceit, treachery, venality and despair—not to mention his sometimes slightly berserk annotations—the picture builds up of the Blues as Bible Study, a series of lessons to be interpreted." Christgau, Greg Kot of *The Chicago Tribune*, and many others expressed their enjoyment in reading the liner notes.

World Gone Wrong went on to place at #23 on *The Village Voice*'s Pazz & Jop Critics Poll for 1993.

Following its release, Dylan was temporarily a freelance artist. As possible promotion for *World Gone Wrong*, Dylan arranged for an acoustic television special to be accompanied by a live album release. Scheduled for mid-November at Manhattan's Supper Club, Dylan was accompanied by his current touring band, pedal steel and slide guitarist Bucky Baxter, guitarist John Jackson, bassist Tony Garnier, and drummer Winston Watson. After a series of rehearsals, Dylan performed four shows in front of a live audience, "invest[ing] 'Jack-A-Roe,' 'Delia,' and Blind Boy Fuller's 'Weeping Willow' with a power and passion that had been missing from a whole year of lackluster performances," wrote Clinton Heylin. In addition to songs from his two most recent albums, the group performed acoustic renditions of "Ring Them Bells" and "Queen Jane Approximately" "that spoke with all the hurt that inner

voice felt when left crying to be heard."

For reasons never explained, the TV broadcast and CD planned from these performances were all scrapped. It was an expensive decision, as Dylan had paid all expenses out of his own pocket, including those for a film crew and a multitrack digital console. Everything was filmed and recorded, but the results were shelved indefinitely (and are now widely bootlegged.)

At the end of 1993, Sony signed Dylan to another contract good for ten albums. A compilation and a live album would follow, but Dylan would take four years before releasing his next studio album, *Time Out of Mind*, a collection of originals that won far more media attention than *World Gone Wrong*.

Track listing

All songs are Traditional, arranged by Bob Dylan, except where noted.

1. "World Gone Wrong" – 3:57
2. "Love Henry" – 4:24
3. "Ragged & Dirty" – 4:09
4. "Blood in My Eyes" – 5:04
5. "Broke Down Engine" (Blind Willie McTell) – 3:22
6. "Delia" – 5:41
7. "Stack A Lee" (arr. Frank Hutchison) – 3:50
8. "Two Soldiers" – 5:45
9. "Jack-A-Roe" – 4:56
10. "Lone Pilgrim" (Benjamin Franklin White, Adger M. Pace) – 2:43

Personnel

- Bob Dylan – vocals, guitar, harmonica, production, liner notes

References

[1] <http://www.allmusic.com/album/r188466>

[2] http://www.robertchristgau.com/get_artist.php?name=Bob+Dylan

Time Out of Mind

<i>Time Out of Mind</i>		
Studio album by Bob Dylan		
Released	September 30, 1997	
Recorded	1996–1997 at Criteria Recording Studios, Miami, Florida	
Genre	Blues rock, folk rock, Americana	
Length	72:50	
Label	Columbia	
Producer	Daniel Lanois (in association with Jack Frost productions)	
Bob Dylan chronology		
<i>The Best of Bob Dylan</i> (1997)	<i>Time Out of Mind</i> (1997)	<i>The Bootleg Series Vol. 4: Bob Dylan Live 1966, The "Royal Albert Hall" Concert</i> (1998)
Singles from <i>Time Out of Mind</i>		
1. "Not Dark Yet" Released: August 25, 1997		
2. "Love Sick" Released: November 18, 1997		

Time Out of Mind is the thirtieth studio album by the American singer-songwriter Bob Dylan, released in September 1997 by Columbia Records. It was his first double studio album (on vinyl) since *Self Portrait* in 1970. It was also released as a single CD.

For fans and critics, the album marked Dylan's artistic comeback after he struggled with his musical identity throughout the 1980s; he hadn't released any original material for seven years, since *Under the Red Sky* in 1990. *Time Out of Mind* is hailed as one of Dylan's best albums, and it went on to win three Grammy Awards, including Album of the Year in 1998. Also, the album is ranked number 408 on *Rolling Stone*'s list of The 500 Greatest Albums of All Time in 2003.^[1]

The album features a particularly atmospheric sound, the work of producer (and past Dylan collaborator) Daniel Lanois, whose innovative work with carefully placed microphones and strategic mixing was detailed by Dylan in the first volume of his memoirs, *Chronicles: Volume One*. Although Dylan has spoken positively of Lanois' production style (especially for his 1989 album *Oh Mercy*), he expressed dissatisfaction with the sound of *Time Out of Mind*. Dylan has self-produced his subsequent albums.

Background and writing

In April 1991, Dylan told interviewer Paul Zollo that "there was a time when the songs would come three or four at the same time, but those days are long gone...Once in a while, the odd song will come to me like a bulldog at the garden gate and demand to be written. But most of them are rejected out of my mind right away. You get caught up in wondering if anyone really needs to hear it. Maybe a person gets to the point where they have written enough songs. Let someone else write them."

Dylan's last album of original material had been 1990's *Under the Red Sky*, a critical and commercial disappointment. Since then, he released two albums *Good As I Been To You* and *World Gone Wrong* of folk covers

and *MTV Unplugged*, a live album of older compositions; there had been no signs of any fresh compositions until 1996.

Dylan began to write a fresh string of songs during the winter of 1996 at his farm in Minnesota, which would later make up *Time Out of Mind*. Criteria Studio in Miami, Florida was booked for recording. In a televised interview with Charlie Rose, Lanois recalled Dylan talking about spending a lot of late nights working on this chapter of work. Once the words were completed, according to Lanois, Dylan considered the record to be finished saying, "you know whatever we decide to do with it, that's that." Lanois replied: "what's important is that it's written."

Recording sessions

When Bob read me the lyrics of this record we were at a hotel room here in New York city. The words were hard, were deep, were desperate, were strong.... That's the record I wanted to make.

Daniel Lanois

Dylan demoed some of the songs in the studio, something he rarely did. Elements of Dylan's touring band were involved in these sessions. Dylan also used these loose, informal sessions to experiment with new ideas and arrangements. Dylan continued rewriting lyrics until January 1997, when the official album sessions began. It would mark the second collaboration between Dylan and Lanois, who had previously produced Dylan's 1989 release *Oh Mercy* and was known for his work with U2, Emmylou Harris, etc.

By now, new personnel hired for the album included slide guitarist Cindy Cashdollar and drummer Brian Blade, both hired by Lanois. Dylan brought in Jim Keltner, who was Dylan's tour drummer from 1979–1981. Dylan also hired Nashville guitarist Bob Britt, Duke Robillard, Tex-Mex organist Augie Meyers, and Memphis pianist Jim Dickinson to play at the sessions.

According to Lanois, Dylan likes old 1950s records since "they had a natural depth of field which was not the result of a mixing technique." He used a Sony C37A microphone, which was also used to record Dylan's album *Oh Mercy*. Various other devices were used to produce the album's distinctive sound. Lanois also devised a method to accommodate new or revised lyrics later in an original take, since this was often the case with Dylan.

With two different sets of players competing in performance and two producers with conflicting views on how to approach each song, the sessions were far from disciplined. Years later, when asked about *Time Out of Mind*, Dickinson replied, "I haven't been able to tell what's actually happening. I know they were listening to playbacks, I don't know whether they were trying to mix it or not! Twelve musicians playing live—three sets of drums,... it was unbelievable—two pedal steels, I've never even heard two pedal steels played at the same time before! ... I don't know man, I thought that much was overdoing it, quite frankly. "

Lanois admitted some difficulty in producing Dylan. "Well, you just never know what you're going to get. He's an eccentric man..." In a later interview, Lanois said Dylan and he used to go the parking lot to discuss the recording in absence of the band. Lanois elaborated their discussion on the song "Standing On The Doorway". "I said 'listen, I love "Sad-eyed lady of the lowlands". Can we steal that feel for this song?' And he'd say 'you think that'd work?' Then we'd sit on the fender of a truck, in this parking lot in Miami, and I'd often think, if people see this they won't believe it!" With *Time Out of Mind*, Lanois "produced perhaps the most artificial-sounding album in [Dylan]'s canon," says author Clinton Heylin, who described the album as sounding "like a Lanois CV."

I just wanted to say, one time when I was about sixteen or seventeen years old, I went to see Buddy Holly play at the Duluth National Guard Armory...I was three feet away from him...and he *looked* at me. And I just have some sort of feeling that he was -I don't know how or why- but I know he was with us all the time we were making this record in some kind of way.

Bob Dylan

Dylan also talked about his difficulty at the recording sessions in an interview with *Guitar World* magazine. "I lose my inspiration in the studio real easy, and it's very difficult for me to think that I'm going to eclipse anything I've ever done before. I get bored easily, and my mission, which starts out wide, becomes very dim after a few failed

takes and this and that." In the same interview Dylan cited Buddy Holly as an influence during the recording sessions.

In relation to past works like *Highway 61 Revisited*, *Blood on the Tracks*, and *Infidels*, Dylan said:

Those records were made a long time ago, and you know, truthfully, records that were made in that day and age all were good. They all had some magic to them because the technology didn't go beyond what the artist was doing. It was a lot easier to get excellence back in those days on a record than it is now.....The high priority is technology now. It's not the artist or the art. It's the technology that is coming through. That's what makes *Time Out of Mind*... it doesn't take itself seriously, but then again, the sound is very significant to that record. If that record was made more haphazardly, it wouldn't have sounded that way. It wouldn't have had the impact that it did.... There wasn't any wasted effort on *Time Out of Mind* and I don't think there will be on any more of my records.

—Bob Dylan in *Guitar World* (1999)

Songs

"Love Sick"

The first track on this album is "Love Sick", which was later also released as a single. Daniel Lanois later said about the recording process of this song, "We treated the voice almost like a harmonica when you over-drive it through a small guitar amplifier."

"Dirt Road Blues"

"Dirt Road Blues" was improvised from a country-blues riff of indeterminate origin. Lanois recalls, "He made me pull out the original cassette, sample sixteen bars and we all played over that [for the released version],..." Some critics criticized the performance for being 'mediocre' and for destroying the mood that was set up by the opening track. Michael Gray writes, "'Dirt Road Blues', which might under normal production circumstances be a heartening, even dexterous little rockabilly number, puts Dylan so far away and so tiny you just despair."

	"Love Sick"
	"Love Sick" is the opening track of <i>Time Out Of Mind</i>
	"Not Dark Yet"
	"Not Dark Yet", "the most celebrated song" on <i>Time Out Of Mind</i>
	"Cold Irons Bound"
	"Cold Irons Bound", the Grammy-winning song by Bob Dylan
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"Tryin' to Get to Heaven"

One of the most praised songs of *Time Out of Mind* is "Tryin' to Get to Heaven", largely because of Dylan's strong and clear vocals.^[citation needed] It is also Dylan's only harmonica performance on the entire album.

"Not Dark Yet"

"Not Dark Yet", the second of two singles from the album, is arguably the most celebrated song on *Time Out of Mind*.Wikipedia:Avoid weasel words "Not Dark Yet" was recorded at the early recording sessions, with "Not Dark Yet" featuring "a radically different feel", according to Lanois. "[The demo of 'Not Dark Yet'] was quicker and more stripped-down and [later during the formal studio sessions], he changed it into a civil war ballad."

This song is perhaps the clearest example of John Keats' influence on Dylan's writing. In his book *Dylan's Visions of Sin*, Christopher Ricks, a Boston University professor of humanities, draws parallels between "Not Dark Yet" and

the Keats' poem *Ode to a Nightingale*. Broken down line for line, "similar turns of phrase, figures of speech, [and] felicities of rhyming" can be found throughout "Not Dark Yet" and the *Ode*. Ricks also argues that "there is a strong affinity with Keats in the way that in the song *night* colours, darkens, the whole atmosphere while never being spoken of," just as Keats used *winter* to color and darken the atmosphere in another poem he wrote, *To Autumn*. "Dylan's refrain or burden is 'It's not dark yet, but it's getting there.' He bears it and bares it beautifully, with exquisite precision of voice, dry humour, and resilience, all these in the cause of fortitude at life's going to be brought to an end by death." A promotional video of this song was released. Since, original song was later attached to the footage there was no actual performance. Wikipedia: Please clarify

"Cold Irons Bound"

The next song, "Cold Irons Bound", won the 1998 Grammy for best male rock vocal performance. Oliver Trager describes the track as "biting" with "ricocheting guitar licks, rockabilly drums, distorted organ, and [a] voice floating in a blimp of its own echo," in which "one can still hear, to paraphrase 'Visions of Johanna,' the ghost of electricity howling from the bones of Dylan's face..." Michael Gray also describes this song in detail:

"There's an interesting tension, too, in 'Cold Irons Bound,' perhaps more accurately an interesting inappropriateness between, on one side, the grinding electronic blizzard of the music and the cold, aircraft-hangar echo of the voice lamenting its sojourn across a lethal planet—fields turned brown, sky lowering with clouds of blood, winds that can tear you to shreds, mists like quicksand—and on the other side the recurrently stated pursuit of tenderness, in phrases that seem imported from another consciousness.."

"Make You Feel My Love"

The song "Make You Feel My Love" was recorded twice under the title "To Make You Feel My Love" by other artists: Billy Joel recorded the song for his *Greatest Hits Volume III* collection; Garth Brooks recorded it first for the *Hope Floats* soundtrack. It was recorded under the original title by Bryan Ferry on *Dylan-esque* and by Adele on *19*. This song was criticized for its lyrical inferiority by Robert Christgau and Greg Kot of *Rolling Stone*. In his review, Kot described the track as "a spare ballad undermined by greetingcard lyrics [that] breaks the album's spell". Opposing his view, Dylan critic Paul Williams said that it was "refreshing" to his ears. He said: "...the ultimate effect is to strengthen the spell the whole record casts—thus musical and verbal break is exactly in place"

"Can't Wait"

The penultimate track of the album is "Can't Wait". An alternate version of this song is included in the album *The Bootleg Series Vol. 8 – Tell Tale Signs: Rare and Unreleased 1989–2006*. Greg Kot wrote, "On *Time Out of Mind*, [Dylan] paints a self-portrait with words and sound that pivots around a single line from the album's penultimate song, 'Can't Wait': 'That's how it is when things disintegrate.'"

"Highlands"

The closing track, the longest composition ever recorded by Dylan, the 16-minute "Highlands", most probably took its central motif ("My heart's in the highlands") from a poem by Robert Burns called "My heart's in the highlands" (published in 1790). In Jim Dickinson's account, "I remember, when we finished 'Highlands'—there are two other versions of that, the one that made the record is the rundown, literally, you can hear the beat turn over, which I think Dylan liked. But, anyway, after we finished it, one of the managers came out, and he said, 'Well, Bob, have you got a short version of that song?' And Dylan looked at him and said: 'That *was* the short version.'"

The song describes a story of the narrator and his interactions with a waitress of a restaurant in Boston Town. Dylan mentions Neil Young and Erica Jong in this song. Keith Phillips of The A. V. Club wrote: "The material here is generally slow and meditative, lending the work a consistent tone appropriately capped by the 16-minute 'Highlands,' a 'Desolation Row'-style experiment with an extended song form; it's further proof that the singer/songwriter is far from coasting."

Outtakes

Fifteen different songs were recorded for *Time Out of Mind*, of which eleven would make the final cut.

The first song that did not was "Mississippi", which was re-recorded for *"Love and Theft"*. According to Dylan, "If you had heard the original recording of ['Mississippi'], you'd see in a second" why it was omitted and recut for *Love and Theft*. "The song was pretty much laid out intact melodically, lyrically and structurally, but Lanois didn't see it. Thought it was pedestrian. Took it down the Afro-polyrhythm route—multirhythm drumming, that sort of thing. Polyrhythm has its place, but it doesn't work for knife-like lyrics trying to convey majesty and heroism."

Dylan offered the song to Sheryl Crow,^[2] who recorded it for *The Globe Sessions*, released in 1998, before Dylan revisited it for *"Love and Theft"*. Three outtakes (two versions on two general discs and one on the bonus disc) of this song from the *Time Out Of Mind* sessions were included on *The Bootleg Series Vol. 8 – Tell Tale Signs: Rare and Unreleased 1989–2006*.

The second song, "Dreamin' of You", since released on *Tell Tale Signs*, was unveiled for the first time. "Dreamin' of you", released first as a free download on Dylan's website, had lyrics there were largely adapted into "Standing in the Doorway", though the melody and music are completely different. The music video which starred Harry Dean Stanton premiered on Amazon.com.

Two more songs, "Red River Shore" (which according to Jim Dickinson "the best song there was from the session"), and "Marching to the City" (which evolved into "'Til I Fell in Love with You"), were left off the final cut. They were both included on *Tell Tale Signs*.

On past albums, some fans have criticized Dylan for some of the creative decisions made with his albums, particularly with song selection. *Time Out of Mind* was no different except this time the criticism came from colleagues who were disappointed to see their personal favorites left on the shelf. When Dylan accepted the Grammy Award for Album of the Year, he mentioned Columbia Records chairman Don Ienner, who "convinced me to put [the album] out, although his favorite songs aren't on it."

Reception

Commercial reception

Time Out of Mind was a commercial success for Dylan. It was widely hailed as Dylan's comeback album and U.S. sale soon passed platinum and stayed on best-selling charts for 29 weeks. In UK the sales passed gold. The album, in other countries also, managed to secure positions on best-selling charts and remained there for several weeks.

Critical reception

Professional reviews	
Review scores	
Source	Rating
Allmusic	★★★★☆
The A.V. Club	Favorable
Rolling Stone	★★★★☆
Robert Christgau	A−
Sputnikmusic	★★★★★
Piero Scaruffi	(6.5/10)

Time Out of Mind received mostly positive reviews from critics. Robert Christgau said "The hooks are Dylan's spectral vocals—just his latest ventriloquist's trick, a new take on ancient, yet so real, so ordained—and a band whose quietude evokes the sleepy postjunk funk of Clapton's 461 Ocean Boulevard without the nearness of sex." On the NY Rock website, critic Cook Young called the album's songs "superb". He described *Time Out of Mind* as "a curious album. It's sort of two records mixed together. Half the songs compare to the introspective plaintive compositions that we witnessed on *Blood on the Tracks*. The other half are 12-bar blues ditties that often sound as if Bob is making 'em up as he goes."

Some critics criticized Lanois' production on *Time Out of Mind*. Allmusic senior editor Stephen Thomas Erlewine wrote, "...*Time Out of Mind* has a grittier foundation—by and large, the songs are bitter and resigned, and Dylan gives them appropriately anguished performances. Lanois bathes them in hazy, ominous sounds, which may suit the spirit of the lyrics, but are often in opposition to Dylan's performances." Michael Gray writes, "The sound is elsewhere unhelpful too on *Time Out of Mind*. Some tracks have Dylan so buried in echo that there is no hope of hearing the detailing in his voice that was once so central and diamondlike a part of his genius."

Aftermath

Shortly after completing the album, Dylan became seriously ill with near-fatal histoplasmosis. His forthcoming tour was canceled, and Dylan spent most of June 1997 in excruciating pain. A potentially serious condition (caused by the fungal infection *histoplasma capsulatum*), it makes breathing very difficult. "It was something called histoplasmosis that came from just accidentally inhaling a bunch of stuff that was out on one of the rivers by where I live," said Dylan. "Maybe one month, or two to three days out of the year, the banks around the river get all mucky, and then the wind blows and a bunch of swirling mess is in the air. I happened to inhale a bunch of that. That's what made me sick. It went into my heart area, but it wasn't anything really attacking my heart." Dylan told *Guitar World* magazine.

In light of Dylan's May 1997 health scare, a number of columnists, including Dylanologist A.J. Weberman, speculated that the songs on *Time Out of Mind* were inspired by an increased awareness of his own mortality. This was despite the fact that all of the songs were completed, recorded, and even mixed before he was hospitalized. In interviews following its release, Dylan, also, downplayed these speculations with much reserve.

My recollection of that record is that it was a struggle. A struggle every inch of the way. Ask Daniel Lanois, who was trying to produce the songs. Ask anyone involved in it. They all would say the same....As a result, though it held together as a collection of songs, that album sounds to me a little off. There's a sense of some wheels going this way some wheels going that, but hey, we're just about getting there.

Bob Dylan

Beside being ranked as number 408 on *Rolling Stone* magazine's list of the 500 greatest albums of all time, in both Pazz & Jop's critics poll and *Uncut* magazine, *Time Out of Mind* was voted as album of the year.

40th Grammy Awards

Time Out of Mind won Grammys at 1998 Grammy Awards in the categories of Album of the Year, Best Contemporary Folk Album and Best Male Rock Vocal Performance for "Cold Irons Bound". At the awards ceremony Dylan performed the song "Love Sick". During the performance, Michael Portnoy, an American multimedia artist and choreographer, ripped off his shirt, ran up next to Dylan, and started dancing and contorting spastically with the words "Soy Bomb" painted in black across his chest. Dylan shot an alarmed glance at Portnoy, but carried on playing. Portnoy continued to dance for about 40 seconds, until security escorted him off stage.

Track listing

All songs written and composed by Bob Dylan.

No.	Title	Length
1.	"Love Sick"	5:21
2.	"Dirt Road Blues"	3:36
3.	"Standing in the Doorway"	7:43
4.	"Million Miles"	5:52
5.	"Tryin' to Get to Heaven"	5:21
6.	"'Til I Fell in Love with You"	5:17
7.	"Not Dark Yet"	6:29
8.	"Cold Irons Bound"	7:15
9.	"Make You Feel My Love"	3:32
10.	"Can't Wait"	5:47
11.	"Highlands"	16:31
Total length:		72:50

Personnel

- Bob Dylan – guitar, harmonica, piano, vocals, production

Additional musicians

- Bucky Baxter – acoustic guitar, pedal steel on "Standing in the Doorway", "Tryin' to Get to Heaven", "Not Dark Yet", and "Cold Irons Bound"
- Brian Blade – drums on "Love Sick", "Standing in the Doorway", "Million Miles", "'Til I Fell in Love with You", "Not Dark Yet", and "Can't Wait"
- Robert Britt – Martin acoustic, Fender Stratocaster on "Standing in the Doorway", "'Til I Fell in Love with You", "Not Dark Yet", and "Cold Irons Bound"
- Cindy Cashdollar – slide guitar on "Standing in the Doorway", "Tryin' to Get to Heaven", and "Not Dark Yet"
- Jim Dickinson – keyboards, Wurlitzer electric piano, pump organ on "Love Sick", "Dirt Road Blues", "Million Miles", "Tryin' to Get to Heaven", "'Til I Fell in Love with You", "Not Dark Yet", "Can't Wait", and "Highlands"
- Tony Garnier – bass guitar, upright bass
- Jim Keltner – drums on "Love Sick", "Standing in the Doorway", "Million Miles", "Tryin' to Get to Heaven", "'Til I Fell in Love with You", "Not Dark Yet", and "Can't Wait"
- David Kemper – drums on "Cold Irons Bound"
- Daniel Lanois – guitar, mando-guitar, Firebird, Martin 0018, Gretsch gold top, rhythm guitar, lead guitar, production, photography
- Tony Mangurian – percussion on "Standing in the Doorway", "Million Miles", "Can't Wait", and "Highlands"
- Augie Meyers – Vox organ combo, Hammond B3 organ, accordion
- Duke Robillard – guitar, electric 15 Gibson ("Million Miles", "Tryin' to Get to Heaven", and "Can't Wait")
- Winston Watson – drums on "Dirt Road Blues"

Technical personnel

- Chris Carrol – assistant engineering
- Joe Gastwirt – mastering engineering
- Mark Howard – engineering

- Geoff Gans – art direction
- Susie Q. – photography
- Mark Seliger – photography

Sales chart positions and certification

Charts

Chart	Peak Position
Australia	24
Austria	12
Belgium	11
Finland	28
France	15
Germany	6
Netherlands	28
New Zealand	11
Norway	2
Spain	36
Sweden	5
Switzerland	20
United Kingdom	10
United States	10

Certifications

Country	Certification
United Kingdom	Gold
United States	Platinum

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Love and Theft

Love and Theft		
Studio album by Bob Dylan		
Released	September 11, 2001	
Recorded	May 2001	
Genre	Folk rock, blues rock, country blues, roots rock, electric blues, Americana	
Length	57:25	
Label	Columbia	
Producer	Jack Frost (Bob Dylan's pseudonym)	
Bob Dylan chronology		
<i>Live 1961–2000: Thirty-Nine Years of Great Concert Performances</i> (2001)	<i>Love and Theft</i> (2001)	<i>The Bootleg Series Vol. 5: Bob Dylan Live 1975, The Rolling Thunder Revue</i> (2002)

Love and Theft is the thirty-first studio album by American singer-songwriter Bob Dylan, released in September 2001 by Columbia Records. It featured backing by his touring band of the time, with keyboardist Augie Meyers added for the sessions. It peaked at #5 on the Billboard 200, and has been certified with a gold album by the RIAA.^[1] A limited edition release included two bonus tracks on a separate disc recorded in the early 1960s, and two years later, on September 16, 2003, this album was one of fifteen Dylan titles reissued and remastered for SACD hybrid playback.

