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Strat down the line: Dylan records at BBC Television Centre, 1 June 1965



Photo: Getty

THE (SNARE) SHOT HEARD AROUND THE WORLD

No other musical shift has attracted more attention than **Bob Dylan's** from acoustic folk to electric rock. Elvis Presley, The Beatles, Sex Pistols: they impacted on rock'n'roll when they emerged, thrilling with their shock-of-the-new. But they made their splash just as they'd perfected their styles. Dylan generated his biggest waves after he was already established. Yet **Richie Unterberger** argues that the seeds of Dylan's Damascene conversion – inventing folk-rock when he played a raucous electric set at the *Newport Folk Festival* on 25 July 1965 – were sown years before...

As Dylan and some buddies set off on a cross-US car trip in early 1964, playing a few shows along the way, Bob's status as folk's biggest rising star had never been higher. His third album, the just-released *The Times They Are A-Changin'*, would be his first American Top 20 LP, and the title track one of his generation's definitive anthems. Yet that record wasn't the disc getting the most attention as he made his way across the country. Just the day before *The Times They Are A-Changin'* came out, The Beatles had appeared on *The Ed Sullivan Show*, conquering the States with a cultural coup never seen before or since.

Dylan might have been a bit isolated from that invasion, as he played to folk audiences, but there was no escaping The Beatles, even as his car ambled across some of the country's more remote regions. More than a few folk purists were agast at this surprise hijacking of the airwaves. But Dylan – a huge rock'n'roll fan, and amateur rock musician as a teenager – was secretly thrilled.

Yet he didn't seem ready or willing to record with electric instruments or a band when he recorded *Another Side Of Bob Dylan* in June, though he was

writing songs with catchier, and more forceful, choruses that lent themselves more to rock than anything he'd previously cut. He *did* use another singer on one track, an early attempt at Mr. Tambourine Man, which had somewhat ill-fitting and rambling backup vocals by one of his

early heroes, folk singer Ramblin' Jack Elliott. That was likely part of the reason it wasn't used on *Another Side Of Bob Dylan*, though that recording wouldn't go to waste, even if it didn't find more productive use for about half a year.

Dylan did introduce Mr. Tambourine Man into his live set in spring 1964, and by Halloween was performing another song that would make the hit parade as a pop-rocker for someone else in 1965: If You Gotta Go, Go Now. But for all he's justly been praised for taking risks even with the knowledge he'd alienate many of his dedicated fans, he seemed in no hurry to rush into rock, onstage or in the studio. It might have been necessary to give him a push, and his producer might have been the man to do it.

Tom Wilson, who'd taken over as Dylan's producer near the end of his second album and been at the helm of his third and fourth, told *Melody Maker* in 1976 that he'd suggested recording the singer with backup back in 1963. Dion had recently joined Dylan's label,

Columbia, and according to his autobiography *The Wanderer*, he and Wilson cooked up the idea of taking existing early tracks by the folk singer and overdubbing electric instruments. One such experiment was an overdubbed House Of The Rising Sun, which made an overballyhooed appearance on the 1995 CD-ROM *Highway 61 Interactive*, where it was inaccurately billed as having been recorded in 1962, thereby demonstrating he was entertaining the rock route quite early in his recording career. Dylan experts quickly deduced that couldn't have been the case, and this *was* the version he'd recorded for his debut LP, overdubbed by unknown musicians – without his presence or, apparently, knowledge – on 8 December 1964.

Dylan *had*, in fact, recorded and even released tracks with backup musicians a couple of years earlier, though the experiments were barely noticed at the time. Corrina, Corrina – one of the few non-originals on his second album, *The Freewheelin' Bob Dylan* – has backup from drums and guitar, though it's so light it's almost light years from genuine rock'n'roll. So did similarly tentative outtakes from the sessions, That's All Right Mama (originally by bluesman Arthur Crudup, and famously covered by Elvis Presley on his debut 45) and Rocks And Gravel.

Both of these showed up on the severely limited-edition compilation, *The 50th Anniversary Collection: The Copyright Extension Collection, Vol. 1*, which unsurprisingly was quickly copied into unofficial circulation among many Dylan completists.

Another full-band track from the

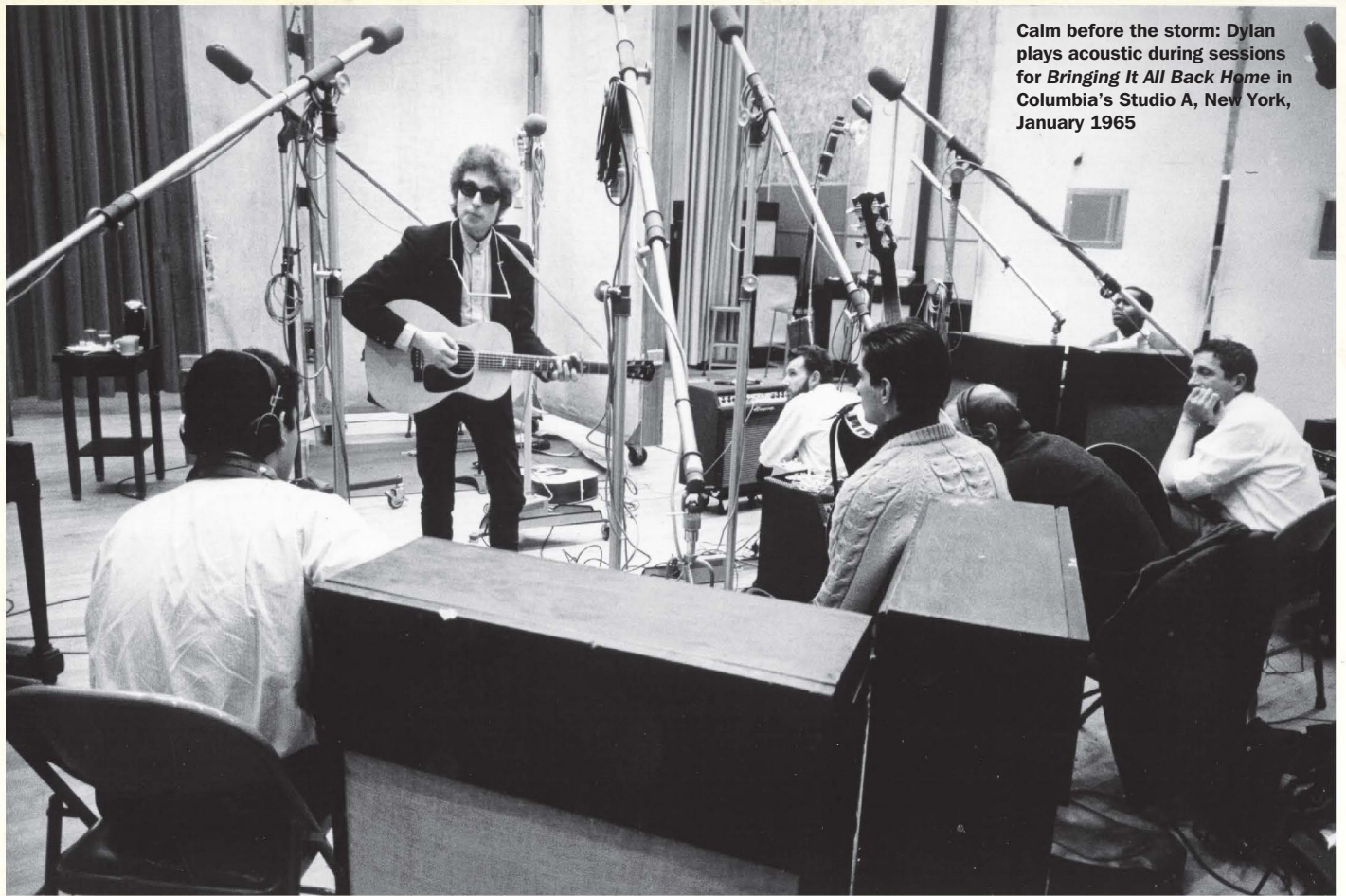
sessions, Mixed Up Confusion, actually made it onto a 1962 single, though so few copies were pressed it might as well have gone unreleased (as could be said of a few outtakes of the song that showed up on the same copyright extension release). Even more than the other attempts at working in the studio with backup players, it seemed half-baked, or more scattershot blues than out-and-out rock. Whatever he had in mind, such tinkering was quickly abandoned and cost him nothing in the way of folk followers, even though a bit had slipped out onto official Columbia discs.

It's not known if the overdubbed House Of The Rising Sun – quite likely influenced by The Animals' terrific rock version, which had recently reached No 1 on both sides of the Atlantic, and which Dylan enthused over to The Animals themselves – convinced him to go more wholeheartedly electric, as he might have been planning to anyway. Certainly, it didn't *disprove* to Dylan that playing rock would have been a bad idea. The following month, he'd lay down far more convincing electric rock for the first side of his next LP, though one veteran of the semi-electric *Freewheelin'* sessions would play a

MANY FOLK PURISTS WERE AGHAST AT THE BEATLES' POPULARITY. DYLAN WAS THRILLED



Smoke without ire: Dylan backstage at Leicester De Montfort Hall, on a tour of England when he was still playing acoustically – but bigger plans were already afoot...



Calm before the storm: Dylan plays acoustic during sessions for *Bringing It All Back Home* in Columbia's Studio A, New York, January 1965

key role, indicating they might not have been for naught after all.

As a quirky footnote to the Wilson-Dion overdubs, that electric version of House Of The Rising Sun *still* hasn't found official release other than on that CD-ROM, itself not easy to find these days (or easy to play, the CD-ROM format having long passed out of common usage). According to Clinton Heylin's book, *Bob Dylan: The Recording Sessions (1960-1994)*, two *other* early Dylan tracks, Mixed Up Confusion and Rocks And Gravel, also got the overdubbed treatment at the 8 December session, and are listed complete with official numbers Columbia assigned to the tapes. It's also been reported that a fourth 1962 track, Corrina, Corrina, was overdubbed. Will these ever make it into circulation? While it's doubtful they'd be too impressive, they'd make for interesting listening for historical purposes, if nothing else.