Content

The album continued Dylan's artistic comeback following 1997's *Time Out of Mind*, and was given an even more enthusiastic reception. Though often referred to without quotations, the correct title is "*Love and Theft*". The title of the album was apparently inspired by historian Eric Lott's book *Love & Theft: Blackface Minstrelsy and the American Working Class*, which was published in 1993. "*Love and Theft* becomes his *Fables of the Reconstruction*, to borrow an R.E.M. album title", writes Greg Kot in *The Chicago Tribune* (published September 11, 2001), "the myths, mysteries and folklore of the South as a backdrop for one of the finest roots rock albums ever made."

The opening track, "'Tweedle Dee & Tweedle Dum'", includes many references to parades in Mardi Gras in New Orleans, where participants are masked, and "determined to go all the way" of the parade route, in spite of being intoxicated. "It rolls in like a storm, drums galloping over the horizon into ear shot, guitar riffs slicing with terse dexterity while a tale about a pair of vagabonds unfolds," writes Kot. "It ends in death, and sets the stage for an album populated by rogues, con men, outcasts, gamblers, gunfighters and desperados, many of them with nothing to lose, some of them out of their minds, all of them quintessentially American.

They're the kind of twisted, instantly memorable characters one meets in John Ford's westerns, Jack Kerouac's road novels, but, most of all, in the blues and country songs of the 1920s, '30s and '40s. This is a tour of American music—jump blues, slow blues, rockabilly, Tin Pan Alley ballads, Country Swing—that evokes the sprawl, fatalism and subversive humor of Dylan's sacred text, Harry Smith's *Anthology of American Folk Music*, the pre-rock voicings of Hank Williams, Charley Patton and Johnnie Ray, among others, and the ultradry humor of Groucho Marx.

Offered the song by Dylan, Sheryl Crow later recorded an up-tempo cover of "Mississippi" for her *The Globe Sessions*, released in 1998, before Dylan revisited it for *Love and Theft*. Subsequently the Dixie Chicks made it a mainstay of their Top of the World, Vote for Change, and Accidents & Accusations Tours.

As music critic Tim Riley notes, "[Dylan's] singing [on *Love and Theft*] shifts artfully between humble and ironic...'I'm not quite as cool or forgiving as I sound,' he sings in 'Floater,' which is either hilarious or horrifying, and probably a little of both."^[2]

"*Love and Theft* is, as the title implies, a kind of homage," writes Kot, "[and] never more so than on 'High Water (for Charley Patton),' in which Dylan draws a sweeping portrait of the South's racial history, with the unsung blues singer as a symbol of the region's cultural richness and ingrained social cruelties. Rumbling drums and moaning backing vocals suggest that things are going from bad to worse. 'It's tough out there,' Dylan rasps. 'High water everywhere.' Death and dementia shadow the album, tempered by tenderness and wicked gallows humor."

"'Po Boy', scored for guitar with lounge chord jazz patterns, 'almost sounds as if it could have been recorded around 1920,'" says Riley. "He leaves you dangling at the end of each bridge, lets the band punctuate the trail of words he's squeezed into his lines, which gives it a reluctant soft-shoe charm."

The album closes with "Sugar Baby", a lengthy, dirge-like ballad, noted for its evocative, apocalyptic imagery and sparse production drenched in echo. Praising it as "a finale to be proud of," Riley notes that "Sugar Baby" is "built on a disarmingly simple riff that turns foreboding."

Recording

This album has been incorrectly cited as being recorded digitally into Pro Tools.^[citation needed] This album was recorded to a Studer A800 mkIII @ 30ips on BASF/Emtec 900 tape at +6/250 nanowebers per meter. Pro Tools was used solely for editing of specific tracks and was thus used very sparingly. Whatever work was done in Pro Tools was flown right back to the 2-inch (51 mm) masters. It was mixed from the 2-inch (51 mm) masters to an Ampex ATR-102 1-inch 2-track customized by Mark Spitz at ATR Services.^[citation needed]

In an interview conducted by Alan Jackson for *The Times Magazine* in 2001, before the album was released, Dylan said "these so-called connoisseurs of Bob Dylan music...I don't feel they know a thing, or have any inkling of who I am and what I'm about. I know they think they do, and yet it's ludicrous, it's humorous, and sad. That such people have spent so much of their time thinking about who? Me? Get a life, please. It's not something any one person should do about another. You're not serving your own life well. You're wasting your life."

Reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★ ^[3]
<i>The A.V. Club</i>	favorable ^[4]
<i>Blender</i>	favorable ^[5]
Robert Christgau	A+ ^[6]
<i>The Music Box</i>	★★★★★ ^[7]
PopMatters	favorable ^[8]
<i>Q</i>	favorable ^[9]

<i>Rolling Stone</i>	★★★★★ ^[10]
<i>Spin</i>	favorable ^[11]
<i>The Village Voice</i>	favorable ^[12]

In a glowing review for his "Consumer Guide" column published by *The Village Voice*, Robert Christgau wrote: "If *Time Out of Mind* was his death album—it wasn't, but you know how people talk—this is his immortality album." Christgau gave the album an A+. Later, when *The Village Voice* conducted its Pazz & Jop Critics Poll for 2001, "*Love and Theft*" topped the list, the third Dylan album to accomplish this. It also topped *Rolling Stone's* list.^[13]

In 2012, the album was ranked #385 on Rolling Stone's 500 Greatest Albums of All Time, while Newsweek magazine pronounced it the second best album of its decade. In 2009, Glide Magazine [14] ranked it as the #1 Album of the Decade. [15] *Entertainment Weekly* put it on its end-of-the-decade, "best-of" list, saying, "The predictably unpredictable rock poet greeted the new millennium with a folksy, bluesy instant classic."^[16]

Chart positions

Year	Chart	Position
2001	<i>Billboard</i> 200	5 ^[17]

Allegations of plagiarism

"*Love and Theft*" generated controversy when some similarities between the album's lyrics to Japanese writer Junichi Saga's book *Confessions of a Yakuza* were pointed out.^[18] Translated to English by John Bester, the book was a biography of one of the last traditional Yakuza bosses in Japan. In the article published in the *Journal*, a line from "Floater" ("I'm not quite as cool or forgiving as I sound") was traced to a line in the book, which said "I'm not as cool or forgiving as I might have sounded." Another line from "Floater" is "My old man, he's like some feudal lord." On the first lines of the book is the line "My old man would sit there like a feudal lord." However, when informed of this, author Saga's reaction was to feel honored and not abused at Dylan's use of lines from his work.^[19]

Track listing

All songs written and composed by Bob Dylan.

No.	Title	Length
1.	"Tweedle Dee & Tweedle Dum"	4:46
2.	"Mississippi"	5:21
3.	"Summer Days"	4:52
4.	"Bye and Bye"	3:16
5.	"Lonesome Day Blues"	6:05
6.	"Floater (Too Much to Ask)"	4:59
7.	"High Water (For Charley Patton)"	4:04
8.	"Moonlight"	3:23
9.	"Honest with Me"	5:49
10.	"Po' Boy"	3:05
11.	"Cry a While"	5:05

12. "Sugar Baby"	6:40
Total length:	57:25

Limited edition bonus disc digipack release

No.	Title	Length
1.	"I Was Young When I Left Home" (Recorded December 22, 1961)	
2.	"The Times They Are a-Changin'" (Alternate version, recorded October 23, 1963 ^[20])	

Personnel

- Bob Dylan – vocals, guitar, piano, production

Additional personnel

- Larry Campbell – guitar, banjo, mandolin, violin
- Tony Garnier – bass guitar
- David Kemper – drums
- Augie Meyers – accordion, Hammond B3 organ, Vox organ
- Clay Meyers – bongos
- Chris Shaw – recording engineering
- Charlie Sexton – guitar

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Modern Times

<i>Modern Times</i>		
Studio album by Bob Dylan		
Released	August 29, 2006	
Recorded	February 2006	
Genre	Folk rock, blues, rockabilly, Americana	
Length	63:04	
Label	Columbia	
Producer	Jack Frost (Bob Dylan pseudonym)	
Bob Dylan chronology		
<i>Bob Dylan: The Collection</i> (2006)	<i>Modern Times</i> (2006)	<i>Dylan</i> (2007)
Singles from <i>Modern Times</i>		
1. "Someday Baby" Released: August 29, 2006		

Modern Times is the thirty-second studio album by American singer-songwriter Bob Dylan, released in August 2006 by Columbia Records. The album was Dylan's third straight (following *Time Out of Mind* and *Love and Theft*) to be met with nearly universal praise from fans and critics. It continued its predecessors' tendencies toward blues, rockabilly and pre-rock balladry, and was self-produced by Dylan under the pseudonym "Jack Frost". Along with the acclaim, the album sparked some debate over its uncredited use of choruses and arrangements from older songs, as well as many lyrical lines taken from the work of 19th-century poet Henry Timrod.

Modern Times became the singer-songwriter's first #1 album in the U.S. since 1976's *Desire*. It was also his first album to debut at the summit of the Billboard 200, selling 191,933 copies in its first week. At age 65, Dylan became the oldest living person at the time to have an album enter the Billboard charts at number one.^[1] It also reached #1 in Canada, Australia, New Zealand, Ireland, Denmark, Norway and Switzerland, debuted #2 in Germany, Austria and Sweden. It reached #3 in the UK and The Netherlands, respectively, and had sold over 4 million copies worldwide in its first two months of release. As with its two studio predecessors, the album's packaging features minimal credits and no lyric sheet. In the 2012 version of *Rolling Stone* magazine's list of "The 500 Greatest Albums of All Time", *Modern Times* was ranked at number 204.

Band and production

The album was recorded with Dylan's current touring band, including bassist Tony Garnier, drummer George G Receli, guitarists Stu Kimball and Denny Freeman, plus multi-instrumentalist Donnie Herron. Dylan produced the album under the name "Jack Frost".

Early rehearsals were held in late January and early February 2006 at the Bardavon 1869 Opera House in Poughkeepsie, New York. Days after the rehearsals, recording sessions were held at Clinton Studios in Manhattan where the album was recorded digitally in roughly three weeks.^[citation needed]

While it had been marketed as the third in a conceptual trilogy, beginning in 1997 with *Time Out of Mind*, Dylan himself rebuffed the notion. In an interview with *Rolling Stone*, he stated that he "would think more of *"Love and Theft"* as the beginning of a trilogy, if there's going to be a trilogy."

Anticipation

Dylan's historical stature, as well as his renewed critical acclaim following *Time Out of Mind* and *"Love and Theft"*, helped to make *Modern Times* a highly anticipated release. As with *Theft* in 2001, Sony held a listening event for critics far in advance, but those invited were forbidden from disclosing details or opinions about what they heard prior to the official release.

Modern Times was leaked online through various BitTorrent and Dylan fan websites on August 21, 2006, after 30-second sound clips were released on the official Sony website. The album was first released in some European countries (including Germany and Ireland) on August 25, in the UK on August 28 and premiered in the U.S. on August 28 on XM Satellite Radio, the satellite radio service that carried Dylan's Theme Time Radio Hour program.

Credit controversy

Shortly after its release, the album sparked some debate in the media concerning its songwriting credits, mainly the liner notes' contention of "All songs written by Bob Dylan", which appears in most editions of *Modern Times*.

Adaptations

Many of the album's songs have roots in well-known older compositions, though in all cases, Dylan has given the songs new lyrics.

- "Thunder on the Mountain" has a second verse based on the song "Ma Rainey" by Memphis Minnie. Dylan cuts and shuffles Memphis Minnie's lyrics substituting Alicia Keys and Hell's Kitchen for Ma Rainey and her Georgia birthplace. The reference to Keys was listed by *Rolling Stone* as among the "ten weirdest shoutouts" in song. The guitar licks and riffs are typical of Chuck Berry's famous records, with the melody sounding closest to "Let It Rock."
- "Rollin' and Tumblin'" is a blues standard first recorded and possibly written by the bluesman Hambone Willie Newbern. An arrangement very similar to Dylan's but with different lyrics was a hit for Muddy Waters, who is also credited with writing the song. Except for the first verse, all the lyrics in Dylan's version are original.
- "When the Deal Goes Down" is based on the melody of "Where the Blue of the Night (Meets the Gold of the Day)", a signature-song for Bing Crosby.^[2]
- "Someday Baby" is based on an old standard that can be traced back to "Worried Life Blues", recorded by Sleepy John Estes, and made famous in versions by Lightnin' Hopkins and Muddy Waters. It is sometimes referred to as "Trouble No More", and often credited to Muddy Waters.
- The chorus of "Working Man's Blues" features the line, "Meet me at the bottom, don't lag behind, bring me my boots and shoes." The unusual phrasing appears to have been borrowed from cool jazz singer June Christy's 1946 song "June's Blues", which contains the words, "Meet me in the bottom, bring me my boots and shoes". Dylan has showed an affinity for Christy's music, and played a number of her songs throughout the course of his *Theme Time Radio Hour* XM program.^[3] The line also appears as "Meet me in the bottom, bring me my running shoes", in the Willie Dixon song "Down in the Bottom" (it itself an adaptation of "Rollin' and Tumblin'"), recorded by Howlin' Wolf. A similar variant appears in Big Joe Williams's song "Meet Me Around the Corner" ("Meet me around the corner, bring me my boots and shoes").
- "Beyond the Horizon" is based around the song "Red Sails in the Sunset," written by Jimmy Kennedy and Hugh Williams in 1935 using its melody and basic structure.
- "Nettie Moore" takes its title, and some of its chorus, from an 1857 composition "Gentle Nettie Moore" by Marshall Pike and James Lord Pierpont, the composer of "Jingle Bells", though Dylan's melody and lyrics are

otherwise unrecognizable, although the song shares a rhyme with "Moonshiner", a traditional folk song that Dylan recorded in 1963: "They say whiskey will kill ya, but I don't think it will" vs. "If whiskey don't kill me, I don't know what will."

- "The Levee's Gonna Break" is based on "When the Levee Breaks" by Kansas Joe McCoy and Memphis Minnie. It has been previously adapted by rock acts such as Led Zeppelin. The song has also been in the public domain since 2004.
- "Ain't Talkin'" derives its chorus from the more up-tempo "Highway of Regret" by The Stanley Brothers. The lyrics of the first verse seem to be derived from the first verse of "As I Roved Out", a traditional Irish song.

Additional sources

Two other sources of the album's lyrics were cited in the latter half of 2006. In September, *The New York Times* ran an article exploring similarities between some of the lyrics in *Modern Times* and the work of 19th-century poet Henry Timrod. Albuquerque disc jockey Scott Warmuth is credited as the first to discover at least ten substantial lines and phrases that can be clearly traced to the Civil War poet across several songs. Dylan and Sony have declined to comment on the matter, and Timrod's name is nowhere to be found on the liner notes. Robert Polito of the Poetry Foundation wrote a detailed defense of Dylan's usage of old lines in creating new work, saying that calls of plagiarism confuse "art with a term paper".

In October 2006, *The Nelson Mail* ran an article by New Zealand poet Cliff Fell exploring similarities between some of the lyrics in *Modern Times* and the works of the first-century Roman poet Ovid. Fell cited numerous direct parallels between lines from Ovid and those in four of Dylan's songs. A sampling of these included:

Song	Concerned line	Possible source text
"Workingman's Blues #2"	no one can claim that I ever took up arms against you.	No one can ever claim/ That I took up arms against you. Ovid (<i>Tristia</i> , Book 2, Lines 51-53)
"Ain't Talkin'"	every nook and corner had its tears.	Every nook and cranny has its tears. Ovid (<i>Tristia</i> , Book 1, Section 3, Line 24)
"The Levee's Gonna Break"	Some people got barely enough skin to cover their bones.	there's barely enough skin to cover my bones. Ovid (<i>Tristia</i> , Book 4, Section 7, Line 51)
"Spirit on the Water"	I cannot believe these things could fade from your mind.	Can't believe these things would ever fade from your mind. Ovid (<i>Black Sea Letters</i> , Book 2, Section 4, Line 24)

Fell considered the borrowings a homage and not plagiarism, noting Dylan's direct reference to Ovid in the album's first song, "Thunder on the Mountain", with the line "I've been sitting down and studying *The Art of Love*." *The Art of Love* was one of the great poet's most famous works.

Dylan's response to credit controversy

None of these previous incarnations or their authors are credited, though Dylan has casually acknowledged some of the uses. In a 2006 *Newsweek* online feature, Dylan mentioned that he was working on a song based on a Bing Crosby melody, now known to be "When The Deal Goes Down". Meanwhile, Dylan has a history of being open about his songwriting techniques, and his usage of older classics. For instance, in a 2004 interview with Robert Hilburn of the *Los Angeles Times*, he stated,

Well, you have to understand that I'm not a melodist... My songs are either based on old Protestant hymns or Carter Family songs or variations of the blues form. What happens is, I'll take a song I know and simply start playing it in my head. That's the way I meditate. A lot of people will look at a crack on the wall and meditate, or count sheep or angels or money or something, and it's a proven fact that it'll help them relax. I don't meditate on any of that stuff. I meditate on a song. I'll be playing Bob Nolan's "Tumbling Tumbleweeds," for instance, in my head constantly—while I'm driving a car or talking to a person or sitting around or whatever.

People will think they are talking to me and I'm talking back, but I'm not. I'm listening to a song in my head. At a certain point, some words will change and I'll start writing a song.

—Bob Dylan, April 4, 2004^[4]

The lack of official credits is not a legal problem, given the age of the source material, but it troubled journalist Jim Fusilli of the *Wall Street Journal*. Fusilli thought that this was contrary to Dylan's long track record of noting his influences, as in the liner notes of 1993's *World Gone Wrong*.^[5] Joe Levy of *Rolling Stone* claimed to have raised the question with Sony BMG executives, who shrugged it off as a non-issue.

Levy and many others have supported Dylan in the context of a larger, older blues and folk tradition of songwriters evolving old songs into new ones, which Dylan was no stranger to in the 1960s. Pete Seeger himself has previously expressed the view that Dylan is a link in this chain of folk and blues songwriters. Seeger has spoken many times about the folk process, often recounting that his friend Woody Guthrie once said to him "That guy stole that from me, but I steal from everybody". Ramblin' Jack at one time expressed similar sentiments: "Dylan learned from me the same way I learned from Woody. Woody didn't teach me. He just said, 'If you want to learn something, just steal it—that's the way I learned from Lead Belly'".

Critical reaction

Professional ratings	
Aggregate scores	
Source	Rating
Metacritic	89%
Review scores	
Source	Rating
Allmusic	★★★★★
<i>Blender</i>	★★★★★ ^[6]
Robert Christgau	A+
Entertainment Weekly	A
<i>The Guardian</i>	★★★★★
<i>Rolling Stone</i>	★★★★★
Piero Scaruffi	(6/10)
<i>Sputnikmusic</i>	★★★★★
<i>Uncut</i>	★★★★★
Popmatters	★★★★★★★★★

The response from critics was overwhelmingly positive. The publications *Rolling Stone* and *Uncut* both crowned *Modern Times* with five-out-of-five stars. *Rolling Stone* critic Joe Levy called the album Dylan's "third straight masterwork". Robert Christgau of *Blender* described it as "startling [and radiating] the observant calm of old masters who have seen enough life to be ready for anything—Yeats, Matisse, Sonny Rollins". Jody Rosen of the online magazine *Slate* concurred, calling *Modern Times* "a better album than *Time Out of Mind* and even than the majestic *Love and Theft*, which by my lights makes it Dylan's finest since *Blood on the Tracks*". The album was also credited for original blues and folk rock music which was said to be "hard to hear these days" by critics.^[7]

Alexis Petridis in *The Guardian* ridiculed the lavish praise heaped on the album and wrote: "It's hard to hear the music of *Modern Times* over the inevitable standing ovation and the thuds of middle-aged critics swooning in awe."

While enjoying the record, Petridis said *Modern Times* was "not one of those infrequent, unequivocally fantastic Dylan albums".^[8] Jim DeRogatis of *The Chicago Sun-Times* appreciated the lyrical content but found fault in the languid music, writing that "with the exception of the closing track 'Ain't Talkin', one of the spookiest songs he's ever written, Dylan disappoints with...[his] inexplicable fondness for smarmy '30s and '40s balladry".^[9]

Perhaps the sourest review came from Ron Rosenbaum. Writing in the *New York Observer*, Rosenbaum called *Modern Times*, "a wildly overhyped disappointment... The new album is possibly the worst since *Self Portrait*, with songs that rarely rise above the level of Dylan's low point—and everybody seems afraid to say so."

Some reviewers who liked the album were critical of its musicianship, such as *The Chicago Tribune's* Greg Kot,^[10] and Jon Pareles of *The New York Times*, who wrote that "onstage Mr. Dylan's touring band regularly supercharges his songs. But on *Modern Times* the musicians play as if they're just feeling their way into the tunes."^[11]

According to Metacritic, a site that tracks prominent critical opinion, *Modern Times'* approval rating hovers around 89%, indicating wide acclaim and earning it the honor of 30th most-liked-by-critics album (on Metacritic) of all time.

The album became Dylan's third successive album to top the *Village Voice* 's 'Pazz & Jop' poll. *Love and Theft* and *Time Out of Mind* won in 2001 and 1997 respectively. The album was also placed at #1 on Rolling Stone Magazines list of the 50 greatest albums of 2006 and #8 on the same magazines 100 greatest albums of the 2000s list.

49th Annual Grammy Awards, 2007

- Bob Dylan won a Grammy Award for Best Solo Rock Vocal Performance for the song "Someday Baby".
- *Modern Times* won a Grammy Award for Best Contemporary Folk/Americana Album. By the end of 2007, Bob Dylan's Modern Times Album had sold over 6.3 million units worldwide.

Artwork and versions

The album's cover photo is Ted Croner's 1947 photograph *Taxi, New York at Night*. The image was previously used as a cover by the defunct band Luna for their 1995 single "Hedgehog/23 Minutes in Brussels".

The album was released in both standard and special edition formats, with the special edition including a bonus DVD of four Dylan music videos. The DVD contains "Blood In My Eyes" (Promo Video), "Love Sick" (Live at the Grammys 1997), "Things Have Changed" (Promo Video) and "Cold Irons Bound" (*Masked and Anonymous* Video). Because of the length of the songs, the entire album stretched out to two LPs.

Track listing

All songs written and composed by Bob Dylan.

No.	Title	Length
1.	"Thunder on the Mountain"	5:55
2.	"Spirit on the Water"	7:41
3.	"Rollin' and Tumblin'"	6:02
4.	"When the Deal Goes Down"	5:04
5.	"Someday Baby"	4:56
6.	"Workingman's Blues #2"	6:07
7.	"Beyond The Horizon"	5:36
8.	"Nettie Moore"	6:53
9.	"The Levee's Gonna Break"	5:43

10. "Ain't Talkin'"	8:48
Total length:	63:04

Personnel

- Bob Dylan – vocals, guitar, harmonica, piano

Additional musicians

- Denny Freeman – guitar
- Tony Garnier – bass guitar, cello
- Donnie Herron – steel guitar, violin, viola, mandolin
- Stu Kimball – guitar
- George G. Receli – drums, percussion

Technical personnel

- Greg Calbi – mastering engineering
- Chris Shaw – engineering

Chart positions

Year	Chart	Position
2006	Australia Albums Chart	1
	Austria Albums Chart	2
	Canada Albums Chart	1
	Denmark Albums Chart	1
	Dutch Albums Chart	3
	Finland Albums Chart	3
	France Albums Chart	17
	Germany Albums Chart	2
	Ireland Albums Chart	1
	Italy Albums Chart	2
	New Zealand Albums Chart	1
	Norway Albums Chart	1
	Poland Albums Chart	30
	Portugal Albums Chart	12
	Spain Albums Chart	5
	Sweden Albums Chart	2
	Switzerland Albums Chart	1
	UK Albums Chart	3
	US <i>Billboard</i> 200	1

Preceded by <i>Danity Kane</i> by Danity Kane	Billboard 200 number-one album September 10–16, 2006	Succeeded by <i>B'Day</i> by Beyoncé Knowles
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Preceded by <i>Carnival</i> by Kasey Chambers	Australian ARIA Albums Chart number-one album September 4–10, 2006	Succeeded by <i>Revelations</i> by Audioslave
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Certifications

Country	Certification	Sales/shipments	Month/year
RIAA, US	Gold	500,000	September 2006
	Platinum	1,000,000	January 2007
CRIA, Canada	Platinum	100,000	March 2007

Notes

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Together Through Life

Together Through Life	
Studio album by Bob Dylan	
Released	April 28, 2009
Recorded	December 2008
Genre	Folk rock, blues rock
Length	45:33
Language	English
Label	Columbia
Producer	Jack Frost (Bob Dylan pseudonym)
Bob Dylan chronology	
<i>The Bootleg Series Vol. 8 – Tell Tale Signs: Rare and Unreleased</i> 1989–2006 (2008)	<i>Together Through Life</i> (2009)
	<i>Christmas in the Heart</i> (2009)

Together Through Life is the thirty-third studio album by singer-songwriter Bob Dylan, released in April 2009 by Columbia Records. The album debuted at number one in several countries, including the U.S. and the UK. It is Dylan's first number one in Britain since *New Morning* in 1970.

Dylan wrote all but one of the album's songs with Grateful Dead lyricist Robert Hunter, with whom he had previously co-written two songs on his 1988 album *Down in the Groove*. In an interview with Rolling Stone magazine, Dylan commented on the collaboration: "Hunter is an old buddy, we could probably write a hundred songs together if we thought it was important or the right reasons were there... He's got a way with words and I do too. We both write a different type of song than what passes today for songwriting." The only other writer Dylan has ever collaborated with to such a degree is Jacques Levy, with whom he wrote most of the songs on *Desire* (1976).

Rumors of the album, reported in *Rolling Stone* magazine, came as a surprise, with no official press release until March 16, 2009 — less than two months before the album's release date. Dylan produced the record under his pseudonym of Jack Frost, which he used for his previous two studio albums, *"Love and Theft"* and *Modern Times*. The album was rumored to contain "struggling love songs" and have little similarity to *Modern Times*.

In a conversation with music journalist Bill Flanagan, published on Bob Dylan's official website, Flanagan suggested a similarity of the new record to the sound of Chess Records and Sun Records, which Dylan acknowledged as an effect of "the way the instruments were played." He said that the genesis of the record was when French film director Olivier Dahan asked him to supply a song for his new road movie, *My Own Love Song*, which became "Life is Hard" - indeed, 'according to Dylan, Dahan was keen to get a whole soundtrack's worth of songs from the man'^[1] - and "then the record sort of took its own direction."

Dylan is backed on the album by his regular touring band, plus David Hidalgo of Los Lobos and Mike Campbell of Tom Petty and the Heartbreakers. Dylan commented on Campbell's guitar work in his interview with Flanagan: "He's good with me. He's been playing with Tom for so long that he hears everything from a songwriter's point of view and he can play most any style."^[2]

"Beyond Here Lies Nothin'" was available as a free download for one day on Monday, March 30, 2009 via Dylan's official site^[3].

"I Feel a Change Comin' On" was released for streaming on Monday, April 6 on The Times Online website, as well as the third installment of his interview with Bill Flanagan.^[4]

In the interview with Bill Flanagan, Dylan discusses the only known outtake to "Together Through Life", "Chicago After Dark". Apparently, this song was in the running to be on the album but was left off the final version, as Flanagan talks about the song as if it is on the album. The song is not circulating among collectors.

The album received two Grammy Award nominations in Best Americana Album category and "Best Solo Rock Vocal Performance" category for "Beyond Here Lies Nothin".

The album also is significant as the only album by Dylan to top the US and UK charts consecutively.

The album's cover photo is the same as that on the cover of American author Larry Brown's short story collection, *Big Bad Love*.

Sources and quotations

As with some of Dylan's albums before *Together Through Life*, Dylan has adapted lyrics from other songs and incorporated them into his own lyrics—if with perhaps a 'slightly diminished use of the light-fingered lift', compared with 'Dylan's lyrical approach from recent albums'.^[5] The phrase "If you ever go to Houston, you better walk right" is taken from the folk song "Midnight Special": Dylan played harmonica on Harry Belafonte's 1962 recording of the song. "The one time he overtly used someone else's song as a springboard for his own - Billy Joe Shaver's "Ain't No God in Mexico", a clear template for "I Feel a Change Comin' On" - he openly acknowledged the debt to historian Douglas Brinkley'.

Several lyrics in "Jolene" also originated in songs, including "Rolene," recorded on Mink DeVille's album *Return to Magenta*.^[6]

Reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
<i>Blender</i>	★★★★★ ^[7]
Drowned in Sound	7/10 ^[8]
<i>The Guardian</i>	★★★★★ ^[9]
<i>Mojo</i>	★★★★★ ^[10]
Pitchfork Media	5.4/10 ^[11]
Robert Christgau	B+ ^[12]
<i>Rolling Stone</i>	★★★★★ ^[13]
<i>Spin</i>	★★★★★ ^[14]
<i>The Times</i>	★★★★★ ^[15]
Tiny Mix Tapes	★★★★★ ^[16]
<i>Uncut</i>	★★★★★ ^[17]

Reception has been favorable. The record maintains a score of 76/100 at critic aggregator MetaCritic ("Generally favorable reviews"). During the Flanagan interview, Dylan gave his own thoughts about how the record would be received: "I know my fans will like it. Other than that, I have no idea".

Rolling Stone gave the album 4 stars out of 5. Describing the album as a "murky-sounding, often perplexing record" David Fricke of *Rolling Stone* writes, "Dylan, who turns 68 in May, has never sounded as ravaged, pissed off and lusty". BBC noted that the album is "a masterful reading of 20th century American folk, albeit shot through with some mischievous lyrical twists" and compares it to "some Chicago urban blues tribute". According to *Mojo*, "*Together Through Life* is an album that gets its hooks in early and refuses to let go". The reviewer described it as "dark yet comforting". *Uncut* and *Blender* both gave the album 5 stars out of 5, saying that it was "unbelievably good." *iF Magazine.com* says it "explores the bluesy side of his skills in a slight, but delightful set of ten originals."

Versions

The album is available as a one-CD version containing only the new material that Dylan recorded, or as a 3-disc deluxe version including the album itself, the "Friends & Neighbors" episode of Theme Time Radio Hour and a DVD featuring an interview with Dylan's first manager Roy Silver (recorded for the Martin Scorsese documentary *No Direction Home*, but unused).

There is also a two-LP deluxe vinyl version, containing the same songs as the CD. In the US, the CD will be included as part of the vinyl package.

Track listing

Disc one

All lyrics written by Bob Dylan and Robert Hunter, except where noted, all music composed by Dylan.

No.	Title	Length
1.	"Beyond Here Lies Nothin'"	3:51
2.	"Life Is Hard"	3:39
3.	"My Wife's Home Town" (Willie Dixon, Dylan, Hunter)	4:15
4.	"If You Ever Go to Houston"	5:49
5.	"Forgetful Heart"	3:42
6.	"Jolene"	3:51
7.	"This Dream of You" (Dylan)	5:54
8.	"Shake Shake Mama"	3:37
9.	"I Feel a Change Comin' On"	5:25
10.	"It's All Good"	5:28

When pre-ordered from iTunes, consumers also got a bonus track of a studio rehearsal of "Lay Lady Lay" recorded in 1969.

Disc two

Theme Time Radio Hour: Friends & Neighbors

No.	Title	Writer(s)	Length
1.	"Howdy Neighbor" (Porter Wagoner & The Wagonmasters)	J. Morris	
2.	"Don't Take Everybody to Be Your Friend" (Sister Rosetta Tharpe)	M. Gabler/R. Tharpe	
3.	"Diamonds Are a Girl's Best Friend" (T-Bone Burnett)	L. Robin/J. Styne	
4.	"La Valse de Amitie" (Doc Guidry)	O. Guidry	
5.	"Make Friends" (Moon Mullican)	E. McGraw	
6.	"My Next Door Neighbor" (Jerry McCain)	J. McCain	
7.	"Let's Invite Them Over" (George Jones & Melba Montgomery)	O. Wheeler	
8.	"My Friends" (Howlin' Wolf)	C. Burnett/S. Ling	
9.	"Last Night" (Little Walter)	W. Jones	
10.	"You've Got a Friend" (Carole King)	C. King	
11.	"Bad Neighborhood" (Ronnie & The Delinquents)	Caronna/M. Rebennack	
12.	"Neighbours" (The Rolling Stones)	M. Jagger/K. Richards	
13.	"Too Many Parties and Too Many Pals" (Hank Williams)	B. Rose/M. Dixon/R. Henderson	
14.	"Why Can't We Be Friends" (War)	S. Allen/H. Brown/M. Dickerson/J. Goldstein/L. Jordan /C. Miller/H. Scott/L. Oskar	

Disc three

No.	Title	Length
1.	"Roy Silver – The Lost Interview (DVD)"	

Personnel

- Bob Dylan – guitar, keyboards, vocals, production

Additional musicians

- Mike Campbell – guitar, mandolin
- Tony Garnier – bass guitar
- Donnie Herron – steel guitar, banjo, mandolin, trumpet
- David Hidalgo – accordion, guitar
- George Recile – drums

Technical personnel

- David Bianco – recording, mixing
- Eddy Schreyer - mastering
- Bill Lane – assistant engineering
- Rafael Serrano – engineering
- David Spreng – engineering
- Rich Tosti – assistant engineering

Charts

The album debuted at number one on the Billboard 200, selling 125,000 copies in its first week of release. It then reached number one on Top Internet Album, Top Digital Album, Tastemaker, Top Rock Album, and Most Comprehensive Album. In the US the album has sold more than 302,000 copies to date.

Year	Chart	Peak Position
2009	Argentina Albums Chart	1
	Australia Albums Chart	5
	Austria Albums Chart	1
	Belgium Albums Chart	2
	Canada Albums Chart	1
	Denmark Albums Chart	1
	Dutch Albums Chart	3
	Finland Albums Chart ^[18]	6
	France Albums Chart	9
	Germany Albums Chart	2
	Ireland Albums Chart	2
	Italy Albums Chart	6
	Japan Albums Chart	2
	New Zealand Albums Chart	3
	Spain Albums Chart	4
	Sweden Albums Chart	1
	Switzerland Albums Chart	2
	UK Albums Chart	1
	U.S. <i>Billboard</i> 200	1

References

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- [15] The Times review (http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/music/cd_reviews/article6106544.ece)
- [16] Tiny Mix Tapes review (<http://www.tinymixtapes.com/Bob-Dylan,8727>)
- [17] Uncut (magazine) review (http://www.uncut.co.uk/music/bob_dylan/reviews/13056)

[18] Suomen virallinen lista (<http://www.yle.fi/lista/listat/tuote.php?id=9358>)

External links

- Bob Dylan talks about the new album with Bill Flanagan (<http://www.bobdylan.com/#/conversation?page=1>)

Preceded by <i>The Fame</i> by Lady Gaga	UK Albums Chart number-one album May 3, 2009 - May 17, 2009	Succeeded by <i>21st Century Breakdown</i> by Green Day
Preceded by <i>Deeper Than Rap</i> by Rick Ross	U.S. <i>Billboard</i> 200 number-one album May 16, 2009	Succeeded by <i>Epiphany</i> by Chrisette Michele

- <http://www.telegraph.co.uk/culture/music/bob-dylan/5148795/Bob-Dylan-best-album-covers.html>

Christmas in the Heart

<i>Christmas in the Heart</i>	
Studio album by Bob Dylan	
Released	October 13, 2009
Recorded	2009, Santa Monica, California, United States
Genre	Christmas music
Length	42:21
Language	English
Label	Columbia
Producer	Jack Frost (Bob Dylan's pseudonym)
Bob Dylan chronology	
<i>Together Through Life</i> (2009)	<i>Christmas in the Heart</i> (2009)
<i>The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964</i> (2010)	

Christmas in the Heart is the thirty-fourth studio album and first Christmas album by American singer-songwriter Bob Dylan, released in October 2009 by Columbia Records. The album comprises a collection of hymns, carols, and popular Christmas songs. All Dylan's royalties from the sale of this album shall benefit the charities Feeding America in the USA, Crisis in the UK, and the World Food Programme.

Dylan said that, although Jewish, he never felt left out of Christmas during his childhood in Minnesota. Regarding the popularity of Christmas music, he said, "... it's so worldwide and everybody can relate to it in their own way."^[1]

The album opened at #1 on Billboard's Holiday and Billboard's Folk Album Chart, #10 on Rock Album charts and #23 on overall album charts.

Recording

In an interview published by Street News Service, journalist Bill Flanagan asked Dylan why he had performed the songs in a straightforward style, and Dylan responded: "There wasn't any other way to play it. These songs are part of my life, just like folk songs. You have to play them straight too." When Flanagan reported that some critics thought the album was an ironic treatment of Christmas songs, Dylan responded: "Critics like that are on the outside looking in. They are definitely not fans or the audience that I play to. They would have no gut level understanding of me and my work, what I can and can't do—the scope of it all. Even at this point in time they still don't know what to make of me."

Tracks were recorded in a Santa Monica studio owned by Jackson Browne.

Release and promotion

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
A.V. Club	B−
<i>The Chicago Tribune</i>	★★★★★
Robert Christgau	★
<i>Drowned In Sound</i>	5/10
<i>The Guardian</i>	★★★★★
<i>Rolling Stone</i>	★★★★★
<i>Slant Magazine</i>	★★★★★
Sputnikmusic	★★★★★
<i>Uncut</i>	★★★★★

Dylan released a music video for the song "Must Be Santa" directed by Nash Edgerton. In the video, Dylan and some other people are having a Christmas house party, until two of the guests start fighting and smashing things around and one of them running away. In the closing scene, we see Dylan and Santa Claus. A music video was also released for the song "Little Drummer Boy".

A music video ecard was also released for the song "Must Be Santa".

Reception

Its collective score at Metacritic stands at 62 out of 100 based on 17 reviews, indicating generally favorable reviews. The unexpected move by Dylan to record a Christmas album was received with skepticism at first. The outcome of the project was lauded by critics for bringing a fresh breath of air into these classics. *Slant Magazine's* critic Jesse Cataldo said "This enjoyable sense of exploration, which prizes levity in a genre that usually amounts to an artistic wasteland, is invaluable. It also proves how much life is left in the songs, and how much other artists have succeeded at butchering them." *Se7en* magazine's critic agreed, writing "The arrangement of his band mixes up the style of the songs, resulting in a repertoire of Christmas songs that genuinely sound like modern material, while avoiding ever being cliché."

Charity project

It's a tragedy that more than 35 million people in this country alone—12 million of those children—often go to bed hungry and wake up each morning unsure of where their next meal is coming from. I join the good people of Feeding America in the hope that our efforts can bring some food security to people in need during this holiday season.

Bob Dylan

Feeding America will receive Dylan's royalties from sales in the USA, while two further charities, the United Nations' World Food Programme and Crisis in the UK, will receive royalties from overseas sales. Dylan said: "That the problem of hunger is ultimately solvable means we must each do what we can to help feed those who are suffering and support efforts to find long-term solutions. I'm honoured to partner with the World Food Programme and Crisis in their fight against hunger and homelessness."

Track listing

1. "Here Comes Santa Claus" (Gene Autry, Oakley Haldeman) – 2:35
2. "Do You Hear What I Hear?" (Noël Regney, Gloria Shayne Baker) – 3:02
3. "Winter Wonderland" (Felix Bernard, Richard B. Smith) – 1:52
4. "Hark the Herald Angels Sing" (Tune : Mendelssohn, Lyrics : Wesley, arr. Dylan) – 2:30
5. "I'll Be Home for Christmas" (Buck Ram, Kim Gannon and Walter Kent) – 2:54
6. "Little Drummer Boy" (Katherine K. Davis, Henry Onorati and Harry Simeone) – 2:52
7. "The Christmas Blues" (Sammy Cahn, David Jack Holt) – 2:54
8. "O' Come All Ye Faithful" ("Adeste Fideles") (Traditional, arr. Dylan) – 2:48
9. "Have Yourself a Merry Little Christmas" (Hugh Martin, Ralph Blane) – 4:06
10. "Must Be Santa" (William Fredericks, Hal Moore) – 2:48
11. "Silver Bells" (Jay Livingston, Ray Evans) – 2:35
12. "The First Noel" (Traditional, arr. Dylan) – 2:30
13. "Christmas Island" (Lyle Moraine) – 2:27
14. "The Christmas Song" (Mel Tormé, Bob Wells) – 3:56
15. "O Little Town of Bethlehem" (Traditional, arr. Dylan) – 2:17

Personnel

- Bob Dylan – guitar, keyboards, vocals, harmonica, production

Additional musicians

- Amanda Barrett – choir
- Bill Cantos – choir
- Randy Crenshaw – choir
- Abby DeWald – choir
- Nicole Eva Emery – choir
- Tony Garnier – bass guitar
- Walt Harrah – choir
- Donnie Herron – steel guitar, mandolin, trumpet, violin
- David Hidalgo – accordion, guitar, mandolin, violin
- Robert Joyce – choir
- George Recile – drums, percussion
- Phil Upchurch – guitar, mandolin
- Patrick Warren – piano, organ, celeste

Technical personnel

- David Bianco – recording, mixing
- Bill Lane – assistant engineering
- David Spreng – additional engineering
- Glen Suravech – assistant engineering
- Rich Tosti – studio support
- Ed Wong – studio support

Artwork

- Olivia De Berandis – inside cover illustration
- Ewin Fotheringham – back cover illustration
- Leonard Freed/Magnum Photos – inside photo
- Coco Shinomiya – design
- VisualLanguage.com – front cover

Charts

Chart (2009)	Peak
Austria Albums Chart	44
Belgian (Flanders) Albums Chart	22
Belgian (Wallony) Albums Chart	89
Canada Albums Chart	33
Denmark Albums Chart	14
Dutch Albums Chart	34
French Albums Chart	119
Germany Albums Chart	37
Norway Albums Chart	5
Irish Albums Chart	34
Italy Albums Chart	27
Spain Albums Chart	54
Sweden Albums Chart	6
Switzerland Albums Chart	80
UK Albums Chart	40
US Billboard 200 Albums Chart	23
US Billboard Holiday Albums Chart	1
US Billboard Folk Albums Chart ^[2]	1
US Billboard Rock Albums Chart	9

References

- [1] Bob Dylan brings Christmas cheer to those without homes (<http://www.reuters.com/article/newsOne/idUSTRE5AP1X120091126>), Reuters, November 26, 2009
- [2] Trust, Gary. Chart Beat Thursday: John Mayer, Folk Albums, David Guetta (<http://www.billboard.com/articles/columns/chart-beat/266588/chart-beat-thursday-john-mayer-folk-albums-david-guetta>). *Billboard*. November 26, 2009. Retrieved December 6, 2009.

External links

- Bill Flanagan interview with Bob Dylan about *Christmas in the Heart* (<http://www.bigissuescotland.com/features/view/187>)

Tempest

<i>Tempest</i>	
Studio album by Bob Dylan	
Released	September 10, 2012
Recorded	January–March 2012 at Groove Masters Studios in Santa Monica, California
Genre	Rock, folk rock
Length	68:31
Label	Columbia
Producer	Bob Dylan
Bob Dylan chronology	
<i>Live in New York Gaslight Cafe</i> 1961 (2012)	<i>Tempest</i> (2012)
	<i>The 50th Anniversary Collection</i> (2012)
Singles from <i>Tempest</i>	
1. "Duquesne Whistle" Released: August 28, 2012	

Tempest is the thirty-fifth studio album by American singer-songwriter Bob Dylan, released on September 10, 2012 by Columbia Records. The album was recorded at Jackson Browne's Groove Masters Studios in Santa Monica, California. Dylan wrote all of the songs himself with the exception of the track "Duquesne Whistle", which he co-wrote with Robert Hunter.

Tempest was very well received by contemporary music critics, who praised its traditional music influences and Dylan's dark lyrics. The album peaked at number three on the *Billboard* 200.

Composition

Rolling Stone reported that the fourteen-minute long title track "Tempest" is about the RMS *Titanic* and includes references to the James Cameron film *Titanic* (1997). The song "Roll on John" is a tribute to John Lennon, which includes references to some of his songs including The Beatles' "Come Together" and "A Day in the Life."

The album's title initially spurred rumors that it would be Dylan's final album, based on its similarity to the title of Shakespeare's final play. Dylan later responded: "Shakespeare's last play was called *The Tempest*. It wasn't called just plain "Tempest". The name of my record is just plain *Tempest*. It's two different titles."

Artwork

The cover art for *Tempest* incorporates a red tinted photograph of a statue located at the base of the Pallas-Athene Fountain in front of the Austrian Parliament Building in Vienna. The statue is one of four figures on the intermediate platform of the fountain bowl personifying the main rivers of Austria-Hungary: the Danube, the Inn, the Elbe, and the Moldau. The figure shown on the album cover represents the Moldau. The sculpture was created by Carl Kundmann between 1893 and 1902 based on architect Theophil Hansen's original plans. The photograph was taken by A. Längauer from his Shutterstock portfolio. The package was designed by Coco Shinomiya. As with all Dylan albums of the past 15 years, the packaging features minimal credits and no printed lyrics.