Considering how seat-of-the-pants the sessions for *Bringing It All Back Home* went in January 1965, it might be considered something of a miracle a full album was even completed. Dylan hadn't played rock'n'roll for about five years and had never recorded proper rock in a professional studio. His back-up cast was a mixture of musicians he'd worked with, session men selected with Tom Wilson's help, and friends along for a look who ended up getting drafted into the proceedings.

For all that, it was apparent from the very first bars of side one that this would be electric rock'n'roll. If Subterranean Homesick Blues, selected as the LP's single, and the majority of the seven tracks on the first side were as blues-rock as folk-rock, he also proved adept at mixing acoustic folk elements into rock on the more delicate numbers, Love Minus Zero/No Limit and She Belongs To Me.

When the horrified reactions of many folk purists to Dylan's new direction are retrospectively emphasised, it's sometimes overlooked that this was a very successful record, commercially as well as artistically. If he was losing much of his old following, he was gaining many more new listeners. By mid-May, the LP had entered both the US and UK Top 20, getting to No 6 Stateside and all the way to No 1 on the other side of the ocean. While Subterranean Homesick

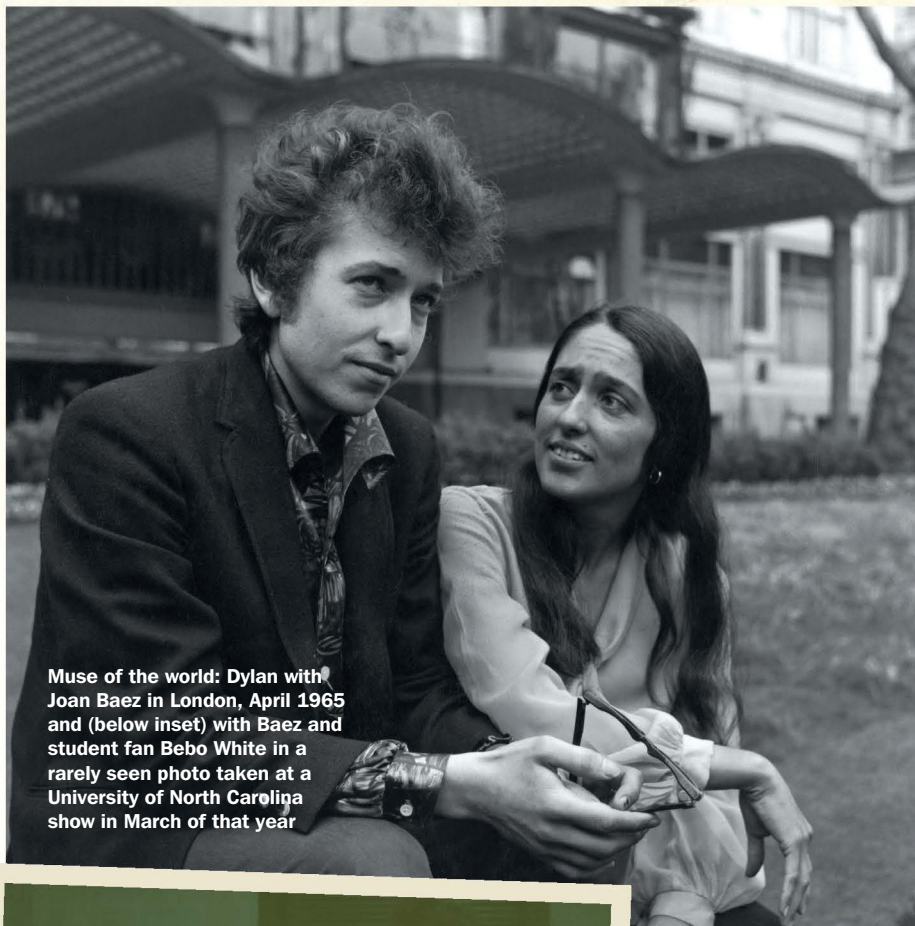
Blues just sneaked into the US Top 40, it got a lot more sales and airplay than Dylan had managed with his few previous 45s. And it was a much bigger hit in the UK, where it made the Top 10, despite the protestation of a young fan that "it just doesn't sound like you at all, it sounds like you're having a bit of a laugh" in the documentary of Dylan's spring 1965 British tour, *Don't Look Back*.

The casual, almost will o' the wisp manner in which Dylan recorded lent itself to spontaneity and serendipity at his first true rock sessions. Bassist Steve Boone, who'd just started rehearsing with the newly formed Lovin' Spoonful, was only there because his bandmate John Sebastian needed a ride from Long Island to Manhattan. "John had tried to play a bass part, and after a take handed the bass to me and told Bob I was an actual bass player – 'let Steve take a crack at it,'" Boone remembers. Having just seen The Jim

Kweskin Jug Band do the folk tune My Gal, he put the same kind of bassline he would have used on that song to Maggie's Farm, as "it had just the right spaces for me to fit into. Got a couple of complete takes, listened for a while, and got in his Plymouth station wagon and drove around Manhattan talking about riding motorcycles and our common interest in that."

Did Boone have to play with a harder edge, however, than the likes of The Jim Kweskin Band? "Yes, because the lyrics to My Gal require a musical call and answer. On the *Bringing It All Back Home* sessions, the beat set by the drummer on Maggie's Farm was a hearty 2+4, which led me to

**"WE GOT IN HIS
CAR AND
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AROUND
MANHATTAN
TALKING
ABOUT RIDING
MOTORCYLES"**



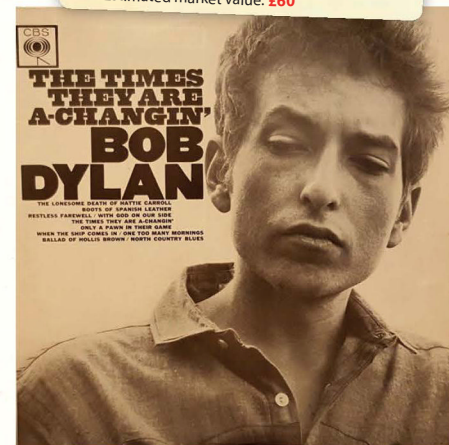
Muse of the world: Dylan with Joan Baez in London, April 1965 and (below inset) with Baez and student fan Bebo White in a rarely seen photo taken at a University of North Carolina show in March of that year



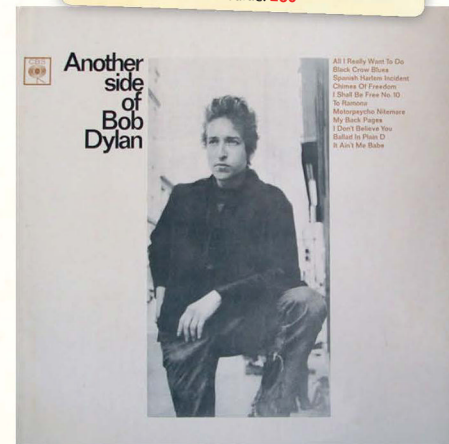
Bob Dylan
(CBS BPG 62022, LP, mono, UK, 1962)
Estimated market value: £75



The Freewheelin' Bob Dylan
(CBS BPG 62193, LP, mono, UK, 1963)
Estimated market value: £60



The Times They Are A-Changin'
(CBS BPG 62251, LP, mono, UK, 1964)
Estimated market value: £60



Another Side Of Bob Dylan
(CBS BPG 62429, LP, mono, UK, 1964)
Estimated market value: £60

superdeluxe edition of *The Bootleg Series Vol. 12: The Cutting Edge 1965-1966*, however, suggest more ambiguity, and trial and error, were involved in determining which way to go for specific tracks. She Belongs To Me and Love Minus Zero/No Limit ended up with low-key folk-rock arrangements on side 1, yet were also attempted as drumless versions, with some slightly different melodic

touches and guitar licks. The most famous song on the album, Mr. Tambourine Man, was attempted before Dylan exclaimed – as heard on one outtake – “the drums are driving me mad and I’m going out of my brain.” Instead, he added on the tape, he’d do it with guitarist Bruce Langhorne.

Langhorne had met Dylan even before Bob’s first album, as they both played on Carolyn Hester’s self-titled Columbia LP in 1961. So had acoustic bassist Bill Lee (father of famed filmmaker Spike Lee), and Dylan was even photographed with Lee and Langhorne in the studio at the time. Both Langhorne and Lee are heard on side 2 of *Bringing It All Back Home*, both doing their part to add more texture than Dylan had usually employed on his folk albums. Lee was on bass for It’s All Over Now, Baby Blue; more famously, Langhorne adds delicate guitar fills to Mr. Tambourine Man, doing much to radically improve the more ragged approach used on the

sync with [the] bass drum and play harder.

“Folk music at that time was populated by players who resisted hard-edge playing, as there was a certain prejudiced attitude towards any music harder than a vigorous shout out,” he continues. “Rock’n’roll was outdrawing hootenannies and considered by them as not boundary-breaking enough. I think Dylan was looking for a way to come out from under that umbrella. I think the change to bass and drum, setting the rhythm, beat, and style, is what drove Bob to want to include it in future recordings. Fortunately, the girls like to dance, and rock was glad to play danceable music.”

It might be natural to assume Dylan deliberately divided *Bringing It All Back Home* into an electric rock side (side 1) and an acoustic folk side (side 2), perhaps hedging his bets as to not totally put off folk purists. The numerous alternate takes now available on the

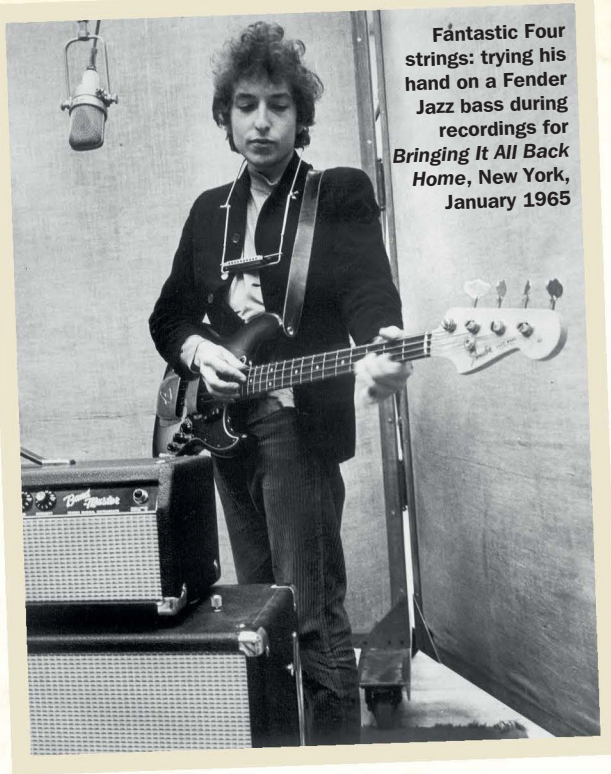
Another Side Of Bob Dylan outtake (as did the elimination of Ramblin' Jack Elliott's backup harmony vocals).

As for memories that producer Tom Wilson did little hands-on work other than keep the sessions going – as members of some other bands he worked with, such as The Velvet Underground and Soft Machine, have more emphatically noted – the late Langhorne drew an unexpected comparison to me on how a top pro in a different field worked.

“Production, directing, and a lot of things where people get their names onto projects, has to do with putting the right people together for the right projects,” he said. “In my movie-scoring career, I worked with Jonathan Demme on several projects. One thing that really blew my mind was that Demme would put a bunch of people together, and then just step out of the way, and let the interaction and the project take over and have its own life. I think that’s the kind of producer Tom Wilson was, and I also think that’s the kind of producer John Hammond [who’d produced Dylan’s debut LP and much of his second] was. They were producers who really had so much love and respect for the artists.”

As high-octane and in-your-face as *Bringing It All Back Home* side 1 cuts like Maggie’s Farm and Subterranean Homesick Blues were, they really weren’t the stuff of big hit singles, Subterranean’s relative success in the UK notwithstanding. They were too rooted in standard blues progressions, and songs like Bob Dylan’s 115th Dream too stuffed with stream-of-consciousness imagery and too lacking in catchy melodic hooks. Nor were they devoid of folky elements – for all its status as a sort of modernised cousin to Chuck Berry’s Too Much Monkey Business, Subterranean Homesick Blues still prominently featured strummed acoustic guitar.

The one fully formed outtake *not* to make



Fantastic Four strings: trying his hand on a Fender Jazz bass during recordings for *Bringing It All Back Home*, New York, January 1965

MAYALL PROMISED HE WOULD BACK DYLAN IN CONCERT

Bringing It All Back Home seems like it might just have been a dedicated attempt to land Dylan his first hit rock single. An acoustic version of If You Gotta Go, Go Now had been in his live repertoire since autumn 1964, as can be heard on a Halloween concert Columbia recorded as a possible concert album (and finally issued in 2004 as *The Bootleg Series Vol. 6: Bob Dylan Live 1964, Concert At Philharmonic Hall*). The chorus, with its admonition to a girl to go unless she wanted to stay all night, wouldn’t raise so much as a quizzical glance today. Yet it was quite controversial in its time, as loud and plentiful audience chuckles and titters on tapes after the key saucy line prove.

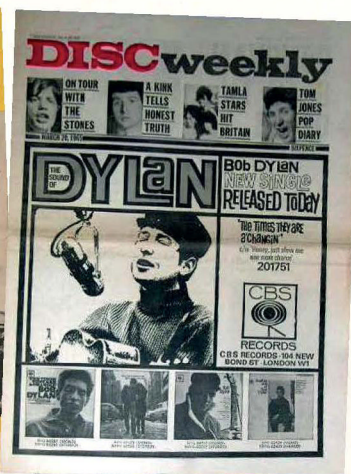
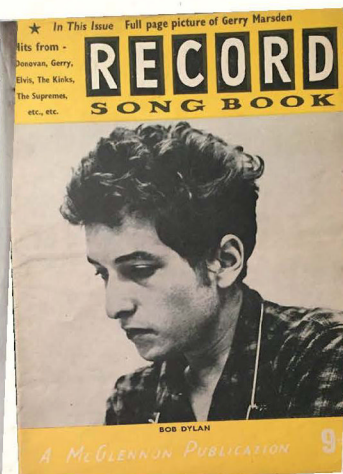
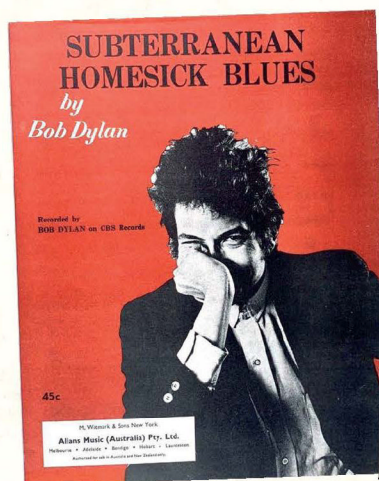
Dylan gave it a no-holds-barred rock retol in the *Bringing It All Back Home* sessions, leaning on the chorus in a soulful manner that seemed ripe for radio play. The soul was enhanced by – for the first time on a Dylan recording, save the misfired Elliott vocal on the Mr. Tambourine Man outtake – a backup singer on those choruses.

Unidentified for many years, the recent *Cutting Edge* entry in the Dylan bootleg series revealed the singer to be Angeline Butler, part of another Wilson-produced Columbia act, The Pilgrims. Fashioned as a sort of African-American Peter, Paul & Mary, their 1964 Columbia LP *Just Arrived!* – never reissued, though you can hear it on Spotify – was so quaint as to make Peter, Paul & Mary sound gritty. Butler’s backup was gritty on If You Gotta Go, Go Now, though, which seemed like a bet worth chancing if Dylan and Columbia wanted to issue a standalone single from the sessions.

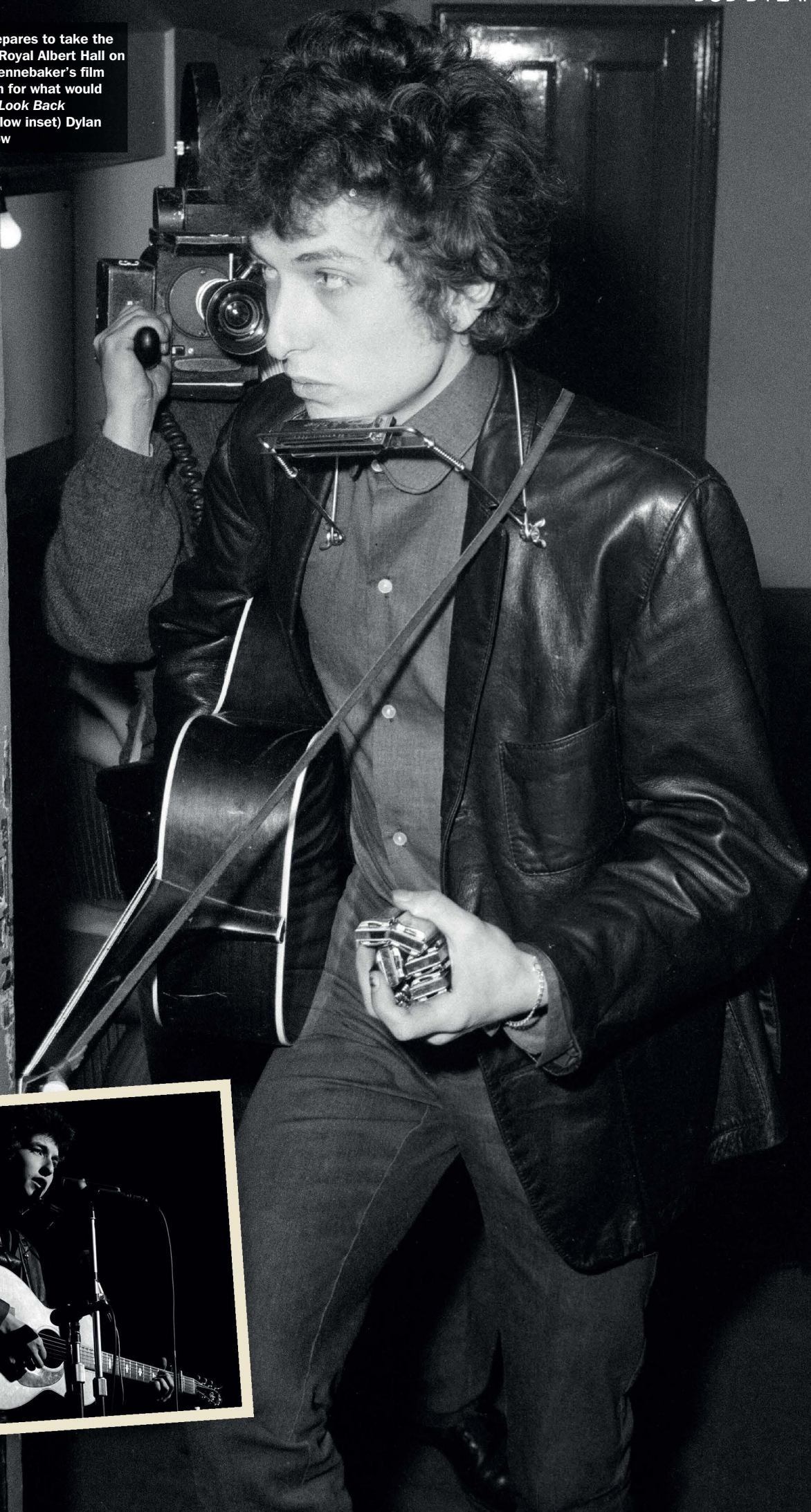
Yet it remained in the can, though Dylan kept it in his live set for his spring 1965 British tour.

If You Gotta Go, Go Now would at least generate one of Dylan’s major collectables when it was mysteriously issued in Holland, Belgium, and Luxembourg in 1967, complete with a dayglo-psychedelic drawing of Dylan on the picture sleeve. The B-side was merely the *Another Side of Bob Dylan* track T to Ramona, the back cover tackily advertising nine singles by other CBS artists, ranging from The Byrds to The Ray Conniff Singers. (It also nearly came out as the lead track of a UK EP near the end of 1965; see our *RC 567* news story on the recent discovery of a rare and possibly unique copy of this withdrawn release in our previous issue.)