Release

Tempest was released on September 10, 2012, in the United Kingdom and September 11 in the United States. It was announced for release on July 17, 2012 through a press release on Dylan's official web site. The release was issued as a CD, an LP, and as a digital download through online retailers. Various pre-order packages were available from Dylan's official online store including a combined CD/MP3 download of the album, an LP-only version, and two CD/LP bundles including a signature Bob Dylan Hohner harmonica in the different keys and an exclusive 11"x17" poster. A segment of "Early Roman Kings" was featured in a Cinemax commercial for the TV series *Strike Back: Vengeance* and "Scarlet Town" was featured during the end credits of the first two episodes, both of which aired on August 17, 2012. "Duquesne Whistle", written by Dylan and Robert Hunter, was released as the album's single, along with an accompanying music video; the video was directed by Nash Edgerton, who had directed videos for previous Dylan songs. *Rolling Stone* wrote that the video "initially seems like a Charlie Chaplin-inspired bit of light comedy", but that it takes a "shockingly dark turn".

Critical reception

Professional ratings	
Aggregate scores	
Source	Rating
Metacritic	83/100
Review scores	
Source	Rating
Allmusic	★★★★★
<i>Chicago Tribune</i>	★★★★
Robert Christgau	B+
<i>Entertainment Weekly</i>	A
<i>The Guardian</i>	★★★★★

<i>NME</i>	7/10
Pitchfork Media	6.8/10
<i>Rolling Stone</i>	★★★★★
Slant Magazine	★★★★☆
<i>Spin</i>	8/10

Tempest was very well received by contemporary music critics. At Metacritic, which assigns a normalized rating out of 100 to reviews from mainstream critics, the album received an average score of 83, which indicates "universal acclaim", based on 31 reviews.

In his review in *Rolling Stone* magazine, Will Hermes gave the album five out of five stars, calling it "musically varied and full of curveballs" and "the single darkest record in Dylan's catalog." According to Hermes, the album draws upon elements common throughout Dylan's career—especially the last three albums—with music that is "built from traditional forms and drawing on eternal themes: love, struggle, death." Hermes continues:

Lyrically, Dylan is at the top of his game, joking around, dropping wordplay and allegories that evade pat readings and quoting other folks' words like a freestyle rapper on fire. "Narrow Way" is one of Dylan's most potent rockers in years, and it borrows a chorus from the Mississippi Sheiks' 1934 blues "You'll Work Down to Me Someday". "Scarlet Town" draws on verses by 19th-century Quaker poet and abolitionist John Greenleaf Whittier; and allusions to Louis Armstrong and the Isley Brothers pop up elsewhere.

The title track, about the sinking of the RMS *Titanic*, is a 14-minute epic consisting of 45 verses and no chorus, with an Irish melody supported by accordion and fiddle. The song depicts a series of horrifying scenes—of passengers falling into the icy waters, dead bodies "already floating", men turning against other men in murderous acts—presented against acts of bravery, such as one man "offering his lifeboat seat to a crippled child." The closing track, according to Hermes, is a "prayer from one great artist to another", and stands as a reminder that "Dylan now stands virtually alone among his 1960s peers. His own final act, meanwhile, rolls on. It's a thing to behold."

In his review for *American Songwriter*, Jim Beviglia gave the album four and a half out of five stars, calling it "the kind of meaty offering that his most ardent fans desire most." The deceptively gentle instrumental passage at the start of "Duquesne Whistle", Beviglia observes, is a perfect opening to an album of "sudden juxtapositions and mood shifts that occur not just within songs but sometimes within verses." Through the easy tempo of "Soon After Midnight", the grinding blues of "Narrow Way", the soulful guitar lines of "Long and Wasted Years", and the remorseless biting lyrics of "Pay In Blood", Dylan captures "humanity, in all of its flawed glory, at every turn." The musical antecedents of some of these songs are transparent: "Duquesne Whistle" from "Thunder on the Mountain", "Scarlet Town" from "Ain't Talkin'", "Tin Angel" from "Man in the Long Black Coat" and "Black Jack Davey", "Early Roman Kings" from the blues classic "Mannish Boy", and "Pay In Blood" from "Idiot Wind" or "Like a Rolling Stone". Dylan's singing is strong on the album, especially on songs like "Long and Wasted Years", where he toys with the phrasing of each line, teasing out "every bit of hurt in this tale of love gone wrong." "His voice may be shredded," Beviglia observes, "but he can still interpret a song like no other."

Beviglia notes that the ambitious three-song run concluding the album "should silence any doubts, if they exist, that Dylan is still at the top of his game." "Tin Angel" tells a story of a lovers' triangle that turns into a "Shakespearean body pile, providing plenty of fodder for Dylanologists looking for symbols and hidden meanings." The title track, according to Beviglia, may be a metaphor for how mankind is "headed unknowingly toward an unfortunate fate" with Dylan examining how people react—"some nobly, some horribly, when put to the ultimate test." The closing track, "Roll On John", veers between biographical elements and Lennon song lyrics, presenting what Beviglia calls the "oft-overlooked soft side of Dylan" that is truly touching. Beviglia concludes:

Unlike the *Titanic* watchman fast asleep at his post, Bob Dylan's eyes are as wide open as ever, even when he's looking back. On this album, he depicts all he sees with his typical insight, dexterity, and honesty, yet he still

has ways of doing so that upend all expectations. *Tempest* is fantastic, but being impressed by Dylan is old hat. That he still finds ways to surprise us is an achievement beyond all comprehension.

In his review in the *Los Angeles Times*, Randall Roberts wrote, "Few American writers, save Mark Twain, have spoken so eloquently and consistently at such a steady, honest clip, and the evidence continues on *Tempest*." According to Randall, the album reveals a "master storyteller" at work as Dylan "continues to explore the various strands of early American roots music that he internalized as he matured."

At their best, new songs such as "Scarlet Town," "Tin Angel" and "Roll On, John" show an artist swirling in musical repetition and the joy of longevity. Each is longer than seven minutes and each deserves to be heard again the moment it ends. He mixes these longer narratives with a few four-minute, expertly crafted gems that float like whittled wooden birds come to life—especially "Long and Wasted Years," a bitter song about a dead marriage.

Randall is less enthusiastic about the longer pieces "Narrow Way" and the title track, noting that "even a master craftsman sometimes needs an editor." Randall concludes, "Dylan lives in every molecule of our being, has taught us about lyrical possibility, has reveled in the joy of words and the power and glory of making things up from scratch."

In his review in *The Guardian*, Alexis Petridis gave the album four out of five stars, but downplayed some of the superlatives offered by other reviewers who have compared *Tempest* to some of Dylan's finest work. In his consumer guide for MSN Music, Robert Christgau gave the album a "B+", offering a similar complaint about the "autohype machine" and how some of the reviews were overly positive. Christgau was also unimpressed with the title track, as well as the two closing numbers, which "aim higher with dubious-to-disgraceful results." In his review in *The Sun*, Simon Cosyns gave the album five out of five stars, calling it "a magnificent beast of an album". According to Cosyns, the album "continues Dylan's rich vein of late-career form" and in some ways surpasses his recent albums based on "sheer lyrical and vocal power while managing to stretch the familiar old timey sonic palette in all sorts of unexpected ways."

In his review in *The Daily Telegraph*, Neil McCormick called the album "among his best ever". According to McCormick, the songs on *Tempest* reveal a Dylan "genuinely fired up by the possibilities of language" and that the entire album "resounds with snappy jokes and dark ruminations, vivid sketches and philosophical asides." McCormick continued:

Tempest is certainly his strongest and most distinctive album in a decade. The sound is a distillation of the jump blues, railroad boogie, archaic country and lush folk that Dylan has been honing since 2001's *Love and Theft*, played with swagger and character by his live ensemble and snappily produced by the man himself. A notoriously impatient recording artist, Dylan seems to have found a style that suits his working methods. Drawing on the early 20th-century Americana that first grabbed his attention as a young man (and that he celebrated in his *Theme Time Radio Hour* shows) and surrounding himself with slick, intuitive musicians capable of charging these nostalgic grooves with contemporary energy, his late-period albums seem a continuation of his tours, as if he rolls right off the stage and into the studio and just keeps rocking.

In his review for the *Chicago Tribune*, Greg Kot gave the album three and a half out of four stars, calling it "an inspired mix of blood and bawdiness." Kot called Dylan a "masterful storyteller, by turns murderous, mischievous and tender, sometimes all at once." In his review on *Uncut*, Allan Jones gave the album ten out of ten stars, calling it "the most far-reaching, provocative and transfixing album of Dylan's later career. Nothing about it suggests a swansong, adios or fond adieu." In his review in the *The Gazette*, Bernard Perusse gave the album five out of five stars, noting that it "ranks among Dylan's darker works, largely because it has the highest death toll." In his review in the *Tampa Bay Times*, Sean Daly gave the album an "A" rating, calling it "breathtaking but bleak" and a "mesmerizing record".

In her review for *USA Today*, Edna Gundersen gave the album four out of four stars, calling it "brilliant". According to Gundersen, Dylan's "peerless powers as a wordplay wizard and consummate storyteller" have not diminished with age, and that *Tempest* continues in the vein of his recent albums, "steeped in tradition and bent toward blues."

Dylan's voice is ideal for these songs, Gundersen noted, whether he's describing a triple murder-suicide in "Tin Angel" or vilifying modern robber barons in "Early Roman Kings". Beneath the humor and mayhem Dylan layers "sexual and political metaphors and bigger truths about human nature, twisted morals, fate and mortality."

Anne Margaret Daniel, writing in *Hot Press*, described *Tempest* as "Breathtaking, mythmaking, heartbreaking, the songs and ballads of Bob Dylan's *Tempest* are composed of intricately patterned rhyme and sound. No other songwriter can marry words and music as richly as Dylan can, and the perfect-ten tracks of this record come straight to us from a bard's ear and a poet's pen."

Rolling Stone named it the number 4 album of 2012.^[1] They also named the song *Pay in Blood* the 9th best song of 2012.^[2]

Track listing

All songs written and composed by Bob Dylan except where noted.

No.	Title	Length
1.	"Duquesne Whistle" (Dylan, Robert Hunter)	5:43
2.	"Soon after Midnight"	3:27
3.	"Narrow Way"	7:28
4.	"Long and Wasted Years"	3:46
5.	"Pay in Blood"	5:09
6.	"Scarlet Town"	7:17
7.	"Early Roman Kings"	5:16
8.	"Tin Angel"	9:05
9.	"Tempest"	13:54
10.	"Roll on John"	7:25
Total length:		68:31

Personnel

- Bob Dylan – guitar, piano, vocals, production

Additional musicians

- Tony Garnier – bass guitar
- Donnie Herron – steel guitar, banjo, violin, mandolin
- David Hidalgo – guitar, accordion, violin
- Stu Kimball – guitar
- George G. Receli – drums
- Charlie Sexton – guitar

Technical personnel

- William Claxton – back cover photography
- Scott Litt – engineering, recording, mixing
- Dana Nielsen – recording, mixing
- John Shearer – booklet photography
- Coco Shinomiya – package design
- Shutterstock / A. Längauer – front cover photography
- Albert Watson – additional booklet photography

Release history

Region	Date	Format(s)	Label	Catalog
United Kingdom	September 10, 2012	CD, LP, digital download	Columbia Records	88725157602
United States	September 11, 2012			N/A

Charts

Albums

Chart (2012)	Peak
Australia Albums Chart	8
Austria Albums Chart	1
Belgium Albums Chart (Flanders)	2
Dutch Albums Chart	1
Finland Albums Chart	3
Ireland Albums Chart	2
Italy Albums Chart	2
New Zealand Albums Chart	2
Norway Albums Chart	1
Poland Albums Chart	9
Spain Albums Chart	2
Sweden Albums Chart	1
Switzerland Albums Chart	2
UK Albums Chart	3
US <i>Billboard</i> 200	3

Year-end charts

Chart (2012)	Position
Belgian Albums Chart (Flanders)	51
Dutch Albums Chart	32
Swedish Albums Chart	31

References

- [1] <http://www.rollingstone.com/music/lists/50-best-albums-of-2012-20121205/bob-dylan-tempest-19691231>
- [2] <http://www.rollingstone.com/music/lists/50-best-songs-of-2012-20121205/bob-dylan-pay-in-blood-19691231>

Live Albums

Before the Flood

<i>Before the Flood</i>		
Live album by Bob Dylan and The Band		
Released	June 20, 1974	
Recorded	February 13–14, 1974, in Los Angeles, except track 4: January 30, 1974, in New York	
Genre	Rock	
Length	92:38	
Label	Asylum	
Producer	Bob Dylan and The Band	
Bob Dylan chronology		
<i>Planet Waves</i> (1974)	<i>Before the Flood</i> (1974)	<i>Blood on the Tracks</i> (1975)
The Band chronology		
<i>Planet Waves</i> (1974)	<i>Before the Flood</i> (1974)	<i>The Basement Tapes</i> (1975)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Robert Christgau	A ^[1]
<i>Rolling Stone</i>	positive

Before the Flood is a live album by Bob Dylan and The Band, released in June 1974 on Asylum Records in America and Island Records in England. It is the seventeenth album by Dylan and the seventh by The Band, and documents their joint 1974 American tour. It peaked at number three on the *Billboard* 200,^[*citation needed*] reached number eight on the popular album chart in the United Kingdom,^[*citation needed*] and has been certified platinum by the Recording Industry Association of America.^[2]

Content

Dylan and his new record label Asylum had planned professional recordings before the tour began, ten separate sessions in total: three in New York at Madison Square Garden on January 30 and 31; two in Seattle, Washington, at the Center Coliseum on February 9; two in Oakland, California, at the Alameda County Coliseum on February 11; and three in Los Angeles on February 13 and 14.^[3] To compile the album, recordings were taken from the final three shows at the Los Angeles Forum in Inglewood, California, with only "Knockin' on Heaven's Door" from New York.^[4]

The title of the album is thought to derive from the novel *Farn Mabul* by Yiddish writer Sholem Asch; Dylan had a personal relationship with Moses Asch, son of Sholem and founder of Folkways Records, a record label hugely influential in the folk music revival.^[5] Another theory is that the title refers to the album arriving before the inevitable flood of bootlegs could saturate the underground market.

After the double album's release, Dylan signed a new contract with Columbia Records in time for his next studio album, *Blood on the Tracks*, after returning label president Goddard Lieberson made a determined campaign to get Dylan back from Asylum.^[6] The Band continued to record on their own for Capitol Records.

While Dylan and The Band had recorded the studio album *Planet Waves* prior to the tour, few of its songs were incorporated into the tour's setlist, and none are represented on *Before the Flood*.

Subsequent reissues were on the Columbia imprint, and on March 31, 2009, a remastered digipak version of *Before the Flood* was issued by Legacy Records, Columbia now part of Sony Music Entertainment.

Reception

Reviews for *Before the Flood* were positive. AllMusic has described it as "one of the best live albums of its time. Ever, maybe."^[7] Robert Christgau wrote, "At its best, this is the craziest and strongest rock and roll ever recorded. All analogous live albums fall flat."^[8] Greil Marcus commented, "Roaring with resentment and happiness, the music touched rock and roll at its limits." *The Village Voice* placed it at number six Pazz & Jop Critics Poll for 1974.^[9] In contrast, Dylan himself later disparaged the tour, feeling it overblown. "I think I was just playing a role on that tour, I was playing Bob Dylan and The Band were playing The Band. It was all sort of mindless. The only thing people talked about was energy this, energy that. The highest compliments were things like, 'Wow, lotta energy, man.' It had become absurd."^[10]

During 1974, both the album and its single "Most Likely You Go Your Way (And I'll Go Mine)" appeared on charts compiled by *Billboard* magazine. *Before the Flood* peaked at number 3 on the Pop Albums chart, and "Most Likely You Go Your Way" reached number 66 on the Pop Singles chart.

Track listing

- Sides one and four are performances by Bob Dylan and The Band; side two and tracks four through six on side three are by The Band; tracks one through three on side three by Dylan alone. "Blowin' in the Wind" is a splice of two separate performances. All dates from Los Angeles except as indicated.

All songs written and composed by Bob Dylan, except where noted.

Side one

No.	Title	Recording date	Length
1.	"Most Likely You Go Your Way"	02-14 (evening)	4:15
2.	"Lay Lady Lay"	02-13	3:14
3.	"Rainy Day Women #12 & 35"	02-13	3:27
4.	"Knockin' on Heaven's Door"	01-30 New York City	3:51
5.	"It Ain't Me, Babe"	02-14 (evening)	3:40
6.	"Ballad of a Thin Man"	02-14 (afternoon)	3:41

Side two

No.	Title	Recording date	Length
7.	"Up on Cripple Creek" (Robbie Robertson)	02-14 (evening)	5:25
8.	"I Shall Be Released"	02-14 (afternoon)	3:50
9.	"Endless Highway" (Robertson)	02-14 (evening)	5:10
10.	"The Night They Drove Old Dixie Down" (Robertson)	02-14 (evening)	4:24
11.	"Stage Fright" (Robertson)	02-14 (evening)	4:45

Side three

No.	Title	Recording date	Length
12.	"Don't Think Twice, It's All Right"	02-14 (evening)	4:36
13.	"Just Like a Woman"	02-14 (evening)	5:06
14.	"It's Alright, Ma (I'm Only Bleeding)"	02-14 (evening)	5:48
15.	"The Shape I'm In" (Robertson)	02-14 (afternoon)	4:01
16.	"When You Awake" (Richard Manuel, Robertson)	02-14 (evening)	3:13
17.	"The Weight" (Robertson)	02-13	4:47

Side four

No.	Title	Recording date	Length
18.	"All Along the Watchtower"	02-14 (afternoon)	3:07
19.	"Highway 61 Revisited"	02-14 (evening)	4:27
20.	"Like a Rolling Stone"	02-13	7:09
21.	"Blowin' in the Wind"	02-13 + 02-14 (afternoon)	4:30

Personnel

- Bob Dylan – vocals, guitars, harmonica, piano
- Rick Danko – vocals, bass guitar, fiddle
- Levon Helm – vocals, drums, mandolin
- Garth Hudson – Lowery organ, clavinet, piano, synthesizer, saxophone
- Richard Manuel – vocals, piano, electric piano, organ, drums
- Robbie Robertson – electric guitar, backing vocals

Technical personnel

- Barry Feinstein – photography
- Rob Fraboni – recording and mixing engineering
- Nat Jeffrey – mixing engineering
- Phil Ramone – recording engineering
- Location recording by Wally Heider Recording: Ed Barton, Jack Crymes, Deane Jensen, Bill Broms and Biff Dawes

References

- [1] Robert Christgau review (http://www.robertchristgau.com/get_artist.php?id=2820&name=Bob+Dylan/The+Band)
- [2] "RIAA – Searchable database: Before the Flood" ([http://www.riaa.com/goldandplatinumdata.php?artist='Before the Flood'](http://www.riaa.com/goldandplatinumdata.php?artist='Before+the+Flood')). Recording Industry Association of America. Retrieved 25 October 2011.
- [3] Shelton, Robert. *No Direction Home: The Life and Music of Bob Dylan*. 1986, ISBN 978-0-688-05045-0, pp. 436-437.
- [4] Bjorner's Files Still on the Road ([http://www.bjorner.com/DSN02230 1974 Tour.htm](http://www.bjorner.com/DSN02230+1974+Tour.htm))
- [5] Gray, Michael. *The Bob Dylan Encyclopedia*. 2006, ISBN 978-0-8264-6933-5, p. 43.
- [6] Shelton, p. 378.
- [7] [AllMusic website review]
- [8] Robert Christgau Consumer Guide (http://www.robertchristgau.com/get_artist.php?id=2820&name=Bob+Dylan/The+Band)
- [9] Rocklist Website (<http://www.rocklistmusic.co.uk/village7080.htm#1974>)
- [10] Dylan, Bob, in conversation with Cameron Crowe. *Biograph*. 1985, Columbia Records C5X 38830 vinyl edition, liner notes, p. 22.

Hard Rain

<i>Hard Rain</i>	
Live album by Bob Dylan	
Released	September 13, 1976
Recorded	May 16 and 23, 1976
Genre	Rock
Length	51:06
Label	Columbia
Producer	Don DeVito and Bob Dylan
Bob Dylan chronology	
<i>Desire</i> (1976)	<i>Hard Rain</i> (1976)
<i>Masterpieces</i> (1978)	

Professional ratings	
Review scores	
Source	Rating
Allmusic	★ ★ ★ ★ ★
Robert Christgau	B−
<i>Rolling Stone</i>	★ ★ ★ ★ ★ ^[1]

Hard Rain is a live album by American musician Bob Dylan, captured during the second leg of the Rolling Thunder Revue.

The album was partly recorded on May 23, 1976, during a concert at Hughes Stadium in Fort Collins, Colorado; the penultimate show of the tour, the concert was also filmed and later broadcast by NBC as a one-hour television special in September. (*Hard Rain's* release coincided with this broadcast). Four tracks from the album ("I Threw It All Away," "Stuck inside of Mobile with the Memphis Blues Again," "Oh, Sister," and "Lay, Lady, Lay") were recorded on May 16, 1976 in Fort Worth, Texas.^[2] Neither the album nor the television special was well received.

"Although the band has been playing together longer, the charm has gone out of their exchanges," writes music critic Tim Riley. "*Hard Rain*...seemed to come at a time when the Rolling Thunder Revue, so joyful and electrifying in its first performances, had just plain run out of steam," wrote Janet Maslin, then a music critic for *Rolling Stone*. In his mixed review for *Hard Rain*, Robert Christgau criticized the Rolling Thunder Revue as "folkies whose idea of rock and roll is rock and roll clichés."

A representation of the earlier 1975 portion of the Rolling Thunder Revue was released in 2002 on *The Bootleg Series Vol. 5: Bob Dylan Live 1975, The Rolling Thunder Revue*.

Despite heavy promotion that placed it on the cover of *TV Guide*, NBC's television broadcast of the May 23rd concert drew disappointing ratings. The album peaked at #17 in the US and #3 in the UK. *Hard Rain* eventually earned gold certification.

In August 2010, a source close to Dylan told *Rolling Stone* that *Hard Rain* would be issued on DVD in the near future.^[3]

Track listing

All songs by Bob Dylan, except where noted.

Side one

1. "Maggie's Farm" – 5:23
2. "One Too Many Mornings" – 3:47
3. "Stuck Inside of Mobile with the Memphis Blues Again" – 6:01
4. "Oh, Sister" (Dylan, Jacques Levy) – 5:08
5. "Lay Lady Lay" – 4:47

Side two

- "Shelter from the Storm" – 5:29
2. "You're a Big Girl Now" – 7:01
 3. "I Threw It All Away" – 3:18
 4. "Idiot Wind" – 10:21

Personnel

- Bob Dylan - vocals, guitar, production

Additional musicians

- Gary Burke - drums
- T-Bone Burnett - guitar, piano
- David Mansfield - guitar
- Scarlet Rivera - strings
- Mick Ronson - guitar
- Steven Soles - guitar, background vocals
- Rob Stoner - Bass, background vocals
- Howard Wyeth - drums, piano

Technical personnel

- Don DeVito - production
- Don Meehan - recording and mixing engineering
- Ken Regan - cover photo
- Paula Scher - cover design
- Lou Waxman - chief of tape research

References

- [1] Rolling Stone review (http://www.rollingstone.com/artists/bobdylan/albums/album/95506/review/5945587/hard_rain)
 - [2] <http://www.bjorner.com/1976%20Soon%20To%20Be%20Divorced.pdf>
 - [3] *Rolling Stone* article: "Dylan's New 'Bootleg' to Feature Unearthed Live Show (<http://www.rollingstone.com/music/news/17386/197095>)."
-

Bob Dylan at Budokan

<i>Bob Dylan at Budokan</i>		
Live album by Bob Dylan		
Released	April 23, 1979	
Recorded	February 28 and March 1, 1978	
Genre	Rock	
Length	99:41	
Label	Columbia	
Producer	Don DeVito	
Bob Dylan chronology		
<i>Street-Legal</i> (1978)	<i>Bob Dylan at Budokan</i> (1979)	<i>Slow Train Coming</i> (1979)

Bob Dylan at Budokan is a live album by Bob Dylan, released in 1979 (1978 in Japan) by Columbia Records. It was recorded during his 1978 world tour and is composed mostly of the artist's "greatest hits". The performances in the album are radically altered from the originals, using the same musicians that backed *Street-Legal*, but relying on a much larger band and stronger use of brass and backup singers. In some respects the arrangements are more conventional than the original arrangements and the album was criticized for being so. At the same time that it was criticized for being too polished, it was criticized for being too sloppy. For a few critics, such as Janet Maslin of *Rolling Stone*, the differences between the older and newer arrangements had become less important.^[1]

Recording and Releases

The audio recording is from two different shows on February 28 and March 1, 1978. Columbia Records released this double LP on August 21, 1978; the original issue was limited to the Japanese market. Later that year, it was released in Australia. On April 23, 1979, spurred by extensive importing and at least one counterfeit European edition, Columbia released the album to worldwide markets. The shows were the fourth and fifth in an eight-show appearance at Nippon Budokan Hall in Tokyo, Japan.

Reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	 [2]
Robert Christgau	C+
Rolling Stone	 [3]

Bob Dylan at Budokan received some of the worst reviews of Dylan's career. Critically savaged, it was derided as "slick" and "sterile."

In a sarcastic review published in his "Consumer Guide" column, Robert Christgau gave the album a C+ rating, writing "I believe this double LP was made available so our hero could boast of being outclassed by Cheap Trick, who had the self-control to release but a single disc from this location." ^[1] Critic Jimmy Guterman named it one of the worst albums ever released in the history of rock.

However, the album received stronger reviews in Europe, and critic Janet Maslin (then a music critic for *Rolling Stone* magazine) defended the album in her review. "The method here is hit-or-miss, and the results are correspondingly spotty," Maslin wrote. "The fire and brimstone are behind Dylan, [but] this hardly means the fight has gone out of him: *Bob Dylan at Budokan* is a very contentious effort—and, for the most part, a victorious one." Ironically, fire and brimstone were to again become very much a part of Dylan's music, with the release of his gospel rock album *Slow Train Coming* later in 1979.

Bob Dylan at Budokan reached #13 in the US and went platinum, while simultaneously peaking at #4 in the UK.

Track listing

All songs written and composed by Bob Dylan, except where noted.

Side one

No.	Title	Length
1.	"Mr. Tambourine Man"	4:54
2.	"Shelter from the Storm"	4:30
3.	"Love Minus Zero/No Limit"	3:52
4.	"Ballad of a Thin Man"	4:47
5.	"Don't Think Twice, It's All Right"	4:55

Side two

No.	Title	Length
6.	"Maggie's Farm"	5:06
7.	"One More Cup of Coffee (Valley Below)"	3:19
8.	"Like a Rolling Stone"	6:31
9.	"I Shall Be Released"	4:12
10.	"Is Your Love in Vain?"	4:02
11.	"Going, Going, Gone"	4:22

Side three

No.	Title	Length
12.	"Blowin' in the Wind"	4:25
13.	"Just Like a Woman"	5:03
14.	"Oh, Sister" (Bob Dylan, Jacques Levy)	4:44
15.	"Simple Twist of Fate"	4:15
16.	"All Along the Watchtower"	3:20
17.	"I Want You"	2:34

Side four

No.	Title	Length
18.	"All I Really Want to Do"	3:37
19.	"Knockin' on Heaven's Door"	4:00
20.	"It's Alright, Ma (I'm Only Bleeding)"	6:04
21.	"Forever Young"	5:38
22.	"The Times They Are a-Changin'"	5:31

Personnel

- Bob Dylan – rhythm guitar, harmonica, vocals

Additional musicians

- Billy Cross – lead guitar
- Steve Douglas – saxophone, Flute, Recorder
- Debi Dye – backing vocals
- Bobby Hall – percussion
- Jo Ann Harris – backing vocals
- David Mansfield – pedal steel, violin, mandolin, dobro, guitar
- Alan Pasqua – keyboards
- Ed Rash – tambourine
- Steven Soles – acoustic rhythm guitar, backing vocals
- Helena Springs – backing vocals
- Rob Stoner – bass guitar, backing vocals
- Ian Wallace – drums

Technical personnel

- Tim Charles – monitor mixer
- Don De Vito – production
- Val Lane – sound technician

References

- [1] Sounes, 2001, *Down The Highway: The Life Of Bob Dylan*, pp. 314–316.
 [2] [Allmusic review]
 [3] link Rolling Stone review (http://rateyourmusic.com/collection/RollingStoneAlbumGuide/strm_a/bob+dylan/1)

Real Live

<i>Real Live</i>		
Live album by Bob Dylan		
Released	November 29, 1984	
Recorded	mid-1984	
Genre	Hard rock	
Length	50:15	
Label	Columbia	
Producer	Glyn Johns	
Bob Dylan chronology		
<i>Infidels</i> (1983)	<i>Real Live</i> (1984)	<i>Empire Burlesque</i> (1985)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★☆
Robert Christgau	B
<i>Rolling Stone</i>	★★★★☆

Real Live is a live album documenting Bob Dylan's 1984 tour of Europe, released at the end of that same year by Columbia Records. Most of the concert was recorded at Wembley Stadium on 7 July, but "License to Kill" and "Tombstone Blues" come from St James' Park, Newcastle on 5 July, and "I and I" and "Girl from the North Country" were recorded at Slane Castle, Ireland on 8 July.^[*citation needed*]

Produced by Glyn Johns, it features Mick Taylor (formerly of the Rolling Stones) on lead guitar, Ian McLagan (formerly of the Faces) on keyboards, and a guest appearance from Carlos Santana. The performances on *Real Live* were recorded in support of his successful *Infidels* album. While *Infidels* was hailed as a "return to musical form" (as described by Kurt Loder in *Rolling Stone* magazine), critical reception for *Real Live* was generally mixed.

Released in December to capitalize on the Christmas shopping season, *Real Live* still sold in disappointing numbers, reaching a then-career low of #115 in the US and #54 in the UK.

Reception

In his review for *Rolling Stone*, Loder writes, "Although cynics may find that Dylan's trademark wheeze is verging on self-parody by this point, his singing is truly spirited throughout. The band he assembled for the tour generally serves him well, if without inspiration...Dylanologists will savor the heavily revised, third-person* lyrics for 'Tangled Up in Blue' (although they scuttle the original song's compelling intimacy), and some fans may get a giggle out of the rhythm riff – lifted from Ray Charles' 'I Believe to My Soul' – that graces 'Ballad of a Thin Man.' But 'Highway 61 Revisited' and 'Tombstone Blues' suffer from formless arrangements, and the band simply can't replicate the reggae groove called for on 'I and I'...If [Dylan's] rag-and-roll approach to rock is dated, that's essentially a cosmetic problem. One continues to hope that he'll someday assemble a full-time band he really believes in...a band that will enable him to reassert his brilliance in the modern rock marketplace."

- Loder neglected to realize, however, that the lyrics were originally written from a third-person perspective prior to rerecording. ^[1]

Track listing

All songs by Bob Dylan.

Side one

1. "Highway 61 Revisited" – 5:07
2. "Maggie's Farm" – 4:54
3. "I and I" – 6:00
4. "License to Kill" – 3:26
5. "It Ain't Me, Babe" – 5:17

Side two

- "Tangled Up in Blue" – 6:54
2. "Masters of War" – 6:35
 3. "Ballad of a Thin Man" – 4:17
 4. "Girl from the North Country" – 4:25
 5. "Tombstone Blues" – 4:32

Personnel

- Bob Dylan – guitar, harmonica, keyboards, vocals

Additional musicians

- Colin Allen – drums
- Ian McLagan – keyboards
- Carlos Santana – guitar on "Tombstone Blues"
- Gregg Sutton – bass guitar
- Mick Taylor – guitar

Technical personnel

- Glyn Johns – producer
-

References

[1] http://en.wikipedia.org/wiki/Tangled_Up_in_Blue

Dylan & the Dead



Dylan & the Dead	
Live album by Bob Dylan and the Grateful Dead	
Released	February 6, 1989
Recorded	July 1987
Genre	Rock
Length	43:07
Label	Columbia
Producer	John Cutler and Jerry Garcia
Bob Dylan chronology	
<i>Down in the Groove</i> (1988)	<i>Dylan & the Dead</i> (1989)
	<i>Oh Mercy</i> (1989)
Grateful Dead chronology	
<i>Dead Zone: The Grateful Dead CD Collection</i> (1977-1987) (1987)	<i>Dylan & the Dead</i> (1989)
	<i>Built to Last</i> (1989)

Dylan & the Dead is a collaborative live album by Bob Dylan and the Grateful Dead, released in 1989 by Columbia Records. It consists of seven songs written and sung by Dylan, with the Dead providing accompaniment. The album was produced by Jerry Garcia and John Cutler.

Dylan & the Dead was recorded in 1987, during a successful stadium tour of the same name. Songs from two of the Grateful Dead performances are documented on the album *View from the Vault IV*.

The album sold well, reaching #37 on the Billboard charts in the U.S., #38 in the UK, and earning gold status in the United States.

Reviews

Professional ratings	
Review scores	
Source	Rating
Allmusic	 [1]
<i>Rolling Stone</i>	 [2]
Robert Christgau	C- [3]

Despite strong initial sales, the album was poorly received by critics. *Rolling Stone* stated that the record "makes you wonder what the fuss [over the tour] was about," although they did have some kind words for several of the tracks.^[4] Writing for *The Village Voice*, influential music critic Robert Christgau said that what Dylan "makes of his catalogue here is exactly what he's been making of it for years—money."^[5] Amazon.com's Steve Appleford lamented that "if these were the stadium tour's best performances, pity anyone who actually sat through one of these concerts with a clear head."^[6] Stephen Thomas Erlewine's review for AllMusic was particularly harsh, giving it one star out of a possible five, and calling it "quite possibly the worst album by either Bob Dylan or the Grateful Dead" and "a sad, disheartening document."

Track listing

Side One

No.	Title	Writer(s)	Length
1.	"Slow Train" (Recorded in Foxborough, Massachusetts on July 4, 1987)	Bob Dylan	4:54
2.	"I Want You" (Recorded in Oakland, California on July 24, 1987)	Dylan	3:59
3.	"Gotta Serve Somebody" (Recorded in Anaheim, California on July 26, 1987)	Dylan	5:42
4.	"Queen Jane Approximately" (Recorded in Eugene, Oregon on July 19, 1987)	Dylan	6:30

Side Two

No.	Title	Writer(s)	Length
5.	"Joey" (Recorded in Foxborough, Massachusetts on July 4, 1987)	Dylan, Jacques Levy	9:10
6.	"All Along the Watchtower" (Recorded in Anaheim, California on July 26, 1987)	Dylan	6:17
7.	"Knockin' on Heaven's Door" (Recorded in Anaheim, California on July 26, 1987)	Dylan	6:35

Personnel

- Bob Dylan – guitar, vocals
- Jerry Garcia – guitar, vocals, production
- Mickey Hart – drums
- Bill Kreutzmann – drums
- Phil Lesh – bass guitar
- Brent Mydland – keyboards, vocals
- Bob Weir – guitar, vocals

Technical personnel

- Guy Charbonneau – engineering
- John Cutler – production, engineering

- Joe Gastwirt – mastering
- Herb Greene – photography
- Rick Griffin – art direction
- Gary Hedden – engineering
- Peter Miller – engineering
- David Roberts – engineering
- Billy Rothschild – engineering
- Chris Wiskes – engineering

References

- [1] [Allmusic review]
 - [2] Rolling Stone review (<http://www.rollingstone.com/music/albumreviews/dylan-the-dead-19890223>)
 - [3] Robert Christgau review (http://www.robertchristgau.com/get_artist.php?id=1893&name=Dylan+&+the+Dead)
 - [4] Fricke, David. *Dylan & the Dead* review (http://www.rollingstone.com/artists/bobdylan/albums/album/124531/review/5941610/dylan_the_dead) at *Rolling Stone*
 - [5] Christgau, Robert. *Dylan & the Dead* review (http://www.robertchristgau.com/get_artist.php?id=1893&name=Dylan+&+the+Dead) at RobertChristgau.com
 - [6] Appleford, Steve. *Dylan & the Dead* (<http://www.amazon.com/Dylan-Dead/dp/B0000026RU>) at Amazon.com
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The 30th Anniversary Concert Celebration

<i>The 30th Anniversary Concert Celebration</i>		
Live album by Bob Dylan		
Released	August 24, 1993	
Recorded	October 16, 1992	
Genre	Rock	
Length	148:24	
Label	Columbia	
Producer	Jeff Rosen and Don DeVito	
Bob Dylan chronology		
<i>Good as I Been to You</i> (1992)	<i>The 30th Anniversary Concert Celebration</i> (1993)	<i>World Gone Wrong</i> (1993)

The 30th Anniversary Concert Celebration is a live double-album release in recognition of Bob Dylan's 30 years as a recording artist. Recorded on October 16, 1992 at Madison Square Garden in New York City, it captures most of the concert, which featured many artists performing classic Dylan songs, before ending with three songs from Dylan himself.

The house band for the show were the surviving members of Booker T. and the MG's: Booker T. Jones on organ, Donald "Duck" Dunn on bass, and Steve Cropper on guitar. Joining them is drummer Anton Fig filling in for the late Al Jackson, plus drummer Jim Keltner. Longtime Saturday Night Live bandleader G. E. Smith served as the musical director.

The 30th Anniversary Concert Celebration, which reached #40 in the US and went gold,^[*citation needed*] was released in August 1993 just before Dylan was about to deliver his second folk studio set inside of a year, *World Gone Wrong*. The concert was dubbed "Bobfest" by Neil Young at the beginning of his "All Along the Watchtower" cover. An after-party was held at Tommy Makem's Irish Pavilion.

A VHS collection of the same name was released on August 25, 1993.

Track listing

All songs by Bob Dylan.

Disc one

1. "Like a Rolling Stone" – John Cougar Mellencamp – 6:53
2. "Leopard-Skin Pill-Box Hat" – John Cougar Mellencamp – 4:20
3. "Introduction by Kris Kristofferson" – 0:55
4. "Blowin' in the Wind" – Stevie Wonder – 8:53
5. "Foot of Pride" – Lou Reed – 8:47
6. "Masters of War" – Eddie Vedder and Mike McCready – 5:06
7. "The Times They Are A-Changin'" – Tracy Chapman – 3:01
8. "It Ain't Me Babe" – June Carter Cash and Johnny Cash – 3:50
9. "What Was It You Wanted?" – Willie Nelson – 5:47

10. "I'll Be Your Baby Tonight" – Kris Kristofferson – 3:04
11. "Highway 61 Revisited" – Johnny Winter – 5:05
12. "Seven Days" – Ronnie Wood – 5:26
13. "Just Like a Woman" – Richie Havens – 5:50
14. "When the Ship Comes In" – The Clancy Brothers, Robbie O'Connell, Tommy Makem – 4:23
15. "You Ain't Going Nowhere" – Mary Chapin Carpenter, Rosanne Cash and Shawn Colvin – 3:52

Disc two

1. "Just Like Tom Thumb's Blues" – Neil Young – 5:38
2. "All Along the Watchtower" – Neil Young – 6:20
3. "I Shall Be Released" – Chrissie Hynde – 4:26
4. "Don't Think Twice, It's All Right" – Eric Clapton – 6:09
5. "Emotionally Yours" – O'Jays – 5:43
6. "When I Paint My Masterpiece" – The Band – 4:23
7. "Absolutely Sweet Marie" – George Harrison – 4:43
8. "License to Kill" – Tom Petty & the Heartbreakers – 4:52
9. "Rainy Day Women#12 & 35" – Tom Petty & the Heartbreakers – 4:44
10. "Mr. Tambourine Man" – Roger McGuinn with Tom Petty & the Heartbreakers – 4:10
11. "It's Alright, Ma (I'm Only Bleeding)" – Bob Dylan – 6:21
12. "My Back Pages" – Bob Dylan, Roger McGuinn, Tom Petty, Neil Young, Eric Clapton, George Harrison – 4:39
13. "Knockin' on Heaven's Door" – All – 5:38
14. "Girl from the North Country" – Bob Dylan – 5:12

Personnel

- Bob Dylan – guitar, vocals

Additional musicians

- The Band
 - Rick Danko – guitar, bass guitar, vocals
 - Levon Helm – mandolin, vocals
 - Garth Hudson – accordion
 - Richard Bell – accordion
 - Randy Ciarlante - drums, vocals
 - Jim Weider – guitar, vocals
 - Jerry Barnes – choir, chorus
 - Katreese Barnes – choir, chorus
 - Mary Chapin Carpenter – guitar, vocals
 - John Cascella – accordion, keyboards
 - Johnny Cash – vocals
 - June Carter Cash – vocals
 - Rosanne Cash – guitar, vocals
 - Tracy Chapman – guitar, vocals
 - The Clancy Brothers
 - Bobby Clancy – percussion, vocals
 - Liam Clancy – guitar, vocals
 - Paddy Clancy – Harmonica, vocals
 - Eric Clapton – guitar, vocals
-

- Leotis Clyburn – choir, chorus
 - Dennis Collins – background vocals, choir, chorus
 - Shawn Colvin – guitar, vocals
 - Steve Cropper – guitar
 - Sheryl Crow – background vocals, choir, chorus
 - Donald "Duck" Dunn – bass guitar
 - Anton Fig – percussion, drums
 - Lisa Germano – violin
 - Nanci Griffith – guitar, vocals (home video edition only)
 - David Grissom – guitar
 - George Harrison – guitar, vocals
 - Richie Havens – guitar, vocals
 - Sophie B. Hawkins – vocals
 - Carolyn Hester – vocals
 - Cissy Houston – choir, chorus
 - Chrissie Hynde – guitar, vocals
 - Darryl Keith John – background vocals
 - Booker T. Jones – organ
 - Jim Keltner – drums
 - Brenda King – background vocals, choir, chorus
 - Curtis King – background vocals, choir, chorus
 - Al Kooper – organ
 - Kris Kristofferson – guitar, vocals
 - Tommy Makem – banjo, vocals
 - Kerry Marx – guitar
 - Mike McCready – guitar
 - Roger McGuinn – guitar, vocals
 - Sue Medley – background vocals
 - John Mellencamp – vocals
 - Willie Nelson – guitar, vocals
 - Robbie O'Connell – guitar, vocals
 - Christine Ohlman – background vocals, choir, chorus
 - The O'Jays
 - Eddie Levert – vocals
 - Sam Strain – vocals
 - Walter Williams – vocals
 - Pat Peterson – percussion, background vocals
 - Tom Petty & the Heartbreakers
 - Ron Blair – piano
 - Mike Campbell – guitar
 - Howie Epstein – bass guitar
 - Stan Lynch – drums
 - Tom Petty – guitar, vocals
 - Benmont Tench – organ
 - Mickey Raphael – harmonica
 - Lou Reed – guitar, vocals
 - G. E. Smith – musical director, guitar, mandolin
-

- George Thorogood – guitar
- Eddie Vedder – vocals
- Mike Wanchic – guitar
- Don Was – bass guitar
- Johnny Winter – guitar, vocals
- Stevie Wonder – harmonica, piano, vocals
- Ronnie Wood – guitar, vocals
- Neil Young – guitar, vocals
- Reggie Young – guitar

Technical personnel

- Don DeVito – production
- Jeff Rosen – production
- David Thoener – mixing
- Kevin Wall – executive production
- David Wild – liner notes

External links

- *The 30th Anniversary Concert Celebration* ^[1] at MusicBrainz (list of releases)

References

[1] <http://musicbrainz.org/release-group/6de4c2d4-812d-3156-bd24-660d52ff3477>

MTV Unplugged

<i>MTV Unplugged</i>	
Live album by Bob Dylan	
Released	May 2, 1995
Recorded	November 17–18, 1994
Genre	Folk rock, rock and roll, folk
Length	69:24
Label	Columbia
Producer	Jeff Rosen
Bob Dylan chronology	
<i>Bob Dylan's Greatest Hits Volume 3</i> (1994)	<i>MTV Unplugged</i> (1995)
	<i>The Best of Bob Dylan</i> (1997)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★
Robert Christgau	★
<i>Rolling Stone</i>	★★★★★

MTV Unplugged is a live album by Bob Dylan, released in 1995 by Columbia Records (reissued in 2007 by Sony). It documents Dylan's appearance on the then-highly popular *MTV Unplugged* television series, recorded at Sony Music Studios in New York on November 17, 1994 and November 18, 1994. It gave Dylan his best sales in years, reaching US #23 and going gold, while hitting #10 in the UK.

The singer-songwriter had originally wanted to do a set of traditional folk songs. At MTV's behest, he instead performed mostly classics from his early albums.

Track listing

All songs written by Bob Dylan

1. "Tombstone Blues" – 4:54
2. "Shooting Star" – 4:06
3. "All Along the Watchtower" – 3:36
4. "The Times They Are a-Changin'" – 5:48
5. "John Brown" – 5:22
6. "Desolation Row" - 8:22
7. "Rainy Day Women #12 & 35" – 3:31
8. "Love Minus Zero/No Limit" – 5:23
9. "Dignity" – 6:30
10. "Knockin' on Heaven's Door" – 5:30
11. "Like a Rolling Stone" – 9:09
12. "With God on Our Side" – 7:16

The European release includes "Love Minus Zero/No Limit".

Personnel

- Bob Dylan – guitar, vocals, harmonica

Additional musicians

- Bucky Baxter – dobro, pedal steel, steel guitar
- Tony Garnier – bass guitar
- John Jackson – guitar
- Brendan O'Brien – Hammond organ
- Winston Watson – drums

Technical personnel

- Greg Calbi – mastering
 - Ed Cherney – mixing
 - Randy Ezratty – engineering
 - Kim Gaucher – illustrations
-

- Scott Hull – mastering
- Frank Micelotta – photography
- Jeff Rosen – executive production
- Don Was – mixing
- Allen Weinberg – art direction

References

Live 1961–2000: Thirty-Nine Years of Great Concert Performances

<i>Live 1961–2000: Thirty-Nine Years of Great Concert Performances</i>		
Live album by Bob Dylan		
Released	February 28, 2001	
Genre	Rock, folk, country	
Label	SME	
Bob Dylan chronology		
<i>The Essential Bob Dylan</i> (2000)	<i>Live 1961–2000: Thirty-Nine Years of Great Concert Performances</i> (2001)	<i>Love and Theft</i> (2001)

Live 1961–2000: Thirty-Nine Years of Great Concert Performances is a live compilation album by Bob Dylan, released only in Japan on February 28, 2001. All of the tracks on this album are available on other official releases.