Oddly, the single version has never been reissued in the form it took on the Benelux 45, though four takes appear on the superdeluxe *Cutting Edge* box. Take 1 is very similar to the single, but the 45 uses the intro from take 2; it removes two instrumental bars between the first and second verses; and fades about 20 seconds earlier than the complete take 1. By the time the somewhat



Focused: Dylan prepares to take the stage at London's Royal Albert Hall on 9 May '65 as DA Pennebaker's film cameras follow him for what would become the *Don't Look Back* documentary; (below inset) Dylan onstage at the show



BOBSMACKED

Eyewitness accounts of early electric Dylan in concert

Dylan played his first live rock concert since he was a teenager in July 1965 at the *Newport Folk Festival*, to both boos and cheers. The strange admixture would greet him at many of his other shows in the last half of 1965, even after he got a top-flight band – The Hawks, by 1968 stars in their own right as The Band – as a backup unit. Eyewitness accounts vary as to how enthusiastically his new sound was received, but overall suggest they weren't as emphatically rejected as legend often has it. Here are some testimonials.

"It was a religious experience"

Neil Morse saw Dylan as a teenager in late October 1965 at Boston's Back Bay Theater

"The first set was entirely acoustic and solo, with Dylan playing guitar and harmonica. The audience was very respectful and quiet, just taking it in. I think for some people it was almost a religious experience. I had come for the more rock-influenced music, but I also liked the acoustic material. I remember feeling a sense of awe, that I was really in the presence of someone very important and significant.

There was an intermission, and when the audience re-entered the hall, there was a buzz because the mikes and instruments were already set up on the stage. When Dylan came out and strapped on a Fender, there was a marked reaction on the part of some people in the audience. There was booing and people shouting out things like, "Bob, what are you doing?", "No, don't do this." As the hubbub died down, some of the voices of people calling things out became more prominent. I remember very distinctly a man in front of me shouting, 'What would Woody say!' I got a sense of how offended some of the people were, as if they had been horribly let down by someone they idolised who had violated some kind of sacred trust.

Then the music started, and I was delighted. I'm sure they played material from *Highway 61*.

I liked both sets and thought people were way off-base in their criticism of what Dylan was up to. I had no objection to his change of format, I just dug the music and thought he was great. Also, as far as I can recall, the audience as a whole responded enthusiastically once the music started, and there were no more shouted comments."

"Nobody knew who those scruffy guys were"

Pete Elman saw Dylan on 28 November 1965 at the Washington Coliseum

"I was 14 when I went to the Dylan show in my hometown of Washington, DC. Somehow my brother scored great seats – we were in the second row. When he sang *Desolation Row* it was like an out-of-body experience. In hindsight, I'm sure I had no idea of the magnificent poetic imagery of the song. All I knew was that for nine minutes, I was mesmerised. After the break The Band came onstage. Nobody had any idea who these scruffy guys were, but when they lit into *Tombstone Blues* it was all over. They rocked like crazy. It was sold out, and the young crowd was respectful – they were quiet during his acoustic set, and properly appreciative of the electric set.

I remember watching Dylan play his Stratocaster and not hearing a note he was playing. I was riveted on the other guy with the hot licks and the Telecaster [Robbie Robertson] and the impossibly cool bass player [Rick Danko]. These guys were really good – and tight. I marvelled at the two keyboard players [Garth Hudson and Richard Manuel] and admired how in the pocket the drummer Levon Helm] was. *Who in the hell are they*, I thought? I was a working teenage musician and in awe of what I was seeing up on that stage.

A few years later, when *Big Pink* came out, I had my answer. It was a thrilling, exciting, historic evening, one I'll never forget. [A memorable picture of Dylan at this concert, showing him playing harmonica in near-silhouette with an eerie white halo, was used on the US cover of 1967's *Bob Dylan's Greatest Hits LP*.]



"There was an almost physical sound wave"

Anne Buchanan saw Dylan at San Francisco's Masonic Auditorium on 11 December 1965

It was a great night. I was 30 years old – older than some, younger

reconstructed version appeared in the summer of 1967, however, it *had* been a hit – but for someone else, not Dylan.

For a song whose original version wasn't even released at the time, *If You Gotta Go, Go Now* had an unusually long life, both in Dylan's career and the world at large. It was the only unreleased song he performed on his spring 1965 British tour. If you didn't catch Dylan live on that visit, you might have heard his version anyway, since it was broadcast on 19 June as part of a 1 June BBC television performance he fit into his schedule.

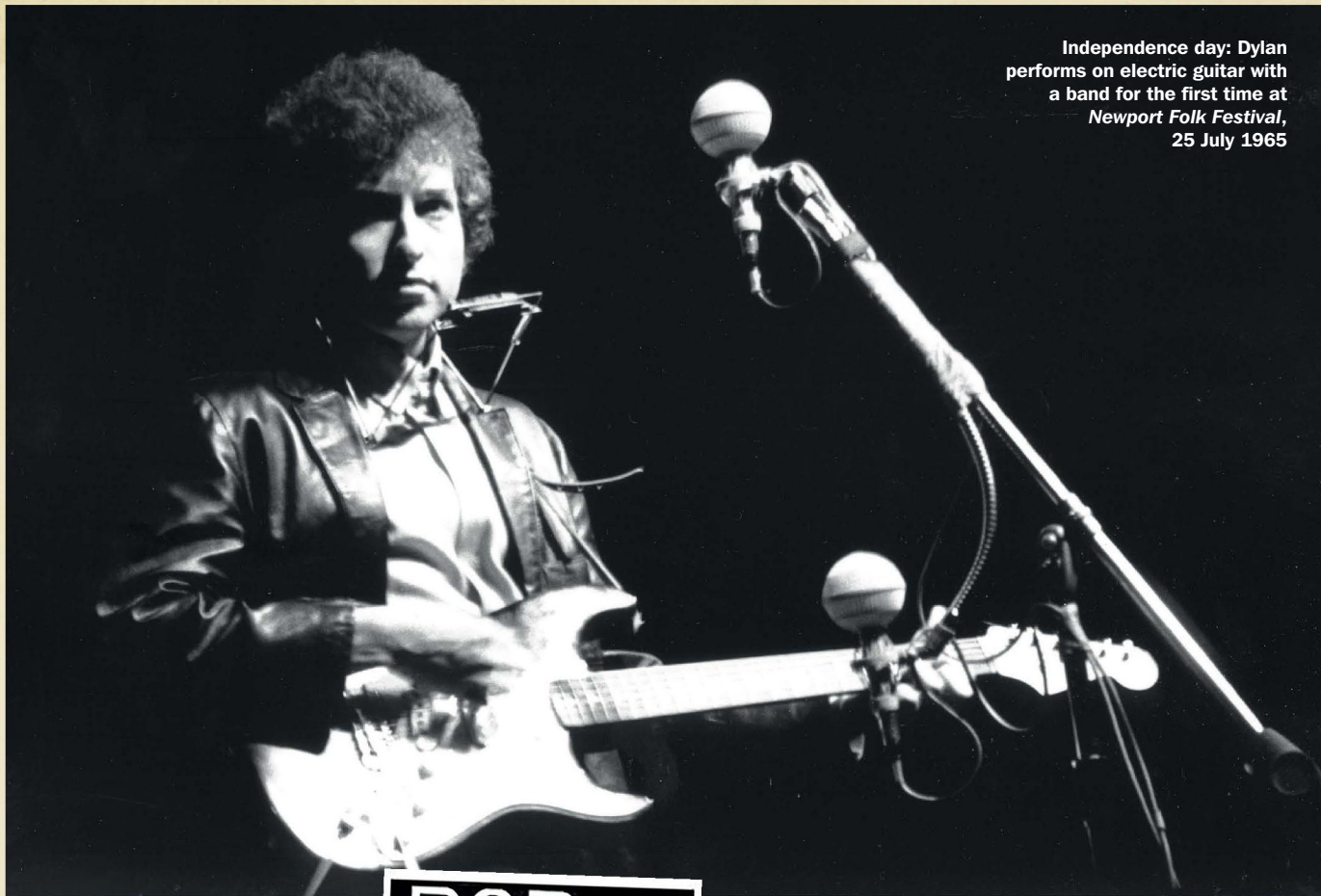
And Dylan himself hadn't given up on recording a rock version, though he – as vividly documented in *Don't Look Back* – was still performing solo acoustic concerts, even as

Bringing It All Back Home soared up the charts. But he did fit in a London studio session with an electric band – and a very well-known one – on 12 May 1965 at CBS Studios on New Bond Street. In some outtake footage for *Don't Look Back*, Dylan's heard telling minder Bobby Neuwirth that Mayall promised he and the Bluesbreakers would back him in concert and play *Maggie's Farm* "just like the record". The Bluesbreakers, whose guitarist Eric Clapton had only recently joined the line-up, wouldn't play with him onstage, but did back Dylan in the studio on an attempt at *If You Gotta Go, Go Now*.

"Attempt" is a more appropriate term than even "a pass through", since the recording that's long passed into unofficial circulation is a mere verse or so, and a quite chaotic one, Dylan occasionally chuckling as he sings, and little backup but lightly tapped

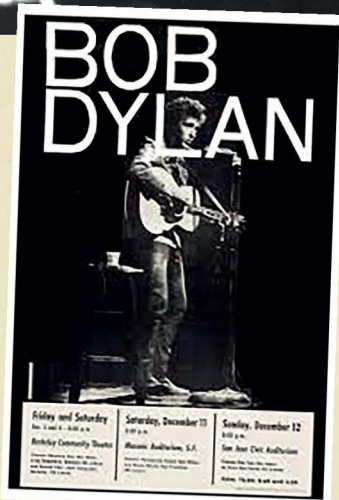
drums and (presumably played by Bob) piano audible. When Dylan counted the band off, he was rewarded not with music, but a command to "do it in tune!" (or perhaps "do it in time!"), followed by a Bluesbreaker observing, "You haven't worked much in bands, have you?" (See Flint sidebar.)