Track listing

All songs by Bob Dylan, except where noted:

1. "Somebody Touched Me" (traditional) – 2000, Portsmouth, England
2. "Wade in the Water" (traditional) – 1961, Minneapolis, Minnesota
3. "Handsome Molly" (traditional) – 1962, The Gaslight Café, New York City, New York
4. "To Ramona" – 1965, Sheffield, England [outtake from *Dont Look Back* OST]
5. "I Don't Believe You (She Acts Like We Never Have Met)" – 1966, Free Trade Hall, Manchester, England [from *The Bootleg Series Vol. 4: Bob Dylan Live 1966, The "Royal Albert Hall" Concert*]
6. "Grand Coulee Dam" (Woody Guthrie) [with The Band] – 1968 [from *A Tribute to Woody Guthrie, Part I*]
7. "Knockin' on Heaven's Door" [with The Band] – 1974 [from *Before the Flood*]
8. "It Ain't Me, Babe" – 1975 [from *Renaldo & Clara* OST]
9. "Shelter from the Storm" – 1976 [from *Hard Rain*]
10. "Dead Man, Dead Man" – 1981, New Orleans, Louisiana [From *Everything is Broken* Single]
11. "Slow Train" [with The Grateful Dead] – 1987 [from *Dylan & The Dead*]
12. "Dignity" – 1994 [from *MTV Unplugged*]
13. "Cold Irons Bound" – 1997, Los Angeles, California
14. "Born in Time" – 1998, Jersey City, New Jersey [from *Love Sick* Single]
15. "Country Pie" – 2000, Portsmouth, England
16. "Things Have Changed" – 2000, Portsmouth, England

Live at the Gaslight 1962

Live at The Gaslight 1962	
Live album by Bob Dylan	
Released	August 30, 2005
Recorded	October 1962
Genre	Folk
Length	46:29
Label	Columbia
Producer	Steve Berkowitz and Jeff Rosen
Bob Dylan chronology	
<i>The Bootleg Series Vol. 7: No Direction Home: The Soundtrack</i> (2005)	<i>Live at The Gaslight 1962</i> (2005)
	<i>Live at Carnegie Hall 1963</i> (2006)

Professional ratings	
Review scores	
Source	Rating
Allmusic	<div><div></div><div></div><div></div><div></div><div></div></div> <div>[1]</div>

Live at The Gaslight 1962 is a live album including ten songs from early Bob Dylan performances at The Gaslight Cafe in New York City's Greenwich Village. Released in 2005 by Columbia Records, it was originally distributed through an exclusive 18-month deal with Starbucks, after which it was released to the general retail market.

Live at The Gaslight 1962 was recorded early in Dylan's career, when he was still virtually unknown outside of Greenwich Village. Thanks to the cooperation of various club owners, and the management skills of Dave Van Ronk's wife, Terri Thal, Dylan was able to record a number of performances during that time on a reel-to-reel tape recorder patched into the house PA system. It is believed that *Live at The Gaslight 1962* was culled from tapes recorded with this arrangement.

These Gaslight recordings have circulated among Dylan collectors for many years. They made their first appearance on bootleg LPs no later than 1973, and have appeared, in various forms, on several bootleg LPs and CDs and on many Dylan fan CDR projects. The full set of recordings, including 17 tracks, is usually referred to by Dylan collectors as the "Second Gaslight Tape", but some refer to the recordings as a compilation of the "Second" and "Third Gaslight Tape", believing them to be compiled from two different sets at The Gaslight. The source recording is not continuous, and its exact provenance has not been firmly established.

Two tracks from these recordings were previously released on official Dylan albums: "No More Auction Block" appeared on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991* in 1991 and "Handsome Molly" appeared on the Japanese release *Live 1961–2000: Thirty-Nine Years of Great Concert Performances*. A third track, "The Cuckoo (Is A Pretty Bird)", was included on a promotional CD distributed in U.S. retail markets in association with the official release of *Chronicles, Vol. 1*.

The Gaslight recordings had been warmly received by critics and collectors alike ever since Greil Marcus wrote about them in the late 1960s. When this CD was officially released, the critical consensus remained positive, with

Entertainment Weekly's David Browne giving it an A- grade. "Although [Dylan] was too young to pull off the burnout elegy 'Moonshiner,'" wrote Browne, "*Gaslight* is a spellbinding reminder that Dylan was never a typical folkie (or typical anything, for that matter)."

HMV Canada dispute

During an 18-month deal whereby Starbucks had exclusive rights to sell the album, HMV Canada pulled all Bob Dylan products off their shelves in protest. Similar joint ventures in the past also brought protest from HMV, affecting sales of The Rolling Stones and Alanis Morissette. HMV began stocking their shelves with Dylan's albums (albeit sparingly) in December 2005 in order to capitalize on the Christmas season. HMV fully restored Dylan's discography to their shelves in the spring of 2006. Afterwards, in order to appease frustrated HMV customers, Columbia offered the *Live at The Gaslight 1962* CD as a free giveaway with any Bob Dylan purchase at HMV stores.

Songs

Live at The Gaslight 1962 captures early performances of three different Dylan compositions: "A Hard Rain's A-Gonna Fall" (often referred to as "Hard Rain"), "Don't Think Twice, It's All Right", and "John Brown". Both "Hard Rain" and "Don't Think Twice, It's All Right" would eventually appear on Dylan's second album, *The Freewheelin' Bob Dylan*. "John Brown" would later be published and issued on *Broadside Ballads, Vol. 1* in February 1963, but it would not be released on any of Dylan's subsequent studio albums (the song only re-appeared as a live performance on Dylan's 1993 *MTV Unplugged* album.)

The remaining songs on *Live at The Gaslight 1962* are considered traditional folk songs; essays on a number of ballads performed by Dylan during his October residency at the Gaslight Cafe can be found in an anthology published in 2004 entitled *The Rose & the Briar: Death, Love and Liberty in the American Ballad*.

"Rocks and Gravel" is Dylan's own adaptation of Brownie McGhee's "Solid Road" and Leroy Carr's "Alabama Woman", an arrangement that fuses both songs into one. It was originally slated to appear on Dylan's second album (and later appeared on test pressings made for a preliminary version of the LP), but when Dylan reconfigured *The Freewheelin' Bob Dylan*, he omitted "Rocks And Gravel" from the final album sequence.

"The Cuckoo" was originally recorded in the 1920s by Western North Carolina banjo musician Clarence Ashley. According to Thomas Goldsmith of *The Raleigh News & Observer*, "The Cuckoo" is reportedly descended from an old folk ballad; it's an interior monologue where the singer "relates his desires—to gamble, to win, to regain love's affection."

Described by critic Dave Marsh as "the most widespread folk song in the English language", "Barbara Allen" dates as far back as the 17th century, when Samuel Pepys wrote about the song in a diary entry dated January 2, 1665. Similar but different versions of the ballad have been traced to English and Scottish folk traditions, and when "Barbara Allen" was brought to North America by early European settlers, no particular version of "Barbara Allen" was dominant or considered definitive. Over the years, countless variations of "Barbara Allen" have been found throughout the United States, with roughly 100 variations in Virginia alone, but the version Dylan sings on *Live at The Gaslight 1962* is one rooted in the English folk tradition.

In the story of "Barbara Allen", the title character rejects a suitor (his name varies in different versions of the songs, ranging from Sweet William to John Graeme). On his death bed, he calls Barbara Allen to his side, swearing his love for her. However, in some versions of "Barbara Allen" (particularly older variations), he discovers Barbara Allen's complaint that he once neglected her in a local tavern. When she sees him on his death bed, she offers a cold observation, "Young man, I think you're dying."

The story then takes a strange twist: when Barbara Allen walks home, she hears the church bells tolling for her true love. She then dies, mysteriously, and the two are buried in an old churchyard, where a love knot then comes to

twine, made from a rose growing out of her lover's heart and a brier from Barbara Allen's.

Towards the end of his essay on "Barbara Allen", Dave Marsh focuses on the outcome of the song, the intertwined rose and briar emerging from the graves of the spurned lover, and Barbara Allen's rejection of her true love. "What's amazing is our ability to ignore the lesson that 'Barbara Allen' has to teach," writes Marsh, "which is the peril of denying the complicated mysteries that throb within our hardened hearts and the equal peril of horsing around instead of acknowledging our love for one another. This is not a lesson you can squeeze onto a tombstone, or, for that matter, our current conception of a curriculum, but it is one to carry through this life."

Track listing

All songs traditional; adapted and arranged by Bob Dylan, except where noted.

1. "A Hard Rain's A-Gonna Fall" (Bob Dylan) – 6:40
2. "Rocks and Gravel" (Bob Dylan) – 4:58
3. "Don't Think Twice, It's All Right" (Bob Dylan) – 3:09
4. "The Cuckoo (Is a Pretty Bird)" (Traditional, arranged by Clarence Ashley) – 2:18
5. "Moonshiner" – 4:05
6. "Handsome Molly" – 2:44
7. "Cocaine" (Traditional, arranged by Rev. Gary Davis) – 2:56
8. "John Brown" (Bob Dylan) – 5:53
9. "Barbara Allen" – 7:49
10. "West Texas" – 5:37

References

[1] [Allmusic review]

External links

- Still On The Road 1962 (http://www.bjorner.com/DSN00150_1962.htm#DSN00265)—discographical reference
 - Gaslight history (<http://www.bobdylanroots.com/al1.html>) by Al Aronowitz
-

Live at Carnegie Hall 1963

<i>Live at Carnegie Hall 1963</i>		
Live album by Bob Dylan		
Released	November 15, 2005	
Recorded	October 26, 1963	
Genre	Folk	
Length	31:53	
Label	Columbia	
Bob Dylan chronology		
<i>The Bootleg Series Vol. 7: No Direction Home: The Soundtrack</i> (2005)	<i>Live at Carnegie Hall 1963</i> (2005)	<i>The Best of Bob Dylan</i> (2005)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★

Live at Carnegie Hall 1963 is a six-song live set by Bob Dylan. It was released as an EP by Columbia Records in 2005. The songs were recorded on October 26, 1963 at Carnegie Hall in New York City.

Track listing

1. "The Times They Are A-Changin'" – 4:04
2. "Ballad of Hollis Brown" – 6:03
3. "Boots of Spanish Leather" – 5:39
4. "Lay Down Your Weary Tune" – 5:04
5. "North Country Blues" – 4:16
6. "With God on Our Side" – 6:49

Four other songs from this night's show (and not present here) have been released on previous Bob Dylan compilations: "Talkin' John Birch Paranoid Blues" and "Who Killed Davey Moore?" were originally released on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*, while "A Hard Rain's A-Gonna Fall" and "When the Ship Comes In" were released on *The Bootleg Series Vol. 7: No Direction Home: The Soundtrack*.

References

The Bootleg Series

The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991

<i>The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991</i>	
Box set by Bob Dylan	
Released	March 26, 1991
Recorded	November 1961 – March 1989
Genre	Folk rock, folk blues
Length	229:37
Label	Columbia
Producer	Jeff Rosen
Bob Dylan chronology	
<i>Under the Red Sky</i> (1990)	<div> <div><i>The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991</i></div> <div>(1991)</div> </div> <div> <div><i>Good as I Been to You</i></div> <div>(1992)</div> </div>

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Robert Christgau	★★
<i>Rolling Stone</i>	★★★★★
<i>Stereophile</i>	Favorable

The Bootleg Series Volumes 1–3 is a compilation box set by Bob Dylan, issued on Columbia Records, catalogue C3K 86572. It is the first installment in the Dylan bootleg series, comprising material spanning the first three decades of his career, from 1961 to 1989. It has been certified with a gold record by the RIAA as of August 1997, and peaked at #49 on the Billboard 200 and #32 in the UK.^[1]

Content

Of the 58 total tracks, 47 are session outtakes from the recording sessions for Dylan studio albums. The remaining eleven tracks are with two exceptions live recordings and demo records, three of latter being later duplicated on volume 9 of the series.

Released in 1991 to satisfy enormous demand for Dylan's much-bootlegged unissued material, it contains rarities and unreleased works from the sessions for 1962's eponymous debut *Bob Dylan* to 1989's *Oh Mercy*. Unlike subsequent editions, which to date have all been double-disc packages, each volume in this set is a single compact disc, and the three volumes are not available separately.

Track listing

All songs written by Bob Dylan, except where noted; all arrangements by Bob Dylan.

Volume one

1. "Hard Times in New York Town" (December 22, 1961); home tape recorded by Tony Glover
2. "He Was a Friend of Mine" (traditional) (November 20, 1961); *Bob Dylan* outtake
3. "Man on the Street" (November 22, 1961); *Bob Dylan* outtake
4. "No More Auction Block" (traditional) (October 1962); live at the Gaslight cafe, Greenwich Village
5. "House Carpenter" (traditional) (November 22, 1961) *Bob Dylan* outtake
6. "Talkin' Bear Mountain Picnic Massacre Blues" (April 25, 1962) *The Freewheelin' Bob Dylan* outtake
7. "Let Me Die in My Footsteps" (April 25, 1962) *The Freewheelin' Bob Dylan* outtake
8. "Rambling, Gambling Willie" (April 24, 1962) *The Freewheelin' Bob Dylan* outtake
9. "Talkin' Hava Negeilah Blues" (April 25, 1962) *The Freewheelin' Bob Dylan* outtake
10. "Quit Your Low Down Ways" (July 9, 1962) *The Freewheelin' Bob Dylan* outtake
11. "Worried Blues" (traditional) (July 9, 1962) *The Freewheelin' Bob Dylan* outtake
12. "Kingsport Town" (traditional) (November 14, 1962) *The Freewheelin' Bob Dylan* outtake
13. "Walkin' Down the Line" (1963) demo for the Witmark Music Publishing Company
14. "Walls of Red Wing" (April 24, 1963) *The Freewheelin' Bob Dylan* outtake
15. "Paths of Victory" (August 12, 1963) *The Times They Are A-Changin'* outtake
16. "Talkin' John Birch Paranoid Blues" (October 26, 1963) live at Carnegie Hall
17. "Who Killed Davey Moore?" (October 26, 1963) live at Carnegie Hall
18. "Only a Hobo" (August 12, 1963) *The Times They Are A-Changin'* outtake
19. "Moonshiner" (traditional) (August 12, 1963) *The Times They Are A-Changin'* outtake
20. "When the Ship Comes In" (1963) demo for the Witmark Music Publishing Company
21. "The Times They Are A-Changin'" (1963) demo for the Witmark Music Publishing Company
22. "Last Thoughts on Woody Guthrie" (April 12, 1963) poem recited live in concert at New York City's Town Hall

Volume two

1. "Seven Curses" (August 6, 1963) *The Times They Are A-Changin'* outtake
 2. "Eternal Circle" (October 24, 1963) *The Times They Are A-Changin'* outtake
 3. "Suze (The Cough Song)" (October 24, 1963) *The Times They Are A-Changin'* outtake
 4. "Mama, You Been on My Mind" (June 9, 1964) *Another Side of Bob Dylan* outtake
 5. "Farewell, Angelina" (January 13, 1965) *Bringing It All Back Home* outtake
 6. "Subterranean Homesick Blues" (January 13, 1965) *Bringing It All Back Home* alternate take
 7. "If You Gotta Go, Go Now (Or Else You Got to Stay All Night)" (January 15, 1965) *Bringing It All Back Home* outtake
 8. "Sitting on a Barbed Wire Fence" (June 15, 1965) *Highway 61 Revisited* outtake
 9. "Like a Rolling Stone" (June 15, 1965) *Highway 61 Revisited* outtake
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10. "It Takes a Lot to Laugh, It Takes a Train to Cry" (June 15, 1965) *Highway 61 Revisited* alternate take
11. "I'll Keep It with Mine" (January 27, 1966) *Blonde on Blonde* outtake
12. "She's Your Lover Now" (January 21, 1966) *Blonde on Blonde* outtake
13. "I Shall Be Released" (Fall 1967) Basement Tape recording
14. "Santa-Fe" (Fall 1967) Basement Tape recording
15. "If Not for You" (May 1, 1970) *New Morning* alternate take
16. "Wallflower" (November 4, 1971) previously unreleased recording
17. "Nobody 'Cept You" (November 2, 1973) *Planet Waves* outtake
18. "Tangled Up in Blue" (September 16, 1974) *Blood on the Tracks* alternate take
19. "Call Letter Blues" (September 16, 1974) *Blood on the Tracks* outtake
20. "Idiot Wind" (September 19, 1974) *Blood on the Tracks* alternate take

Volume three

1. "If You See Her, Say Hello" (September 16, 1974) *Blood on the Tracks* alternate take
2. "Golden Loom" (July 30, 1975) *Desire* outtake
3. "Catfish" (July 28, 1975) *Desire* outtake (Dylan/Levy)
4. "Seven Days" (April 21, 1976) live performance, Tampa, Florida
5. "Ye Shall Be Changed" (May 2, 1979) *Slow Train Coming* outtake
6. "Every Grain of Sand" (September 23, 1980) publishing demo for Special Rider Music
7. "You Changed My Life" (April 23, 1981) *Shot of Love* outtake
8. "Need a Woman" (May 4, 1981) *Shot of Love* outtake
9. "Angelina" (May 4, 1981) *Shot of Love* outtake
10. "Someone's Got a Hold of My Heart" (April 25, 1983) *Infidels* outtake
11. "Tell Me" (April 21, 1983) *Infidels* outtake
12. "Lord Protect My Child" (May 3, 1983) *Infidels* outtake
13. "Foot of Pride" (April 25, 1983) *Infidels* outtake
14. "Blind Willie McTell" (May 5, 1983) *Infidels* outtake
15. "When the Night Comes Falling from the Sky" (February 19, 1985) *Empire Burlesque* alternate take
16. "Series of Dreams" (March 23, 1989) *Oh Mercy* outtake; remixed January 1991

Personnel

- Bob Dylan — vocals, guitars, harmonica, piano

Additional musicians

- Roy Bittan — keyboards
 - Mike Bloomfield — electric guitar
 - Russell Bridges — bass guitar
 - Harvey Brooks — bass guitar
 - Charlie Brown — guitar
 - Tony Brown — bass guitar
 - Gary Burke — conga drum
 - T Bone Burnett — guitar
 - Kenny Buttrey — drums
 - Buddy Cage — pedal steel guitar
 - Alan Clark — keyboards
 - Roddy Colonna — drums
 - Richard Crooks — drums
 - Charlie Daniels — bass guitar
-

- Rick Danko — bass guitar, backing vocals
 - Carolyn Dennis — backing vocals
 - Rick DiFonzi — guitar
 - Tim Drummond — bass guitar
 - Sly Dunbar — drums
 - Erik Frandsen — guitar
 - Glenn Fukunaga — bass guitar
 - Full Force — backing vocals
 - Al Gorgoni — guitar
 - Bobby Gregg — drums
 - Paul Griffin — keyboards
 - Emmylou Harris — vocals
 - George Harrison — guitar
 - Regina Havis — backing vocals
 - Levon Helm — drums, backing vocals
 - Garth Hudson — organ
 - Ben Keith — pedal steel guitar
 - Jim Keltner — drums
 - Clydie King — backing vocals
 - Mark Knopfler — guitar
 - Sandy Konikoff — drums
 - Al Kooper — organ
 - Barry Kornfeld — guitar
 - Danny "Kootch" Kortchmar — guitar
 - Russ Kunkel — drums
 - Daniel Lanois — guitar, bass guitar, percussion
 - Joseph Macho, Jr. — bass guitar
 - David Mansfield — mandolin
 - Richard Manuel — piano, backing vocals
 - Tom McFaul — keyboards
 - Bob Neuwirth — guitar
 - Cyril Neville — talking drum
 - Kenny Rankin — guitar
 - Steve Ripley — guitar
 - Scarlet Rivera — violin
 - Robbie Robertson — guitar
 - Mick Ronson — guitar
 - Mason Ruffner — guitar
 - Robbie Shakespeare — bass guitar
 - Steven Soles — guitar
 - Rob Stoner — bass guitar
 - Sugar Blue — harmonica
 - Fred Tackett — guitar
 - Mick Taylor — guitar
 - Benmont Tench — organ
 - Steven Van Zandt — guitar
 - Jennifer Warnes — backing vocals
-

- Eric Weissberg — guitar
- Pick Withers — drums
- Peter Wood — keyboards
- Howie Wyeth — drums

Technical personnel

- Jeff Rosen — production and compilation
- Vic Anesini, Bob Irwin — digital remastering
- Josh Abbey, Jim Ball, Tim Geelan — mixing
- Steven Berkowitz — production coordination, marketing
- Christopher Austopchuk, Nicky Lindeman — art direction
- Don Hunstein, Morgan Renard — photography
- John Bauldie — liner notes

References

[1] RIAA website retrieved 02-12-10 (http://www.riaa.com/goldandplatinumdata.php?table=SEARCH_RESULTS).

External links

- Information about *The Bootleg Series* ([http://www.bjorner.com/91 1-6.htm#_Toc507466620](http://www.bjorner.com/91%201-6.htm#_Toc507466620))

The Bootleg Series Vol. 4: Bob Dylan Live 1966, The "Royal Albert Hall" Concert

<i>The Bootleg Series, Vol. 4: Bob Dylan Live 1966, The "Royal Albert Hall" Concert</i>		
Live album by Bob Dylan		
Released	October 13, 1998	
Recorded	May 17, 1966	
Genre	Rock, folk rock, blues rock	
Length	95:18	
Label	Columbia	
Producer	Jeff Rosen	
Bob Dylan chronology		
<i>Time Out of Mind</i> (1997)	<i>Live 1966: The "Royal Albert Hall" Concert</i> (1998)	<i>The Best of Bob Dylan, Vol. 2</i> (2000)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★ ^[1]
Robert Christgau	B+ ^[2]
<i>Rolling Stone</i>	★★★★★
Pitchfork Media	10/10 ^[3]

Live 1966: The "Royal Albert Hall" Concert is a two-disc live album by Bob Dylan, released in 1998. It was recorded at the Manchester Free Trade Hall during Dylan's world tour in 1966, hence the quotation marks around the misinformation attribution to the Royal Albert Hall. (Oldham Evening Chronicle - 25 May 1966: "So the knockers are all stations go again. I am referring to the fantastic performance given by Bob Dylan at the Free Trade Hall last Tuesday night... I think Bob put his feelings over to the knockers just great. When someone shouted out to him 'Judas!', he just calmly went to the microphone and quietly drawled 'Ya liar'...") Extensively bootlegged for decades, it is an important document in the development of popular music during the 1960s.

The setlist consisted of two parts, with the first half of the concert being Dylan alone on stage performing an entirely acoustic set of songs, while the second half of the concert has Dylan playing an "electric" set of songs alongside his band The Hawks. The first half of the concert was greeted warmly by the audience, while the second half was highly criticized, with heckling going on before and after each song.

History

After touring North America from the fall of 1965 through the winter of 1966, Dylan, accompanied by The Hawks (later renamed as The Band), embarked on a six-week spring tour that began in Australia, wound through western Europe and the United Kingdom, and wrapped up in London. Dylan's move to electric music, and his apparent disconnection from traditional folk music, continued to be controversial, and his UK audiences were particularly disruptive with some fans believing Dylan had "sold out".

The electric part of this concert first surfaced in late 1970 or early 1971 on bootleg LPs with various titles. On June 3, 1971, critic Dave Marsh reviewed one bootleg in *Creem* magazine, writing "It is the most supremely elegant piece of rock 'n' roll music I've ever heard...The extreme subtlety of the music is so closely interwoven with its majesty that they appear as one and the same." The same month, critic Jon Landau reviewed another edition of the concert:

Needless to say, the album is both musically great and an amazing path back into the temperament of the sixties. Listening to it, it isn't hard to remember Dylan on stage of the Donnelly Memorial Theatre in Boston or at Forest Hills in New York standing toe to toe, eyeball to eyeball with Robbie Robertson between every verse of practically every song, while the guitarist played his fills. Nor is it hard to remember that long, lean, frail look that sometimes made you wonder what gave him the strength to stand up there in the first place, as he remembered the unbelievably complex lyrics to his unbelievably long songs, without ever faltering...It isn't hard for me to remember the booing, the names, the insults he endured just to be standing there with an electric band...On this album the audience claps at the wrong time, claps rhythmically as if to deliberately throw his timing off. At the beginning of 'One Too Many Mornings' he tells a completely psychotic story in a very low voice while the audience makes its noise. As they gradually lose their energy, he finds his and his voice gets louder, until, when they are almost completely silent he says plainly, 'if you only wouldn't clap so hard.' The audience applauds the statement. ”

The early bootleg LPs attributed the recording to one of Dylan's tour-closing concerts at London's Royal Albert Hall that was also recorded, as was a show in Liverpool (May 14), supervised by Dylan producer Bob Johnston. However, Dylan's now-legendary confrontation with a heckler calling out "Judas" from the audience, clearly heard on the recording, was well documented as having occurred at Manchester's Free Trade Hall on May 17, 1966. After "Judas!", there is clapping, followed by more heckles. One of those shouts, barely audible on the record, is a man

shouting, "I'm never listening to you again, ever!" Dylan then says "I don't believe you", then after a long pause, "You're a liar." Someone, not in the audience but not Bob Dylan, can be heard telling them to "get fuckin' loud" as they begin "Like a Rolling Stone." At the end, the audience erupts into applause and Dylan says, "Thank you."

After years of conflicting reports and speculation among Dylan discographers, the Manchester source was verified after the preliminary mix of a proposed Columbia edition was bootlegged in 1995 as *Guitars Kissing & The Contemporary Fix*. Dylan rejected that edition; three years later, he authorized a markedly different version for his second "Bootleg Series" release. One song recorded at Dylan's *real* Royal Albert Hall concert had been previously released: his May 26, 1966 performance of "Visions of Johanna" on the Box set *Biograph*. Excerpts from other 1966 UK performances are included in Martin Scorsese's 2005 television documentary *No Direction Home*. Film footage of the "Judas" incident was discovered and used at the end of the documentary. When *Live 1966: The "Royal Albert Hall" Concert* finally was released in 1998, it was a commercial and critical success, reaching #19 in the U.K. The inside leaflet reveals useful information about the conditions of how the concert was recorded and transferred to disc and it confirms that the version of "It's All Over Now, Baby Blue", previously released on the Box set *Biograph*, duly comes from this concert. On July 29, 1966, two months after finishing his spring tour, Dylan suffered a motorcycle accident. As a result of his long recuperation, Dylan had to cancel the remaining shows he had scheduled for 1966. However, Dylan would continue to collaborate with the Hawks, and over the next year or so, they would produce some of their most celebrated recordings, many of which were eventually released on *The Basement Tapes*. Dylan would not embark on another tour until 1974.

Track listing

All songs written by Bob Dylan, except where noted

Disc 1 (solo acoustic)

1. "She Belongs to Me" – 3:27
2. "4th Time Around" – 4:37
3. "Visions of Johanna" – 8:08
4. "It's All Over Now, Baby Blue" – 5:45
5. "Desolation Row" – 11:31
6. "Just Like a Woman" – 5:52
7. "Mr. Tambourine Man" – 8:52

Disc 2 (with The Hawks)

- "Tell Me Momma" – 5:10
2. "I Don't Believe You (She Acts Like We Never Have Met)" – 6:07
 3. "Baby, Let Me Follow You Down" (Eric von Schmidt. Arr. Dylan) – 3:46
 4. "Just Like Tom Thumb's Blues" – 6:50
 5. "Leopard-Skin Pill-Box Hat" – 4:50
 6. "One Too Many Mornings" – 4:22
 7. "Ballad of a Thin Man" – 7:55
 8. "Like a Rolling Stone" – 8:01
-

Personnel

- Bob Dylan – guitar, electric guitar, harmonica, piano on "Ballad of a Thin Man", vocals

The Hawks

- Rick Danko – bass guitar, vocal
- Garth Hudson – organ
- Mickey Jones – drums
- Richard Manuel – piano
- Robbie Robertson – electric guitar

Technical personnel

- Vic Anesini – engineering
- Steven Berkowitz – mixing
- Michael Brauer – mixing
- Greg Calbi – mastering
- Barry Feinstein – photography
- David Gahr – photography
- Geoff Gans – art direction
- Tony Glover – liner notes
- Don Hunstein – photography
- Art Kane – photography
- Mark Makin – photography
- Hank Parker – photography
- Jan Persson – photography
- Jeff Rosen – production
- Jerry Schatzberg – photography
- Sandy Speiser – photography
- Mark Wilder – editing

External links

- Bootleg reviews ^[4]

References

[1] [Allmusic review]

[2] Robert Christgau review (http://www.robertchristgau.com/get_artist.php?name=Bob+Dylan)

[3] Pitchfork Media review (http://web.archive.org/web/20040604135459/www.pitchforkmedia.com/record-reviews/d/dylan_bob/bootleg-series-volume-4.shtml)

[4] http://www.edlis.org/twice/threads/guitars_kissing.html

The Bootleg Series Vol. 5: Bob Dylan Live 1975, The Rolling Thunder Revue

<i>The Bootleg Series Vol. 5: Bob Dylan Live 1975, The Rolling Thunder Revue</i>		
Live album by Bob Dylan		
Released	November 26, 2002	
Recorded	November 19–21 and December 4, 1975	
Genre	Folk rock, rock and roll	
Length	102:00	
Label	Columbia	
Producer	Steve Berkowitz and Jeff Rosen	
Bob Dylan chronology		
<i>Love and Theft</i> (2001)	<i>The Bootleg Series Vol. 5</i> (2002)	<i>The Bootleg Series Vol. 6</i> (2004)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Music Box	★★★★★ ^[1]
Stylus Magazine	A+
Tiny Mix Tapes	★★★★★

The Bootleg Series Vol. 5: Bob Dylan Live 1975, The Rolling Thunder Revue is a live album by Bob Dylan released by Columbia Records in 2002. It documents the Rolling Thunder Revue, led by Bob Dylan prior to the release of the album *Desire*. Until the release of this album, the only official live documentation of the Rolling Thunder Revue was *Hard Rain*, recorded during the second leg of the revue.

The 2-CD set got a warm reception from critics and fans, though some lamented that it does not document, or emulate, a typical complete show from the tour.^[2] Fans have also expressed exasperation at the omission of certain revered performances, notably the cover of Johnny Ace's "Never Let Me Go".

The album debuted on the Billboard 200 chart on December 14, 2002 at number 56. It spent 9 weeks on the chart. It was certified and awarded a gold record on March 12, 2003 by the RIAA. The album reached #69 in the U.K.

Track listing

All songs written by Bob Dylan, except where noted. All songs recorded live in concert.

Disc one

1. "Tonight I'll Be Staying Here With You" (Forum de Montreal, Canada 12/4/75) – 3:55
2. "It Ain't Me Babe" (Harvard Square Theatre, Cambridge, MA 11/20/75) – 5:25
3. "A Hard Rain's A-Gonna Fall" (Forum de Montreal, Canada 12/4/75) – 5:16
4. "The Lonesome Death of Hattie Carroll" (Boston Music Hall, 11/21/75 – Second Show) – 5:25
5. "Romance in Durango" (Harvard Square Theatre, Cambridge, MA 11/20/75) (Dylan and Levy) – 5:22
6. "Isis" (Boston Music Hall, 11/21/75 – Second Show) (Dylan and Levy) – 5:11
7. "Mr. Tambourine Man" (Boston Music Hall, 11/21/75 – First Show) – 5:39
8. "Simple Twist of Fate" (Harvard Square Theatre, Cambridge, MA 11/20/75) – 4:17
9. "Blowin' in the Wind" (Harvard Square Theatre, Cambridge, MA 11/20/75) – 2:43
10. "Mama, You Been on My Mind" (Boston Music Hall, 11/21/75 – Second Show) – 3:11
11. "I Shall Be Released" (Boston Music Hall, 11/21/75 – First Show) – 4:33

Disc two

- "It's All Over Now, Baby Blue" (Forum de Montreal, Canada 12/4/75) – 4:34
2. "Love Minus Zero/No Limit" (Forum de Montreal, Canada 12/4/75) – 3:13
 3. "Tangled Up in Blue" (Boston Music Hall, 11/21/75 – Second Show) – 4:41
 4. "The Water Is Wide" (Boston Music Hall, 11/21/75 - Second Show) (Traditional) – 5:16
 5. "It Takes a Lot to Laugh, It Takes a Train to Cry" (Boston Music Hall, 11/21/75 – Second Show) – 3:12
 6. "Oh, Sister" (Boston Music Hall, 11/21/75 – Second Show) (Dylan and Levy) – 4:04
 7. "Hurricane" (Memorial Auditorium, Worcester, MA 11/19/75) (Dylan and Levy) – 8:15
 8. "One More Cup of Coffee (Valley Below)" (Boston Music Hall, 11/21/75 – Second Show) – 4:14
 9. "Sara" (Boston Music Hall, 11/21/75 – Second Show) – 4:29
 10. "Just Like a Woman" (Boston Music Hall, 11/21/75 – Second Show) – 4:31
 11. "Knockin' on Heaven's Door" (Harvard Square Theatre, Cambridge, MA 11/20/75) – 4:22

Personnel

- Bob Dylan – electric and acoustic guitar, harmonica, vocals

Additional musicians

- Joan Baez – acoustic guitar, vocals on "Blowin' in the Wind", "Mama, You Been on My Mind", "I Shall Be Released", and "The Water Is Wide"
- Ronee Blakley – vocals
- T-Bone Burnett – electric guitar, piano
- David Mansfield – dobro, mandolin, violin, steel guitar
- Roger McGuinn – electric guitar, vocals on "Knockin' on Heaven's Door"
- Bob Neuwirth – acoustic guitar, vocals
- Scarlet Rivera – violin
- Luther Rix – percussion, conga, drums
- Mick Ronson – electric guitar
- Steven Soles – acoustic guitar, electric guitar, vocals
- Rob Stoner – bass guitar
- Howie Wyeth – drums, piano

Technical personnel

- Steve Berkowitz – production
- Michael Brauer – mixing
- Lisa Buckler – production coordination
- Greg Calbi – mastering
- Ricardo Chavarria – mixing assistance
- Don DeVito – recording supervision
- Triana Dorazio – package manager
- Geoff Gans – art direction, design
- James L. Hunter – graphic design
- Ken Regan – photography
- Jeff Rosen – production
- Darren Salmieri – artist coordination
- Charlie Sarrica – production coordination

References

[1] Music Box review by John Metzger (<http://www.musicbox-online.com/bd-1975.html>)

[2] [allmusic (((The Bootleg Series, Vol. 5: Bob Dylan Live 1975 - The Rolling Thunder Revue > Overview)))]

The Bootleg Series Vol. 6: Bob Dylan Live 1964, Concert at Philharmonic Hall

<i>The Bootleg Series Vol. 6: Bob Dylan Live 1964, Concert at Philharmonic Hall</i>		
Live album by Bob Dylan		
Released	March 30, 2004	
Recorded	October 31, 1964	
Genre	Folk, folk rock	
Length	104:12	
Label	Columbia	
Producer	Steve Berkowitz and Jeff Rosen	
Bob Dylan chronology		
<i>The Bootleg Series Vol. 5</i> (2002)	<i>The Bootleg Series Vol. 6</i> (2004)	<i>The Bootleg Series Vol. 7</i> (2005)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★ ^[1]
Music Box	★★★★★ ^[2]
Pitchfork Media	9.1/10 ^[3]
Tiny Mix Tapes	★★★★★ ^[4]

The Bootleg Series Vol. 6: Bob Dylan Live 1964, Concert at Philharmonic Hall is a complete recording of Bob Dylan's October 31, 1964 "Halloween" show at New York's Philharmonic Hall. It was released in 2004.

The set list was dominated by Dylan's protest songs, including "The Times They Are a-Changin'," "A Hard Rain's a-Gonna Fall," and "The Lonesome Death of Hattie Carroll". Joan Baez, a major supporter of Dylan's in his early career, duets with Dylan on three songs, as well as singing another alone ("Silver Dagger"). However, Dylan performed these songs alongside early versions of three songs from the soon-to-be-recorded *Bringing It All Back Home*. New compositions like "It's Alright Ma (I'm Only Bleeding)" and "Mr. Tambourine Man" showed Dylan moving in a new direction, becoming more immersed in evocative, stream-of-consciousness lyrics and moving away from social, topical songwriting. Even as he was moving in this new direction, Dylan was still portrayed as a symbol of the civil rights and anti-war movements, and the Halloween concert of 1964 caught Dylan in transition.

The album debuted on the Billboard 200 album chart on April 17, 2004 at number 28. It spent 4 weeks on the chart. It also reached number 33 in the U.K.

Preparing *The Bootleg Series Vol. 6*

When Dylan and Sony began planning for *The Bootleg Series Vol. 6*, they weren't sure what to release. Steve Berkowitz, an A&R head at Sony Music who worked on all the Bootleg Series discs with Dylan's office, stresses that Dylan's office is behind the brainstorming and decision-making for the Bootleg Series, not Sony. Concerts held at Carnegie Hall and New York's Town Hall, both in 1963, were considered for *The Bootleg Series Vol. 6*, according to Berkowitz, but they were ultimately rejected.

The Halloween concert of 1964 had been previously bootlegged on vinyl and CD, but those releases were incomplete and taken from poor dubs of the soundboard tapes. *The Bootleg Series Vol. 6* presented the entire concert for the first time from the original master tapes.

A few critics, including biographer Clinton Heylin, were dismissive. "I've never rated [the Halloween show] as a performance," Heylin explained in a phone interview. "Dylan is very focused when he comes to doing the new songs...But the old material, he's completely and totally bored with. It's not a good performance. He's clearly stoned...The concert was a real landmark, not in the positive sense, but in the negative sense because it looked at the time like Dylan was going off the rails."^[5]

However, the set was well received by most critics, with *NME*'s Rob Fitzpatrick giving it the magazine's highest rating (a 10 out of 10) and called it "utterly brilliant."

Track listing

All songs written by Bob Dylan, except where noted

Disc one

1. "The Times They Are a-Changin'" – 3:29
2. "Spanish Harlem Incident" – 3:07
3. "Talkin' John Birch Paranoid Blues" – 4:06
4. "To Ramona" – 6:01
5. "Who Killed Davey Moore?" – 4:46
6. "Gates of Eden" – 8:32
7. "If You Gotta Go, Go Now (Or Else You Got to Stay All Night)" – 4:06
8. "It's Alright, Ma (I'm Only Bleeding)" – 11:26
9. "I Don't Believe You (She Acts Like We Never Have Met)" – 4:01
10. "Mr. Tambourine Man" – 6:33
11. "A Hard Rain's a-Gonna Fall" – 7:44

Disc two

- "Talkin' World War III Blues" – 5:52
2. "Don't Think Twice, It's All Right" – 4:34
 3. "The Lonesome Death of Hattie Carroll" – 6:57
 4. "Mama, You Been on My Mind" – 3:35
 5. "Silver Dagger" (Traditional) – 3:47
 6. "With God on Our Side" – 6:17
 7. "It Ain't Me, Babe" – 5:11
 8. "All I Really Want to Do" – 4:01

Personnel

- Bob Dylan – vocals, guitar, harmonica

Additional personnel

- Joan Baez – vocals on "Mama, You Been on My Mind", "Silver Dagger", "With God on Our Side", and "It Ain't Me, Babe"
- Steven Berkowitz – production
- Jeff Rosen – production

References

- [1] [Allmusic review]
- [2] Music Box review (<http://www.musicbox-online.com/bd-1964.html>)
- [3] Pitchfork Media review (http://www.pitchforkmedia.com/article/record_review/17194-the-bootleg-series-vol-6-live-1964-concert-at-philharmonic-hall)
- [4] Tiny Mix Tapes review (<http://www.tinymixtapes.com/Bob-Dylan,5113>)
- [5] Shall I Be Released?; by Michael Pelusi; March 25, 2004, Philadelphia Citypaper ([http://webcache.googleusercontent.com/search?q=cache:OWvvifyLo_YJ:citypaper.net/articles/2004-03-25/music.shtml?print=1+\"Just+how+good+is+Bob+Dylan's+Bootleg+Series?\"&cd=1&hl=en&ct=clnk&gl=us&source=www.google.com](http://webcache.googleusercontent.com/search?q=cache:OWvvifyLo_YJ:citypaper.net/articles/2004-03-25/music.shtml?print=1+\))

The Bootleg Series Vol. 7: No Direction Home: The Soundtrack

<i>The Bootleg Series Vol. 7: No Direction Home: The Soundtrack</i>	
Compilation album by Bob Dylan	
Released	August 30, 2005
Recorded	1959–1966
Genre	Rock and roll, folk-rock
Length	144:31
Label	Columbia
Producer	Steve Berkowitz, Bruce Dickinson, Jeff Rosen, and Martin Scorsese
Bob Dylan chronology	
<i>The Bootleg Series Vol. 6</i> (2004)	<i>The Bootleg Series Vol. 7</i> (2005)
	<i>Live at The Gaslight</i> 1962 (2005)

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
Drowned in Sound	9/10
Music Box	★★★★★ ^[1]
Static and Feedback	(not rated) ^[2]
Pitchfork Media	9.3/10
Tiny Mix Tapes	★★★★★ ^[3]

The Bootleg Series Vol. 7: No Direction Home: The Soundtrack is the fourth most recent installment in the Bob Dylan "Bootleg Series" of rare and/or officially unissued recordings.

It was released in 2005 in conjunction with the Martin Scorsese television documentary on Dylan, called *No Direction Home*, which aired in late September, and features previously unreleased material from Dylan's formative years to his legendary 1966 world tour.

The Bootleg Series Vol. 7: No Direction Home: The Soundtrack was compiled with Scorsese's input. It fared well commercially, debuting on the Billboard 200 album chart on September 17, 2005 at number 16, with sales of 50,987 copies. It remained on the chart for 11 weeks. It was certified a gold record on October 21, 2005 by the RIAA. It also reached #21 in the UK.

Preparing *The Bootleg Series Vol. 7*

The project eventually titled as *No Direction Home* began to take shape in 1995 when Dylan's manager, Jeff Rosen, began scheduling interviews with Dylan's friends and associates. Among those interviewed were poet Allen Ginsberg and folk musician Dave Van Ronk, both of whom died before the film was ever completed. Dylan's old girlfriend Suze Rotolo also granted a rare interview, and she later told *Rolling Stone Magazine* that she was very pleased with the project's results. Dylan himself also sat for ten hours in a relaxed and open conversation with Rosen in 2000.

According to *Rolling Stone Magazine*, an unnamed source close to the project claimed that Dylan himself had no involvement with the project apart from the interview, saying that "[Dylan] has no interest in this...Bob truly does not look back." However, work on the first installment of Dylan's autobiography, *Chronicles, Vol. 1*, did overlap production of the project, though it's unclear how much, if any, influence *Chronicles* may have had on *No Direction Home*.

Though raw material was being gathered for the project, Rosen needed someone to edit and shape it into a quality picture, and celebrated filmmaker Martin Scorsese was approached to 'direct' the documentary planned from the project. Scorsese eventually agreed and came aboard in 2001.

In the meantime, Dylan's office gathered hundreds of hours of historical film footage dating from the time covered in *No Direction Home*. These included a scratchy recording of Dylan's high school rock band, his 1965 screen test for Andy Warhol, and newly-discovered footage of the famous Manchester, England concert from May 17, 1966, when an angry fan called out "Judas!" just before Dylan and the Hawks performed "Like a Rolling Stone." Shot by D. A. Pennebaker, the onstage, color footage was found in 2004 in a pile of water-damaged film recovered from Dylan's vaults.

At the same time, musical recordings from Dylan's archives were also being explored for an accompanying soundtrack. As originally planned, the soundtrack included live performances featured in the film, such as Dylan's first live electric performance - "Maggie's Farm," backed by the Paul Butterfield Blues Band - at the 1965 Newport Folk Festival. Producer Steve Berkowitz helped create the first multitrack mix of this performance which was ultimately used for the soundtrack, saying "it's raw, it's punk rock...There was nothing overdubbed, nothing changed. Everything in the soundtrack was mixed and mastered to sound like it sounded then." A large number of performances could not be remixed, including a 1966 performance of "Ballad of a Thin Man" which was taken from a mono recording, the only one ever made. "It's totally distorted, but I love it," says Berkowitz. "Talk about verite—it's [absolutely] perfect." Despite the praise, the recording appears in 'fake' stereo on the compilation.

However, as the soundtrack was compiled, it was eventually decided to include material that was not featured in the documentary, including a large number of studio outtakes that were previously unreleased.

Track listing

All songs written by Bob Dylan, except where noted

Disc one

1. "When I Got Troubles" (1959) – 1:31
 - Recorded by Dylan's high school friend, Ric Kangas
2. "Rambler, Gambler" (Home recording) (Traditional, arranged Bob Dylan) – 2:28
 - Recorded in late 1960 by Cleve Petterson
3. "This Land Is Your Land" (Live version) (Woody Guthrie) – 5:58
 - Recorded live in New York City on November 4, 1961
4. "Song to Woody" – 2:42
 - Originally released in March 1962 on *Bob Dylan*

5. "Dink's Song" (Minnesota Hotel Tape) (Traditional, arranged Bob Dylan) – 5:03
6. "I Was Young When I Left Home" (Minnesota Hotel Tape) – 5:25
 - Above two recorded on December 22, 1961 in Minneapolis
7. "Sally Gal" – 2:38
 - Outtake from *The Freewheelin' Bob Dylan*, recorded on April 24, 1962
8. "Don't Think Twice, It's All Right" (Witmark demo) – 3:36
 - Recorded in New York City in March 1963
9. "Man of Constant Sorrow" (Traditional, arranged Bob Dylan) – 3:24
 - Recorded in March 1963 for the TV broadcast *Folk Songs and More Folk Songs*
10. "Blowin' in the Wind" (live) – 4:24
11. "Masters of War" (live) – 4:43
 - Above two recorded at Town Hall in New York City on April 12, 1963
12. "A Hard Rain's A-Gonna Fall" (live) – 8:22
13. "When the Ship Comes In" (live) – 3:37
 - Above two recorded at Carnegie Hall in New York City on October 26, 1963
14. "Mr. Tambourine Man" – 6:43
 - Outtake from the *Another Side of Bob Dylan* sessions on June 9, 1964, performed with Ramblin' Jack Elliott
15. "Chimes of Freedom" (live) – 8:04
 - Recorded at the Newport Folk Festival on July 26, 1964
16. "It's All Over Now, Baby Blue" (alternate take) – 3:34
 - Recorded at the *Bringing It All Back Home* sessions on January 16, 1965

Disc two

1. "She Belongs to Me" (alternate take) – 4:10
 - Recorded at the *Bringing It All Back Home* sessions on January 14, 1965
 2. "Maggie's Farm" (live) – 5:03
 - Recorded at the Newport Folk Festival on July 25, 1965
 3. "It Takes a Lot to Laugh, It Takes a Train to Cry" (alternate take) – 3:35
 - Recorded at the *Highway 61 Revisited* sessions on June 15, 1965
 4. "Tombstone Blues" (alternate take) – 3:37
 - Recorded at the *Highway 61 Revisited* sessions on July 29, 1965
 5. "Just Like Tom Thumb's Blues" (alternate take) – 5:44
 - Recorded at the *Highway 61 Revisited* sessions on August 2, 1965
 6. "Desolation Row" (alternate take) – 11:45
 - Recorded at the *Highway 61 Revisited* sessions on July 29, 1965
 7. "Highway 61 Revisited" (alternate take) – 3:40
 - Recorded at the *Highway 61 Revisited* sessions on August 2, 1965
 8. "Leopard-Skin Pill-Box Hat" (alternate take) – 6:26
 - Recorded at the *Blonde on Blonde* sessions on January 25, 1966
 9. "Stuck Inside of Mobile with the Memphis Blues Again" (alternate take) – 5:45
 - Recorded at the *Blonde on Blonde* sessions on February 17, 1966
 10. "Visions of Johanna" (alternate take) – 6:38
 - Recorded with The Hawks in New York City on November 30, 1965
 11. "Ballad of a Thin Man" (live) – 7:46
-

- Recorded at the ABC Theatre in Edinburgh on May 20, 1966
12. "Like a Rolling Stone" (live) – 8:12
 - Recorded at the Free Trade Hall in Manchester on May 17, 1966; previously released on *The Bootleg Series Vol. 4: Bob Dylan Live 1966, The "Royal Albert Hall" Concert*

Outtakes

Three outtakes were released as an internet single for download entitled *Exclusive Outtakes from No Direction Home*.