Indeed, Dylan hadn't, but it's a shame the session was so unproductive, as it seemed so promising on paper. Maybe *If You Gotta Go, Go Now* just wasn't the kind of folk-rock tune – with a touch of pop on the chorus – that suited the very heavily blues-soaked Bluesbreakers. It's tempting to imagine them having a go at a bluesier song from Dylan's next album, *Highway 61 Revisited*, like *It Takes A Lot To Laugh, It Takes A Train To Cry*, an early version of which, *Phantom Engineer*, had already been written. But most of *Highway 61 Revisited* (including its signature track, *Like A*



Independence day: Dylan performs on electric guitar with a band for the first time at Newport Folk Festival, 25 July 1965

than some in the audience. I had a terrific seat, right there in front-centre, about Row 5. From that vantage, the sound was terrific. The first-half acoustic set drew thunderous applause, and the audience was ecstatic. After intermission, the house went totally dark. Suddenly, there was an explosion of electric sound, in the dark – from Row 5, it was amazing, an almost physical sound wave. Then the house lights came up, and there was Dylan, right in front of me, with The Band blasting away



behind him, playing Like A Rolling Stone.

"It was a lengthy piece, revolutionary at the time, and most of the audience booed loudly. I thought it was fantastic! I had never heard Dylan perform electric rock, nor had most of the audience, apparently. To me, the electric rock second half was exhilarating, and a fascinating new dimension of Dylan."

"The media blew it up"

David Howells, CBS UK product manager in the mid-60s, saw a few of the shows on Dylan's Spring 1966 UK tour "There were just a couple of people shouting obscenities. It meant nothing. At the time, we took no notice of it. The media blew it up, as the press always does. Britain was somewhat ahead of America in terms of accepting Dylan, particularly in the electric phase. It won approval here a lot quicker than America."

Rolling Stone) likely had yet to be composed. The aborted If You Gotta Go, Go Now still hasn't been officially released; nor has a perfunctory spoken message he recorded for an upcoming Columbia Records sales conference at the same session.

Although Tom Wilson had flown over from the US to oversee the proceedings, both If You Gotta Go, Go Now and any other outings that might have resulted from this tantalising Dylan-Bluesbreakers collaboration were abandoned. The song's hit potential was validated when Manfred Mann took the song to No 2 in the UK a few months later, though as their multi-instrumentalist Tom McGuinness notes, "It wasn't a hit in America... it was banned on some stations for being too suggestive."

While Dylan didn't specifically comment on the Manfreds' version, he was likely

pleased, naming them as his favorite interpreters of his compositions at a December 1965 press conference in San Francisco. "Each one [of their Dylan covers] has been right in context with what the song was about," he pronounced. His admiration for the band might have preceded that statement by quite some time, as liner notes for Manfred Mann's hit 1965 EP, *The One In The Middle*, reported that Dylan saw the Manfreds at the Marquee in May 1964 and declared them "real groovy".

Yet Manfred Mann's interpretation, issued on 10 September 1965, wasn't the only or even first cover of If You Gotta Go, Go Now. The previous month, The Liverpool Five – actually a London group who'd relocated to the US – put a less impressive, somewhat sluggish waltz-time rendition on an RCA single. Lyme and Cybelle, the Los Angeles

teenaged duo of Violet Santangelo and a very young Warren Zevon, issued their playfully slow'n'brassy take on the tune in spring 1966, Santangelo later commenting the single was taken off the radio due to its sexual innuendos. And Fairport Convention nearly made the UK Top 20 in 1969 with their eccentric French-language translation, Si Tu Dois Partir.

Just three days after the misfire with the Bluesbreakers – and a good four months before Manfred Mann's If You Gotta Go, Go Now entered the UK charts – the first successful rock cover of a Dylan composition entered the US Top 100. By late June, The Byrds' fully electric, jingly-jangly arrangement of Mr. Tambourine Man was No 1, repeating the feat in the UK a month later. Then and to

this day, purists carp that The Byrds' version was nothing less than a bastardisation, eliminating all but one of the verses and leaning heavily on the chorus. Purists be damned: Roger McGuinn's Dylan-meets-Lennon vocal and 12-string Rickenbacker leading the way, The Byrds' cover was glorious, doing more than any other recording to kick-start folk-rock as a major movement in popular music.

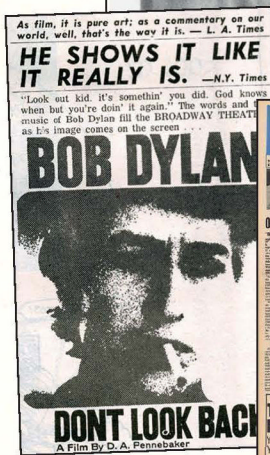
It's extraordinary that the same month Dylan was making his first significant rock recordings in New York, just-ex-folkies The Byrds were cutting their first fully realised folk-rock cuts in Hollywood for the same label, Columbia Records. If Bob wasn't immediately aware of The Byrds' recording, he certainly gave them a stamp of approval a couple of months later when he caught the band at Ciro's on Sunset Strip, taking the stage with them on 26 March, as seen on a photo gracing the back cover of their debut LP.

That demo with Ramblin' Jack Elliott hadn't gone to waste, an acetate copy getting passed on by a west coast rep for Dylan's publisher to Byrds co-manager, Jim Dickson. The Byrds' David Crosby, the late Dickson told me, didn't take to the song at first, and "tried to kill Tambourine Man several times." But Dickson persevered, getting Dean Webb, from top bluegrass group The Dillards, to help with the vocal harmonies, which – as opposed to Elliott's – enhanced The Byrds' arrangement with magnificence.

The Byrds' triumphant Mr. Tambourine Man single (and their debut LP of the same name, featuring four fine Dylan covers) undoubtedly helped pave the way for greater acceptance of Dylan's own rock recordings. They might well have even influenced Dylan, Bloomfield later maintaining Bob even wanted him to play like McGuinn when Mike was brought into Dylan's sessions. It's not always remembered, however, that The Byrds weren't the only – or even first – act to try putting Dylan to a rock beat.

Back in May 1964, Linda Mason put out the obscure yet dull first all-Dylan covers LP. *How Many Seas Must A White Dove Sail: Linda Mason Sings Bob Dylan* did have faint drums and numerous session musicians, with harmonica by none other than a pre-Lovin' Spoonful John Sebastian, as well as guitar by Al Gorgoni, who'd play on *Bringing It All Back Home*. There was another all-Dylan album, *Odetta Sings Dylan*, in early 1965 with guitar by Bruce Langhorne, but while the folk legend's interpretations were quite good, they were folk without a hint of rock.

Even before these outings, ace singer-songwriter Jackie DeShannon wanted to do an all-Dylan album, but Liberty Records, she says, "just wouldn't let me do it". As she elaborates, "I saw Bob at Town Hall in New York and said, 'This is the James Dean of rock'n'roll, please let me do an album of all-Dylan songs.' And, of course, they [said],



"He's not gonna make it." Three Dylan songs did get on her 1963 debut LP, *In the Wind*, but according to Jackie, "They chose those Dylan songs that I did. I like them, but I wasn't the one that ended up choosing the ones that got onto that album. And it was more of a pop album than I had envisioned.

"I would have pulled it back much more to where it belonged," she added. "It would have been a little bit more folkly. It would have been more instruments, obviously. Vocally, I would have come closer. It was very sincere, I did the best I could, but it was what the record company would state as 'more commercial'."

Its failure to get cut the way she wanted is all the more galling as she had access to some of his unreleased compositions, one of which, *Walkin' Down The Line*, *did* end up on the LP. "Back in the day, his publishing company sent me early Bob Dylan demos because they were running around, trying to get people to record his songs," she explains. "I had sort of a name, so they sent them to me. I'm lucky that I got one

would have been a no-brainer for me to do those songs."

British acts also got on the Dylan bandwagon early in the game, Pretty Things-ish R&B-rockers The Fairies giving Don't Think Twice, It's All Right a surprisingly mundane ride in mid-1964, and Joe Meek protégé Heinz offering a merrier go-round in early 1965. Strangest of all was soul star Solomon Burke's go at turning Maggie's Farm into a dance floor-filler just a month after *Bringing It All Back Home*, complete with choppy guitar strokes and punchy horns.

Then there was the pre-Velvet Underground Nico, who after a brief fling with Dylan on his spring 1964 European jaunt, was somewhat obsessed with using his unreleased composition, *I'll Keep It With Mine*, to launch her recording career. "Please, please, you promised to write me songs & I want to sing your songs," she wrote him in May 1965. "They are the only ones that make sense for me & my life depends on them."

that wasn't recorded at that time. It was natural for me. It

Routes music: Dylan and manager Albert Grossman (seated to his right) listen back to the recordings intended for *Highway 61 Revisited* with engineers in Columbia's Studio A, New York, summer 1965



Producer Andrew Oldham opted to put Gordon Lightfoot's 'I'm Not Sayin'' on her 1965 debut single instead, but she did manage to sing at least one Dylan tune around that

time. A recently unearthed lo-fi recording of her covering 'It Ain't Me Babe' probably originates from a mid-1965 *Ready Steady Go!* episode and judging from the folk-pop blend of acoustic guitar and orchestration, it could be an Oldham-produced studio outtake. Nico's mannered vocal is at odds with the whimsical words, however, and it would take The Turtles to give it a proper pop-rock treatment when they took it into the US Top 10 a few months later.

There would be many more Dylan covers as 1965 rolled on: some hits, some excellent, some fair-to-terrible. Most of these early ventures proved, however, that it took more

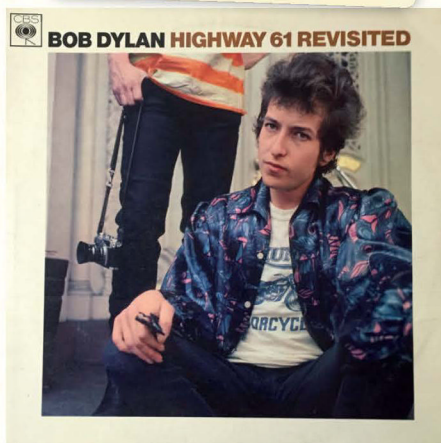
'PLEASE,' WROTE NICO, 'YOU PROMISED TO WRITE ME SONGS'

than a good Dylan song to make a good record. It took The Byrds to demonstrate you could make a good Dylan song a *great* record, and one that rocked as much as folked, as well as sounding distinctively different than the original. And soon The Byrds' 'Mr. Tambourine Man' would be tailed by a hit single just as big by Bob Dylan himself.

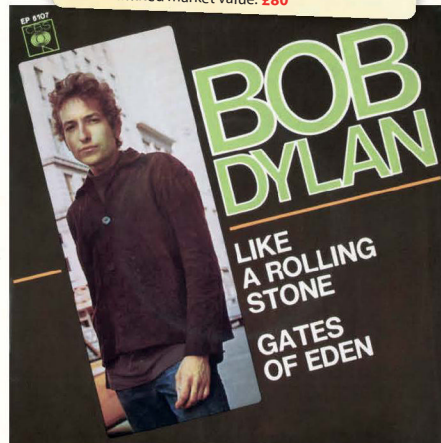
The story of how 'Like A Rolling Stone' was recorded in mid-June has been often and rather exhaustively told, including in a full-length Greil Marcus book, and more entertainingly by Al Kooper, both in his *Backstage Passes* memoir and numerous interviews. Kooper's swelling organ, an accidental addition when he slipped behind



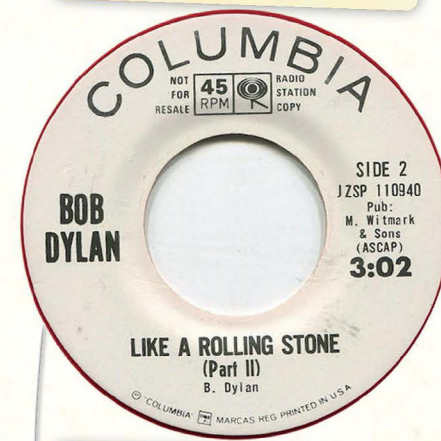
Bringing It All Back Home
(CBS BPG 62515, LP, mono, UK, 1965)
Estimated market value: **£60**



Highway 61 Revisited
(CBS BPG 62572, LP, mono, UK, 1965)
Estimated market value: **£80**



Like A Rolling Stone
(CBS EP 6107, EP, p/s, Fr, 1965)
Estimated market value: **£10**



Like A Rolling Stone
(Columbia JZSP 110939, 7" promo, red, US, 1965)
Estimated market value: **£200**



Get your (folk) rocks off: Dylan guests with The Byrds, LA, 26 March 1965; (left) Dylan's erstwhile paramour Nico with his former producer Tom Wilson (who produced her debut, *Chelsea Girl*), 1967



the instrument when Tom Wilson wasn't looking, and Mike Bloomfield's keening guitar, did much to give the track its anthemic thrust. Less discussed and analysed is the sheer length of this six-minute smash single, revolutionary at a time when most hits were between two and three minutes. After Dylan caught a Lovin' Spoonful set at Greenwich Village's Night Owl, Steve Boone remembers being invited "up to his apartment to hear a test pressing of Like a Rolling Stone, which I foolishly said was too long for AM radio".

For that reason, it also generated a major rarity, albeit one you're hardly as likely to play as *If You Gotta Go, Go Now*. DJ copies broke the song almost literally in half over two sides of a 45, fading part one as it reached the track's midsection. It wasn't unknown for long songs to be split into parts one and two, in part to encourage more radio airplay; some of the partial tracks even became big hits. But those usually

had one part that was clearly more arresting than the other, like Stevie Wonder's *Fingertips Part 2*, or Ray Charles' *What'd I Say Part 1*.

Not so *Like A Rolling Stone*, issued in two-part promo only copies in both the US and UK. While it's impossible to measure whether split DJ copies helped it pick up airplay, or whether any DJs actually played part two on its own, usually radio stations seemed to opt for playing all six minutes uninterrupted, even if it meant fitting in fewer commercials. Certainly, it didn't hinder its popularity, as it made No 2 in the US and No 4 in the UK. The two-part DJ copies, while scarce,

might not be as pricey as you expect, going for between \$50-100 on eBay at the time of writing.

For all its success, *Like A Rolling Stone* was the last Dylan track produced by Tom Wilson, replaced for still unclear reasons by Bob Johnston, who'd be at the helm for everything on *Highway 61 Revisited* save *Like A Rolling Stone* itself. He'd remain there throughout the rest of the 60s, leaving Wilson, who'd been so crucial to midwifing

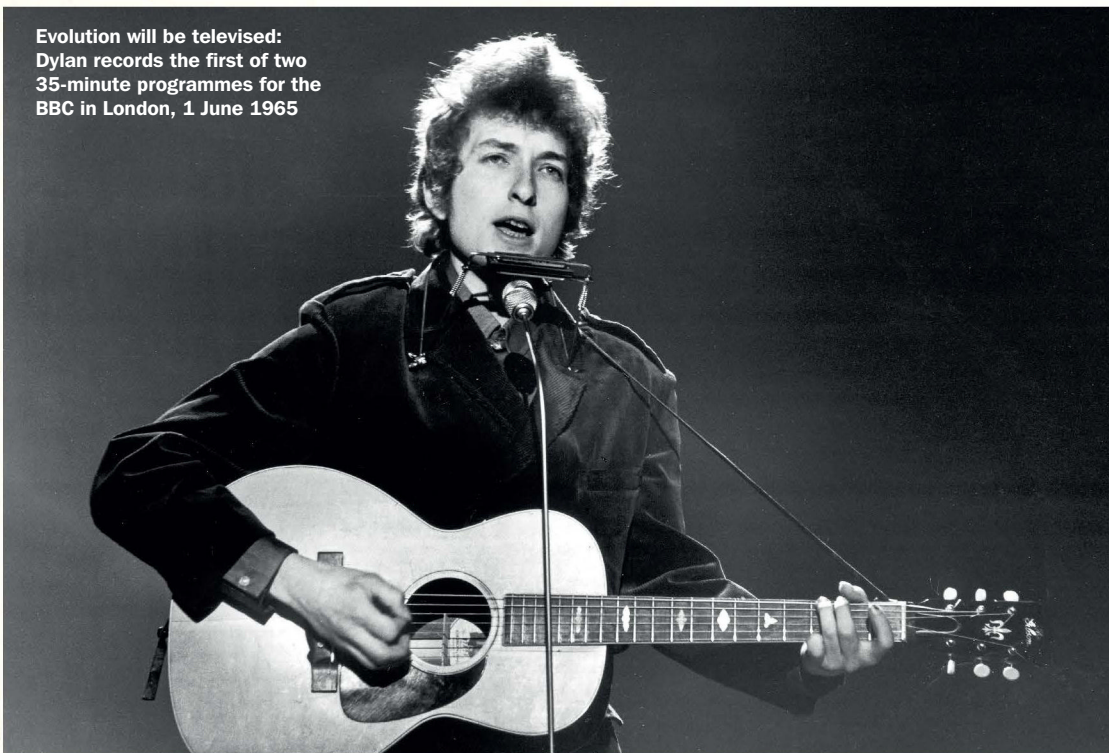
"HE PLAYED ME LIKE A ROLLING STONE. I SAID, 'TOO LONG FOR AM RADIO'"

Dylan's transition from folk to rock, somewhat out in the cold.

Not for long, though. Wilson applied his lessons of adding rock to folk to overdub electric instruments on the original

acoustic LP track of Simon & Garfunkel's *The Sound of Silence*, giving them a No 1 hit and reviving their career. Then he'd produce *The Mothers Of Invention* and *The Velvet Underground*, among other cutting-edge rock groups. For Dylan, of course, there was no turning back. He'd never turned his back wholly on folk music – but for his next two albums, he'd play solid rock and stay there throughout most of the rest of his still-growing body of work. **RC**

Evolution will be televised: Dylan records the first of two 35-minute programmes for the BBC in London, 1 June 1965



A Complete Unknown will be on Apple TV+ and Amazon Prime Video in the UK from early April.

BREAKING BAD

Hugh Flint on the Dylan/Bluesbreakers session

Not long after Eric Clapton joined John Mayall's Bluesbreakers, a session was set up for the band – also including a pre-Fleetwood Mac John McVie on bass – to back Bob Dylan on 12 May 1965 at CBS Studios in London. On drums was Hugh Flint, later part of Coulson, Dean, McGuinness, Flint, who released an acclaimed LP entirely comprised of then-unreleased Bob Dylan songs in 1972, *Lo And Behold*. Here's his account of the wobbly Dylan-Bluesbreakers endeavour...

"As I recall, Bob was in a British hotel room watching TV and happened to see the Bluesbreakers performing [their 1964 debut single] *Crawling Up A Hill*. [Dylan is indeed seen watching them perform their second 45, *Crocodile Walk*, on TV in footage filmed for the Don't Look Back documentary and eventually used in the documentary, Eric Clapton: Life In 12 Bars.] For some reason he decided he wanted to meet John Mayall – which he did – and try something in the studio.

None of us had met Bob before the recording session. Eric, who had only recently joined the band, knew of him. Don't know about John McVie, but I was only aware of him as a folk singer, and I had little interest in folk! John Mayall told us a couple of days [maybe] earlier that we were going into a studio to try "a track or two" with Bob, though that didn't mean much to me. I'm guessing that Albert Grossman, in consultation with our management, the Rik Gunnell Agency, set up the studio time.

After we had set up, Bob arrived with an entourage, introduced himself to each of us, said please help yourselves to wine, then disappeared into the control booth with Tom Wilson. Crates of red wine had been delivered, to which the entourage were already helping themselves!

After a long wait, Bob eventually emerged, sat at the piano, and started doodling. Eric and John Mac tuned up and he said, 'OK, everybody just join in.' Nobody did. Then he said, looking at me, 'Shall I count it in, or will you?' 'You will,' I replied.

There was a ragged false start that fell apart and everybody laughed. At which point I said, sardonically, 'You haven't worked much in bands, have you!' You can hear my then-broad Manchester accent. Possibly rattled, Bob said, 'We don't need no count' and started playing, and we sort of shuffled in behind him. I had no idea of the tune or what to play, so I just doodled with soft rim shots. I don't even remember what the others were doing. After around a verse and chorus Bob began shouting, 'Fade it out, fade it out!'