1. "Baby Please Don't Go" (*The Freewheelin' Bob Dylan* outtake) – 1:56
2. "Mr. Tambourine Man" (Live) – 7:21
 - Recorded at the Newport Folk Festival in 1964
3. "Outlaw Blues" (Acoustic Version) – 2:15

References

- [1] Music Box review (<http://www.musicbox-online.com/bd-no.html>)
- [2] Static and Feedback review (<http://www.staticandfeedback.com/Music/0106dyla.html>)
- [3] Tiny Mix Tapes review (<http://www.tinymixtapes.com/Bob-Dylan,5112>)

The Bootleg Series Vol. 8 – Tell Tale Signs: Rare and Unreleased 1989–2006

<i>The Bootleg Series Vol. 8 – Tell Tale Signs: Rare and Unreleased 1989–2006</i>		
Compilation album by Bob Dylan		
Released	October 6, 2008	
Recorded	1989–2006	
Genre	Rock, folk, folk rock, country rock, blues	
Length	137:07	
Label	Columbia	
Producer	Bob Dylan, Daniel Lanois	
Bob Dylan chronology		
<i>Dylan</i> (2007)	<i>The Bootleg Series Vol. 8 – Tell Tale Signs: Rare and Unreleased 1989–2006</i> (2008)	<i>Together Through Life</i> (2009)

The Bootleg Series Vol. 8 – Tell Tale Signs: Rare and Unreleased 1989–2006 is a compilation album by singer-songwriter Bob Dylan in his official "bootleg series" of rare and unissued recordings. It was originally released as a double, and (limited edition) triple album. It was later released as a single album, consisting of disc one of the double set. The three-disc version of *Tell Tale Signs* includes a detailed 56 page book annotating the recordings by Larry Sloman, and a book of photos of "The Collected Single Sleeves of Bob Dylan" drawing on Dylan releases from around the world, plus a 7" vinyl single with two tracks from the set: "Dreamin' Of You" and "Ring Them Bells".

The album spans the recording sessions for *Oh Mercy*, *World Gone Wrong*, *Time Out of Mind*, and *Modern Times* as well as a number of soundtrack contributions and previously unreleased live tracks from 1989 through 2006. The collection also includes a track from an abandoned album Dylan had started to record with David Bromberg in 1992, and Dylan's duet with Ralph Stanley, 'The Lonesome River'. Although *Under the Red Sky*, *Good as I Been to You* and *Love and Theft* were all recorded during this time period, no tracks from these sessions are included on *Tell Tale Signs*. An alternate version of "Series of Dreams" was included on Vol. 3 of the Bootleg Series. "Dreamin' Of You", an outtake from the *Time Out of Mind* sessions, was offered for free download on Bob Dylan's site and was also sent to radio stations as a promotional single. In its first week it opened with #6 on the Billboard 200, selling over 600,000 copies to date and becoming Dylan's 17th album to open in the top 10.

In the first week of October 2008, the entire album was made available in a free streaming format on National Public Radio's official website.^[1] CBS's announcement that the two-CD set would sell for \$18.99 and the three-CD version for \$129.99 drew charges of "rip-off pricing" from Dylan biographer Michael Gray and other critics.^[2]

Track listing

All songs written by Bob Dylan except as indicated.

Disc one

1. "Mississippi" – 6:04 (Unreleased, *Time Out of Mind*)
2. "Most of the Time" – 3:46 (Alternate version, *Oh Mercy*)
3. "Dignity" – 2:09 (Piano demo, *Oh Mercy*)
4. "Someday Baby" – 5:56 (Alternate version, *Modern Times*)
5. "Red River Shore" – 7:36 (Unreleased, *Time Out of Mind*)
6. "Tell Ol' Bill" – 5:31 (Alternate version of song released on the *North Country* soundtrack)
7. "Born in Time" – 4:10 (Unreleased, *Oh Mercy*)
8. "Can't Wait" – 5:45 (Alternate version, *Time Out of Mind*)
9. "Everything Is Broken" – 3:27 (Alternate version, *Oh Mercy*)
10. "Dreamin' of You" – 5:54 (Unreleased, *Time Out of Mind*)
11. "Huck's Tune" – 4:09 (From the *Lucky You* soundtrack)
12. "Marchin' to the City" – 6:36 (Unreleased, *Time Out of Mind*)
13. "High Water (For Charley Patton)" – 6:40 (Live, August 23, 2003, Niagara Falls, Ontario, Canada)

Disc two

- "Mississippi" – 6:24 (Alternate version #2, *Time Out of Mind*)
2. "32-20 Blues" – 4:22 (Robert Johnson) (Unreleased, *World Gone Wrong*)
 3. "Series of Dreams" – 6:27 (Unreleased, *Oh Mercy*)
 4. "God Knows" – 3:12 (Unreleased, *Oh Mercy*)
 5. "Can't Escape from You" – 5:22 (Unreleased, December 2005 recording)
 6. "Dignity" – 5:25 (Unreleased, *Oh Mercy*)
 7. "Ring Them Bells" – 4:59 (Live at The Supper Club, November 17, 1993, New York, NY)
 8. "Cocaine Blues" – 4:40 (T. J. "Red" Arnall) (Live, August 24, 1997, Vienna, VA)
 9. "Ain't Talkin'" – 6:13 (Alternate version, *Modern Times*)
 10. "The Girl on the Greenbriar Shore" – 2:51 (A. P. Carter) (Live, June 30, 1992, Dunkerque, France)
 11. "Lonesome Day Blues" – 7:37 (Live, February 1, 2002, Sunrise, FL)
 12. "Miss the Mississippi" – 3:20 (Bill Halley) (Unreleased, 1992)
 13. "The Lonesome River" – 3:04 (Ralph and Carter Stanley)
 14. "Cross the Green Mountain" – 8:15 (from the *Gods and Generals* soundtrack)

Deluxe Edition

The official Bob Dylan website ^[3] offered a deluxe edition of the album, including a 150-page book and a bonus disc of tracks on top of the regular edition. Fans who pre-ordered the deluxe set directly from Bob Dylan's website also received an exclusive 7" vinyl. The first 5000 customers were also given a *Theme Time Radio Hour* poster. *The Bootleg Series Vol. 8* was also released on vinyl as 4 x 180g. LPs, plus a digital download and a 12" x 12" version of the book authored by Sloman.

Bonus disc

1. "Duncan & Brady" – 3:47 (traditional) (Unreleased, 1992)
2. "Cold Irons Bound" – 5:57 (Live at Bonnaroo, 2004)
3. "Mississippi" – 6:24 (Alternate version #3, *Time Out of Mind*)
4. "Most of the Time" – 5:10 (Alternate version #2, *Oh Mercy*)
5. "Ring Them Bells" – 3:18 (Alternate version, *Oh Mercy*)
6. "Things Have Changed" – 5:32 (Live, June 15, 2000, Portland, OR)
7. "Red River Shore" – 7:08 (Unreleased version #2, *Time Out of Mind*)
8. "Born in Time" – 4:19 (Unreleased version #2, *Oh Mercy*)
9. "Tryin' to Get to Heaven" – 5:10 (Live, October 5, 2000, London, England)
10. "Marchin' to the City" – 3:39 (Unreleased version #2, *Time Out of Mind*)
11. "Can't Wait" – 7:24 (Alternate version #2, *Time Out of Mind*)
12. "Mary and the Soldier" – 4:23 (traditional) (Unreleased, *World Gone Wrong*)

7" vinyl

1. "Dreamin' of You" – 3:34 (Single Edit) (Unreleased, *Time Out Of Mind*)
2. "Ring Them Bells" – 3:18 (Alternate version, *Oh Mercy*)

Reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★
BBC	Favorable ^[4]
<i>The Chicago Tribune</i>	Favorable ^[5]
Robert Christgau	★★★
<i>Entertainment Weekly</i>	A ^[6]
<i>The Guardian</i>	★★★★★ ^[7]
<i>Paste</i>	88% ^[8]
<i>Pitchfork Media</i>	8.6/10 ^[9]
<i>Rolling Stone</i>	★★★★★ ^[10]
<i>Uncut</i>	★★★★★ ^[11]
<i>Variety</i>	Favorable ^[12]

Tell Tale Signs currently maintains a 86% positive ("Universal acclaim") rating at MetaCritic. ^[13] It was also named the second best album of 2008 by Rolling Stone magazine. ^[14]

References

- [1] NPR.com article: Exclusive Preview: Bob Dylan's 'Tell Tale Signs' (<http://www.npr.org/templates/story/story.php?storyId=95047293>).
- [2] Gray expressed his opinion in his *Bob Dylan Encyclopedia blog*
- [3] <http://www.bobdylan.com>
- [4] BBC review (<http://www.bbc.co.uk/music/release/wv25/>)
- [5] The Chicago Tribune review (<http://www.chicagotribune.com/features/arts/chi-dylan-reed-1012oct12,0,292167.story>)
- [6] Entertainment Weekly review (<http://www.ew.com/ew/article/0,,20229940,00.html>)
- [7] The Guardian review (<http://www.guardian.co.uk/music/2008/oct/03/rockreview.bobdylan>)
- [8] Paste Magazine review (<http://www.pastemagazine.com/articles/2008/10/bob-dylan-tell-tale-signs-the-bootleg-series-vol-8.html>)
- [9] Pitchfork Media review (http://www.pitchforkmedia.com/article/record_review/146648-bob-dylan-the-bootleg-series-vol-8-tell-tale-signs-rare-and-unreleased-1986-2006)
- [10] Rolling Stone review (http://www.rollingstone.com/reviews/album/23226242/review/23306214/tell_tale_signs_the_bootleg_series_vol_8)
- [11] Uncut Magazine review (http://www.uncut.co.uk/music/bob_dylan/reviews/12229)
- [12] Variety Magazine review (<http://www.variety.com/article/VR1117993508.html?categoryid=2857&cs=1>)
- [13] *MetaCritic* page for *Tell Tale Signs* (<http://www.metacritic.com/music/artists/dylanbob/telltalesigns?q=bob+dylan>).
- [14] *Best Albums of 08* (http://www.rollingstone.com/news/story/24958695/albums_of_the_year/31).

External links

- Exclusive Preview: Bob Dylan's *Tell Tale Signs* (<http://www.npr.org/templates/story/story.php?storyId=95047293>) at NPR
- *Tell Tale Signs* (<http://www.allmusic.com/album/r1423891>) at AllMusic

The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964

<i>The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964</i>		
Compilation album by Bob Dylan		
Released	October 19, 2010	
Recorded	1962–1964	
Genre	Folk	
Length	138:28	
Label	Columbia	
Producer	Stan Berkowitz and Jeff Rosen	
Bob Dylan chronology		
<i>Christmas in the Heart</i> (2009)	<i>The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964</i> (2010)	<i>The Original Mono Recordings</i> (2010)

The Bootleg Series Vol. 9 – The Witmark Demos: 1962–1964 is an album of demo recordings Bob Dylan made for his first two publishing companies, Leeds Music and M. Witmark & Sons, from 1962 to 1964.

The album, released on October 19, 2010, features 47 tracks with Dylan accompanying himself on acoustic guitar, harmonica and occasionally piano. The recordings were only available as bootlegs until the 1991 release of *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*, which included three of the demos. A fourth demo, a

version of "Don't Think Twice, It's All Right", was included on *The Bootleg Series Vol. 7: No Direction Home: The Soundtrack*, which came out in 2005. The remaining tracks on *The Witmark Demos* were officially released for the first time in 2010. While Dylan recorded subsequent versions of most of the songs, the album features 15 that were produced exclusively as demos and had never been heard before except as bootlegs.

The Witmark Demos was released in two formats: a double CD and a 4 LP set. Both releases featured a booklet with an account on the album's significance by historian Colin Escott, along with photos of Dylan from the period when the demos were recorded. The album peaked at #12 on the Billboard 200 albums chart in its first week, becoming Dylan's 20th album to debut in the top 20.^[1]

Background

Leeds Music demos

Dylan recorded his debut album, *Bob Dylan*, for Columbia Records in November 1961, when he was 20.^[2] The album included two original tracks, "Song to Woody" and "Talkin' New York", the first songs he had written after arriving in New York City's Greenwich Village in January 1961. In addition, Dylan recorded one other original during the Columbia sessions, "Man on the Street", which did not appear on the album.

Based on the songs Dylan was writing, his producer at Columbia, John Hammond, arranged for the young artist to meet with Lou Levy at Leeds Music Publishing.^[3] Dylan was offered a \$1,000 advance and signed with a Leeds subsidiary, Duchess Music, on January 5, 1962. In addition to agreeing to publish Dylan's songs and pay royalties on sales by other artists, Levy suggested the possibility of producing a songbook once they had enough material, a prospect that excited Dylan as much as anything else. Dylan returned to Leeds the next week and recorded five songs in one demo session: "Poor Boy Blues", "Ballad for a Friend", "Rambling, Gambling Willie", "Talking Bear Mountain Picnic Massacre Blues", and "Standing on the Highway". To this he added the two songs from the Columbia sessions that were not used on his album.^[4] After signing with Leeds, Dylan pursued songwriting with a new vigor. As he reflected later, "I wrote wherever I happened to be. Sometimes I'd spend a whole day sitting at a corner table in a coffeehouse, just writing whatever came into my head."

M. Witmark & Sons demos

In the spring of 1962, folk music manager Albert Grossman began to take an active interest in Dylan. One of the organizers of the first Newport Folk Festival in 1959 and manager of a small stable of folksingers, Grossman had recently launched a new act composed of three musicians he had handpicked, Peter, Paul & Mary. Grossman had been watching Dylan from the sidelines for nearly year and played a peripheral part in some of the events leading up to his contract with Columbia. While Grossman was negotiating Peter, Paul & Mary's contract with Warner Bros. Records, he closed a unique arrangement with Music Publishers' Holding Company, a Warner-owned operation that was the industry's leading publisher. The deal, finalized that spring, gave Grossman half of MPHC's royalties share for any artist he could sign to a publishing contract. Dylan became his first prospect.

Grossman proposed that Dylan sign with the prestigious publisher M. Witmark & Sons, one of MPHC's eight subsidiaries. After playing some songs for Witmark executive Artie Mogull, Dylan mentioned a complication: he was already under contract with Leeds/Duchess. Dylan was given \$1,000 in early July 1962 and approached Leeds about buying out his contract. Since the folksinger had yet to produce any sales, Leeds accepted the money and released Dylan from the agreement. Dylan signed a new contract with Witmark on July 12 and immediately recorded a demo of what would become his breakthrough song, "Blowin' in the Wind". Four months passed before Dylan returned to record another song, "Ye Playboys and Playgirls", but the next month, in December, he showed up with seven new compositions, including three that would become classics of his, "A Hard Rain's a-Gonna Fall", "Ballad of Hollis Brown", and "Tomorrow Is a Long Time".

In all, Dylan visited Witmark about a dozen times, registering his last demos in mid-1964. He recorded a total of 39 songs for Witmark, all of which are included on *The Bootleg Series Vol. 9 – The Witmark Demos*, along with the eight recordings originally registered with Leeds.^[5] Besides early versions of many of his classics, as well as rarities that have appeared on other editions of *The Bootleg Series*, the set includes 15 songs, an album's worth of material, that had never been officially released in any form.

Production

The recordings for the Leeds and Witmark demos were never intended for public consumption, but were made to sell Dylan's songs to other artists. The demo sessions took place in a tiny 6-by-8-foot studio at Witmark's offices in the Look Building at 51st Street and Madison Avenue, where an engineer would capture the performances on a reel-to-reel. To save tape, the demos were recorded at 7.5 inches per second, half the speed used in professional studios. A Witmark copyist would then transcribe the lyrics and music from the tape, and song sheets would be printed and mailed to recording companies. When a company's artist expressed an interest in a song, Witmark would cut an acetate, a recording on inexpensive plastic, that would be sent to the artist for preview purposes. If acceptable, the song would be recorded.

Royalties

Royalties from sales of the songs were paid to Witmark, which gave Dylan two cents per record and split its two-cent share with Grossman. In addition, Grossman received 25% of Dylan's payments under the terms of their management contract, which was signed on August 20, 1962, six weeks after the Witmark agreement. Dylan and Grossman subsequently set up their own publishing company, Dwarf Music, in a contract signed in mid-1965 but back-dated to January of that year. By late 1965, more than a year after the last of the Witmark demos, Music Publishers' Holding Company reported in *Billboard* that at least 237 recordings had been made of Dylan's songs under the copyrights it held.

Demo session dates

While the recording dates of the Leeds and Witmark Demos had previously been published, they were not included in the information distributed with the CD or LP. On disc 1, tracks 1–8 are from the demos recorded at Leeds Music on 2 February 1962. Track 9, a demo of "Blowin' in the Wind" and the first song recorded for Witmark is from July 1962. Track 10 was recorded on 1 November 1962, followed by tracks 11–17, which were recorded in December 1962. Tracks 18–22 were registered as recorded in winter 1963, probably February. Tracks 23–25 of disc 1 and Tracks 1–2 of disc 2 were recorded in March 1963. Tracks 3–6 date from April 1963, 7–9 from May 1963, and 10–15 were all recorded in August 1963. Track 16, "The Times They Are a-Changin'", was recorded in October 1963, and Track 17 is from December 1963. Tracks 18–19 were the last demos recorded at the Witmark studio, in January 1964. Tracks 20–22 were registered to Witmark in June 1964, though they had been recorded elsewhere.^[6]

Critical reception

Professional ratings	
Review scores	
Source	Rating
Allmusic	★★★★★ ^[7]
<i>The Guardian</i>	★★★★★
Pitchfork Media	9.1/10

Witmark Demos received positive responses from critics. It achieved a 86% positive ("Universal acclaim") at Metacritic based on reviews by 8 critics. Allmusic critic Stephen Thomas Erlewine said about the songs on *Witmark Demos*, "...they've never been presented as completely and in as great fidelity as they are on this two-disc set."

Track listing

All songs were written by Bob Dylan, except where noted.

Disc one

1. "Man on the Street" (Fragment) – 1:07
2. "Hard Times in New York Town" – 1:57
3. "Poor Boy Blues" – 3:01
4. "Ballad for a Friend" – 2:23
5. "Rambling, Gambling Willie" – 3:38
6. "Talking Bear Mountain Picnic Massacre Blues" – 3:42
7. "Standing on the Highway" – 2:32
8. "Man on the Street" – 1:30
9. "Blowin' in the Wind" – 2:38
10. "Long Ago, Far Away" – 2:29
11. "A Hard Rain's a-Gonna Fall" – 6:49
12. "Tomorrow Is a Long Time" – 3:46
13. "The Death of Emmett Till" – 4:32
14. "Let Me Die in My Footsteps" – 1:37
15. "Ballad of Hollis Brown" – 4:08
16. "Quit Your Low Down Ways" – 2:50
17. "Baby, I'm in the Mood for You" – 1:36
18. "Bound to Lose, Bound to Win" – 1:19
19. "All Over You" – 3:52
20. "I'd Hate to Be You on That Dreadful Day" – 2:00
21. "Long Time Gone" – 3:46
22. "Talkin' John Birch Paranoid Blues" – 3:17
23. "Masters of War" – 4:23
24. "Oxford Town" – 2:33
25. "Farewell" – 3:58

Disc two

- "Don't Think Twice, It's All Right" – 3:38 previously issued in part on *The Bootleg Series Volume VII*
2. "Walkin' Down the Line" – 3:23 previously issued on *The Bootleg Series Volume I*
 3. "I Shall Be Free" – 4:30
 4. "Bob Dylan's Blues" – 1:58

5. "Bob Dylan's Dream" – 3:53
6. "Boots of Spanish Leather" – 5:49
7. "Girl from the North Country" – 3:09
8. "Seven Curses" – 3:13
9. "Hero Blues" – 1:36
10. "Whatcha Gonna Do?" – 3:36
11. "Gypsy Lou" – 3:45
12. "Ain't Gonna Grieve" – 1:28
13. "John Brown" – 4:19
14. "Only a Hobo" – 2:25
15. "When the Ship Comes In" – 2:56 previously issued on *The Bootleg Series Volume I*
16. "The Times They Are a-Changin'" – 3:03 previously issued on *The Bootleg Series Volume I*
17. "Paths of Victory" – 4:11
18. "Guess I'm Doing Fine" – 4:08
19. "Baby, Let Me Follow You Down" (Eric Von Schmidt, Reverend Gary Davis, Dave Van Ronk) – 1:56
20. "Mama, You Been on My Mind" – 2:14
21. "Mr. Tambourine Man" – 5:55
22. "I'll Keep It with Mine" – 3:34

Limited Edition bonus disc: *In Concert at Brandeis University 10/05/1963*

In Concert at Brandeis University 10/05/1963 disc was given as a limited edition bonus with purchases of *Bootleg Series Vol. 9* or *Original Mono Recordings* at a variety of retailers.

Charts

Chart (2010)	Peak position
Billboard 200	12
Australian Albums Chart ^[8]	36
European Albums Chart ^[9]	13
German Albums Chart	24
UK Albums Chart ^[10]	18

Footnotes

- [1] Billboard 200, 24 October 2010 (<http://www.mtv.de/charts/album50>)
- [2] Dylan was born May 24, 1941 ().
- [3] Dylan, *Chronicles: Volume One*, pp. 288-291
- [4] Olof, "The Yearly Chronicles", 1961 (<http://www.bjorner.com/61.htm>)
- [5] Bjorner, *Still on the Road*, Witmark Demos, 1961-1964 (<http://www.bjorner.com/still.htm#y61>)
- [6] Bjorner, *Still on the Road*, 1962-64 (http://www.bjorner.com/DSN00150_1962.htm)
- [7] [Allmusic review]
- [8] Australian Album Charts, 14-November-2010 (<http://www.australian-charts.com/showitem.asp?interpret=Bob+Dylan&titel=The+Bootleg+Series+Vol.+9:+The+Witmark+Demos+-+1962-1964&cat=a>)
- [9] <http://www.billboard.com/#/charts/european-albums?begin=11&order=position>
- [10] Official UK Top 40 Albums Chart, 24 October 2010 (<http://www.rawdownloads.com/uk-top-40-albums-24-10-2010.aspx>)

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External links

- BobDylan.com (<http://www.bobdylan.com/>) – Official web site, including lyrics and touring schedule.
- *Bob Dylan's Witmark Demos* (<http://artsbeat.blogs.nytimes.com/2010/10/14/younger-than-that-now-revisiting-bob-dylans-witmark-demos-in-film/>) – Documentary trailer by Jennifer Lebeau for the release of *The Witmark Demos* CD.
- Leeds Demos (<http://www.punkhart.com/dylan/tapes/62leeds.html>) and Witmark Demos (<http://www.punkhart.com/dylan/tapes/62-witmark.html>) – Bringing It All Back Home Page (<http://www.punkhart.com/dylan/index.php>), web site with information on bootlegs of Bob Dylan's songs.

Article Sources and Contributors

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