And that was it. I have the tape that survived. [It was] not very



"None of us had met Bob before the recording session..." (l-r): John Mayall, Hugh Flint, Eric Clapton, John McVie



organised, and, though my impression of folk-singer Bob was not exactly favourable at the time, I now prize it as proof of my playing with the icon Bob Dylan, who later became one of my musical idols.

There was so much studio time-wasting, wine drunk, and the reason for us being there was so unclear. Bob, Albert, Tom, and others quickly left, and I packed up my drums, scratching my head. I don't

even remember being paid a session fee.

Whether under more favourable conditions we may have produced something worthwhile, we'll never know. With Eric in our ranks, the Bluesbreakers were on a roll and John Mayall, forever the bandleader, might not have thought an album with Bob was to his advantage.

As for the *Lo And Behold* LP, it was largely through Manfred Mann's covers of Dylan's songs in the late 60s that I became more aware of his music. When McGuinness Flint folded in 1971, Tom McGuinness, who had access to Dylan's demos through the Feldman's publishing group, suggested looking at the songs with a view to recording some of them. Tom, Dennis Coulson and I were at a loose end, so we went to Feldman's, possibly more than once, and compiled a list of songs from the demos, later to be released as *The Basement Tapes*.

As Manfred had a recording studio in the Old Kent Road, we gradually laid down the tracks selected, with our friend Dixie Dean on bass and a little help from Mike Hugg and a couple of

female vocalists. There was no pressure, and the songs were a delight to rework into satisfying arrangements. We eventually got a one-off deal with Dick James Music, and the album was released to some favourable reviews, but poor sales (and poor promotion!).

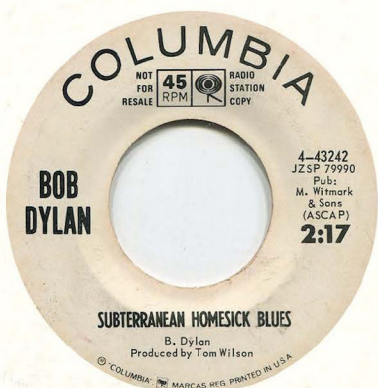
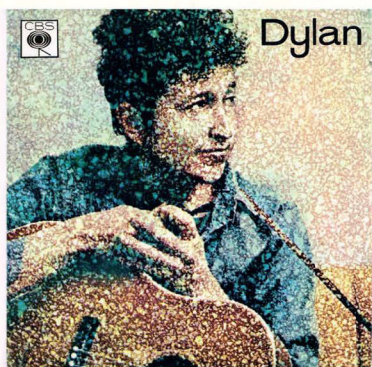
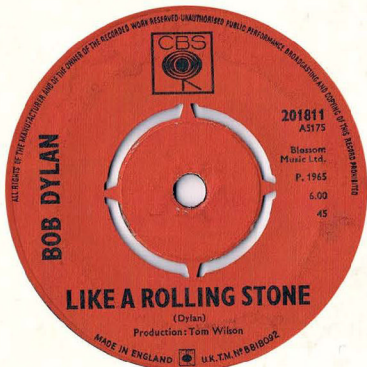
Later, our manager took the album to New York and reportedly played it to Bob, who said it was the best covers of his songs to date. *Lo And Behold* remains my and Tom's favourite album that we ever made."

**"I SAID, 'YOU
HAVEN'T
WORKED MUCH
IN BANDS,
HAVE YOU?'"**

BOB DYLAN 1965 UK Discography

By John Coleman

The year 1965 wasn't just the year Dylan "went electric" – it was the time of his big breakthrough to a mainstream audience. No surprise then that 1965 spawned many future classic singles and numerous, now highly sought-after rarities.



SINGLES

- 65 CBS 201751 **Times They Are A-Changin'/Honey Just Allow Me One More Chance** (7", orange label, mono) £8
- 65 CBS 201753 **Subterranean Homesick Blues/She Belongs To Me** (7", orange label) £10
- 65 CBS 201781 **Maggie's Farm/On The Road Again** (7", orange label) £8
- 65 CBS 201811 **Like A Rolling Stone/Gates Of Eden** (7", 3-prong push out-centre, orange label) £12
- 65 CBS 201811 **Like A Rolling Stone/Gates Of Eden** (7", 4-prong push out-centre, orange label) £10
- 65 CBS 201811 **Like A Rolling Stone/Gates Of Eden** (7", solid centre, orange label) £10
- 65 CBS 201811 **Like A Rolling Stone/Gates Of Eden** (7", jukebox centre, orange label) £8
- 65 CBS 201824 **Positively 4th Street/From A Buick 6** (7", orange label, 3, 4-prong or solid centre) £6

EPs

- 65 CBS EP 6051 **DYLAN: Don't Think Twice, It's Alright/Blowin' In The Wind/Corrina, Corrina/When The Ship Comes In** (7" EP, flipback p/s, first pressing, solid/push out centre, Bob Dylan below song titles, designer credits in bottom right corner) .. £60
- 65 CBS EP 6051 **DYLAN: Don't Think Twice, It's Alright/Blowin' In The Wind/Corrina, Corrina/When The Ship Comes In** (7" EP, flipback p/s, push out centre, Bob Dylan printed vertically on left, 'EXTENDED PLAY' on 1 line above 'EP 6051', no designer credits) £45
- 65 CBS EP 6051 **DYLAN: Don't Think Twice, It's Alright/Blowin' In The Wind/Corrina, Corrina/When The Ship Comes In** (7" EP, flipback p/s, solid centre, Dylan printed vertically on left: 'EXTENDED PLAY' on 2 lines above 'EP 6051', no designer credits, p/s) £45
- 65 Fontana TFE 18009 **WITH GOD ON OUR SIDE** (7" EP, Joan Baez and Bob Dylan title track/) PETE SEEGER: The Bells of Rhymney/JOAN BAEZ: Waggoner's Lad, p/s) £75
- 65 Fontana TFE 18010 **BLOWIN' IN THE WIND** (7" EP, BOB DYLAN: Blowin' In The Wind/JOAN BAEZ: Oh Freedom/PETE SEEGER: Careless Love, p/s) £75
- 65 Fontana TFE 18011 **YE PLAYBOYS AND PLAYGIRLS** (7" EP, Bob Dylan and Pete Seeger title track/JOAN BAEZ: Te Ador, Te Manha/PETE SEEGER: This Land Is Mine, p/s) £75

ALBUMS

- 65 CBS BPG 62515 **BRINGING IT ALL BACK HOME** (LP, mono, with US stamper: Matrix A: XLP-79421-1E B: XLP-79422-1A, smooth orange labels, flipback sleeve) £60
- 65 CBS BPG 62515 **BRINGING IT ALL BACK HOME** (LP, mono, CBS pressing Matrix: BPG 62515 A / BPG 62515 B, rough-textured orange labels, flipback sleeve) £60
- 65 CBS BPG 62515 **BRINGING IT ALL BACK HOME** (LP, mono, Philips contract pressing, Matrix Side A: BPG6251 1L/1 Side B: BPG6251 2L/1, rough textured orange labels, flipback sleeve) ..£50
- 65 CBS BPG 62515 **BRINGING IT ALL BACK HOME** (LP, mono, EMI contract pressing, Matrix Side A: 62515-1A-1 Side B:62515-1B-1, dark orange labels, flipback sleeve) £50
- 65 CBS SBPG 62515 **BRINGING IT ALL BACK HOME** (LP, stereo UK pressing with UK stamper: Matrix Side A: SBPG 62515 A Side B: XSM 79424-1B, smooth orange labels, stereo arrows top centre of front cover, flipback) £50
- 65 CBS SBPG 62515 **BRINGING IT ALL BACK HOME** (LP, stereo UK pressing with US stamper: Matrix Side A: XSM 79423-1A Side B: SBPG 62515 B, smooth orange labels, stereo arrows top centre of front cover, flipback) £50
- 65 CBS SBPG 62515 **BRINGING IT ALL BACK HOME** (LP, stereo UK pressing with UK stamper: Matrix Side A: XSM 79423-1A Side B: SBPG 62515 B, smooth orange labels, stereo arrows top right of front cover, flipback) £50
- 65 CBS BPG 62572 **HIGHWAY 61 REVISITED** (LP, mono, Philips contract pressing, Matrix Side A: 62575 A Side B: 62575 B, flipback sleeve) £80
- 65 CBS BPG 62572 **HIGHWAY 61 REVISITED** (LP, mono, CBS pressing, Matrix Side A: 62572 A Side B: 62572 B, flipback sleeve, rough-textured labels) £70
- 65 CBS SBGP 62572 **HIGHWAY 61 REVISITED** (LP, stereo, 1st issue, stereo arrows centre of front cover, no "CBS Stereo Records Can Be Played On Mono Reproducers..." text on bottom of flipback sleeve)..... £65

UK 1965 REPRESSES

- 65 CBS SBPG 62429 **ANOTHER SIDE OF BOB DYLAN** (LP, stereo, CBS pressing, orange label, flipback sleeve) ... £20
- 65 CBS SBPG 62251 **THE TIMES THEY ARE A-CHANGIN'** (LP, stereo, repressing, orange label, flipback sleeve) ... £20

A SELECTION OF RARITIES, PROMOS AND CURIOS

- 65 CBS 201751 **Times They Are A-Changin'/Honey Just Allow Me One More Chance** (7", UK promo, white CBS label with large orange 'A') £60
- 65 CBS 201 751 **Times They Are A-Changin'/Honey Just Allow Me One More Chance** (7", Sweden, unique p/s) £35
- 65 CBS 201 751 **Times They Are A-Changin'/Honey Just Allow Me One More Chance** (7", Denmark, unique p/s) £160
- 65 CBS 201751 **Times They Are A-Changin'/Honey Just Allow Me One More Chance** (7", Norway, unique p/s) £80
- 65 CBS SSC.567 **Times They Are A-Changin'/Honey Just Allow Me One More Chance** (7", Southern Rhodesia (now Zimbabwe) orange label with tri-centre, no p/s) £35
- 65 Columbia 4-43242 **Subterranean Homesick Blues (same track both sides)** (7", US promo, white Columbia label with black text, red vinyl) £120
- 65 Columbia 4-43242 **Subterranean Homesick Blues/She Belongs To Me** (7", US promo, white Columbia label with red text, black vinyl, promo only black and white Dylan portrait p/s with Ray Coleman *Melody Maker* article on reverse)..... £200+
- 65 Sound Makers Inc. **Subterranean Homesick Blues/She Belongs To Me** (12", Sound Makers Studios, New York, two-sided acetate: side 1 has seven tracks, side 2 one track, all are different mixes, one known copy said to be originally owned by Dylan's manager, Albert Grossman) £1,600
- 65 CBS 201753 **Subterranean Homesick Blues/She Belongs To Me** (7", UK promo, white CBS label, orange 'A') £35
- 65 CBS 1883 **Subterranean Homesick Blues/She Belongs To Me** (7", Norway, orange label, unique p/s) £35
- 65 CBS S 1883 **Subterranean Homesick Blues/She Belongs To Me** (7", Sweden, orange label, unique p/s) £50
- 65 CBS 1883 **Subterranean Homesick Blues/She Belongs To Me** (7", Denmark, orange label, unique p/s) £120
- 65 CBS LL-764-C **Subterranean Homesick Blues/She Belongs To Me** (7", Japan, unique green p/s) £500+
- 65 CBS BA 301079 **Subterranean Homesick Blues/She Belongs To Me** (7", Greece, generic CBS Greece sleeve) £130

65	CBS 6193	Subterranean Homesick Blues/Love Minus Zero/No Limit/Mr Tambourine Man (7" EP, Portugal).....	£60
65	CBS SSC.566	Subterranean Homesick Blues/She Belongs To Me (7", South Africa, orange label, unique p/s with black and white portrait artwork (similar to USA promo only 7") SA cat no and CBS logo in top right corner).....	£45
65	CBS 2-468	Subterranean Homesick Blues/She Belongs To Me (7", Hong Kong, orange label, solid centre).....	£30
65	CBS 201781	Maggie's Farm/On The Road Again (7, UK promo, white CBS label with large orange 'A') ..	£40
65	CBS 1.781	Maggie's Farm/On The Road Again (7, Norway, unique p/s, orange CBS label)	£40
65	CBS 1.781	Maggie's Farm/On The Road Again (7, Sweden, unique p/s, orange CBS label)	£50
65	CBS 1.781	Maggie's Farm/On The Road Again (7, Sweden, unique p/s, orange CBS label)	£50
65	CBS 1781	Maggie's Farm/On The Road Again (7, Netherlands, unique p/s, orange CBS label)	£40
65	CBS 1.952	Like A Rolling Stone/Gates Of Eden (7", Netherlands, unique p/s).....	£20
65	CBS 1952	Like A Rolling Stone/Gates Of Eden (7", Germany, unique p/s).....	£20
65	Columbia CO 86446	Like A Rolling Stone Pt 1/ Like A Rolling Stone Pt 2 (10" US 2-sided metal acetate, artist name and titles written in white wax pencil on black surface).....	£2500
65	Columbia Studios	Like A Rolling Stone Pt 1/ Like A Rolling Stone Pt 2 (10" US 1-sided Columbia Studios acetate, white factory labels with black text, handwritten artist/title details).....	£750
65	Columbia Studios	Like A Rolling Stone (8" US 1-sided Columbia Studios New York acetate, black/white factory labels with gold lettering, typed artist/track details, audiodiscs sleeve) ...	£700
65	Columbia JZSP 110939	Like A Rolling Stone (Part I)/ Like A Rolling Stone (Part II) (7", US promo, white Columbia label with black text, red vinyl).....	£200
65	Columbia JZSP 110939	Like A Rolling Stone (Part I)/ Like A Rolling Stone (Part II) (7", US promo, white Columbia label with red text, black vinyl).....	£25
65	CBS 201811	Like A Rolling Stone (Part 1)/Like A Rolling Stone (Part 2) (7", UK promo, white CBS label with large orange 'A').....	£80
65	CBS 1692	Like A Rolling Stone - Partie I/Like A Rolling Stone - Partie II (7", France, unique p/s with detachable jukebox insert within back label)	£40
65	CBS EP 6107	Like A Rolling Stone/Gates Of Eden (7" EP, France, flipback, unique p/s).....	£12
65	CBS 1.952	Like A Rolling Stone/Gates Of Eden (7", Sweden, unique p/s, red and white vertical design)	£25
65	CBS 201 811	Like A Rolling Stone/Gates Of Eden (7", Denmark, unique p/s, red and white wavy line design)	£30
65	CBS 1952	Like A Rolling Stone/Gates Of Eden (7", Norway, unique p/s, black and white design)	£40
65	CBS 5770	Like A Rolling Stone/Gates Of Eden (7", Mexico promo, black and white Columbia label with 'Disco Promotional' text on rim, main titles text in Spanish on label and unique p/s)	£400
65	CBS 5770	Like A Rolling Stone/Gates Of Eden (7", Mexico, main titles text in Spanish, 'Hecho En Mexico' on orange label, generic CBS Latin territories sleeve).....	£30
65	CBS 2-472	Like A Rolling Stone/Gates Of Eden (7", Malaysia, unique p/s, mono).....	£140
65	CBS 4-43346	Like A Rolling Stone/Gates Of Eden (7", Philippines, green CBS label, no p/s)	£60
65	CBS 4-43346	Like A Rolling Stone/Gates Of Eden (7", Philippines promo, white CBS label with black text)	£200
65	MTR 178	Like A Rolling Stone/I Want You/Mr Tambourine Man/ Subterranean Homesick Blues (7" EP, Thailand, unique p/s).....	£200
65	CBS 1896	Like A Rolling Stone/Positively 4th Street (7", Italy, unique p/s, green cover)	£200
65	CBS 1.833	Like A Rolling Stone/Gates Of Eden (7", Israel, orange CBS label, 'Bob Dylan' stickers in Hebrew added to generic CBS sleeve, approx. 300 only pressed)..	£300+
65	CBS LL-821-C	Like A Rolling Stone/Blowin' In The Wind (7", Japan, text in Japanese and English, unique red p/s with black text and artwork)	£70
65	Columbia JZSP 110939	Positively 4th Street (same track both sides) (7", US promo, white Columbia label, black text, red vinyl)	£80
65	Columbia 4-43389	Positively 4th Street/From A Buick 6 (7", US, unique p/s).....	£20
65	CBS 201824	Positively 4th Street/From A Buick 6 (7, UK promo, white CBS label with large orange 'A').....	£40
65	CBS - SSC.619	Positively 4th Street/From A Buick 6 (7", Southern Rhodesia (now Zimbabwe) orange label with tri-centre, no p/s).....	£40
65	CBS 1893	Positively 4th Street/From A Buick 6 (7", Sweden, unique p/s)	£25
65	CBS 201 824	Positively 4th Street/From A Buick 6 (7", Denmark, unique p/s).....	£25
65	CBS 2144	Positively 4th Street/On The Road Again (7", France, edited (2.39) version of A-side, unique p/s)	£30
65	CBS 1.893	Positively 4th Street/From A Buick 6 (7", Norway, unique p/s, first pressing, red lettering on sleeve)	£120
65	CBS 1.893	Positively 4th Street/From A Buick 6 (7", Norway, unique p/s, second pressing, blue lettering).....	£65
65	CBS 1.893	Positively 4th Street/From A Buick 6 (7", Netherlands, unique p/s)	£25
65	CBS LL-847-C	Positively 4th Street/From A Buick 6 (7", Japan, unique p/s).....	£65
65	CBS 6193	THE FREEWHEELIN' BOB DYLAN: Blowin' In The Wind/Don't Think Twice, It's All Right/Corrina, Corrina/Down The Highway (7" EP, Australia, mono, p/s)	£45
65	CBS BG 225062	THE TIMES THEY ARE A-CHANGIN': The Times They Are A-Changin'/ When The Ship Comes In/Only A Pawn In Their Game/One Too Many Mornings (7" EP, Australia, mono, p/s).....	£60
65	CBS BG 465005	THE TIMES THEY ARE A-CHANGIN': The Times They Are A-Changin'/ When The Ship Comes In/Only A Pawn In Their Game/One Too Many Mornings (7" EP, New Zealand, p/s)	£75
65	CBS BG 225083	BOB DYLAN: Pretty Peggy-O/Song To Woody/Freight Train Blues/Talkin' New York (7" EP, Australia, mono, orange label, p/s)	£45
65	CBS BG 465017	BOB DYLAN: Pretty Peggy-O/Song To Woody/Freight Train Blues/ Talkin' New York (7" EP, New Zealand, mono, orange label, p/s)	£125
65	Columbia 7-9128	BRINGING IT ALL BACK HOME: On The Road Again/Bob Dylan's 115th Dream/ Gates of Eden/She Belongs To Me (7" EP, 'Special Coin Operator Release' for jukebox operators, inc. 20 jukebox strips and six mini pictures of front sleeve).....	£150
65	Columbia CL 2328	BRINGING IT ALL BACK HOME (LP, US promo, white label, black text, timing strip on back cover, mono, 'Subterranean Homesick Blues' hype sticker, inc. July 1965 Official Bob Dylan five-page biography).....	£350
65	CBS CS 9128	BRINGING IT ALL BACK HOME (LP, Philippines, cover made in USA, orange label, stereo) ..	£80
65	Columbia CL 2389	HIGHWAY 61 REVISITED (LP, US promo, white label, black text, timing strip on back cover, mono)	£380
65	CBS 62572	HIGHWAY 61 REVISITED (LP, France, gatefold with French language notes on each song, mono).....	£80
65	Columbia CS 9189	HIGHWAY 61 REVISITED (LP, US, Alternate Take Of 'From A Buick 6', 'For Demonstration Use Only' sticker or red promo stamp, stereo).....	£100+
65	Columbia CL 2389	HIGHWAY 61 REVISITED (LP, US, Santa Maria pressing, very early copies included a 11"x8" 'pencil drawing' style poster of Bob Dylan in sunglasses - beware counterfeits, mono)	£60/£400

