

## MICHAEL BLOOMFIELD

1965. Mar. 1. Prod. Bob Morgan - Columbia Studios, NY

Michael Bloomfield, guitar, vocals - Charlie Musselwhite, hca - Mike Johnson, guitar - Sid Warner, bass - Norman Mayell, drums - Brian Friedman, piano

1. "Got My Mojo Working" (2.36) (take 3)
2. "I'm Cutting Out" (2.52) (take 8) w/m MB
3. "Lonesome Blues" (4.44) (take 1)

The only three tracks to emerge from the second session held at the Columbia studio in NY. There must be more than this, but we can only hope for the rest to be included in the long awaited Mike Bloomfield Boxed Set! Even though the first attempt for a Butterfield Blues Band album had been made, Columbia Records was still trying MB out as a bandleader and solo artist.

The first time (track 1) was released (vinyl) the producer's credit went to John Hammond Sr.

1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	554
1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
1989	1 - LP "MIKE BLOOMFIELD" (N. 37 de "IL ROCK") De Agostini IGDA 1075/76 (I)	
1994	1 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964 - 1969" COLUMBIA/LEGACY CK 57631 (US)	079
1995	1 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964 - 1969" COLUMBIA/LEGACY 476 721-2 (US)	
2001. Feb.	1-3 - LP "I'M CUTTING OUT" SUNDAZED/COLUMBIA 5105 (US) 180 gr. vinyl	325
2008	1 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964-1969" BLUE LABEL SPV 42472-2 (D)	552
2008	1 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518

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## NICK GRAVENITES

1965 Chicago

Nick Gravenites, vocal and guitar - Mike Bloomfield, guitar - Elvin Bishop, guitar - Paul Butterfield, harmonica - Erwin Helfer, harpsichord - Scotty Holt, bass - Steve McCall, drums - Lester Bowie, trumpet - Julian Priester, trombone - Roscoe Mitchell, alto sax.

1. "Whole Lotta Soul" (3.30)
2. "Drunken Boat" (2.19)

Nick Gravenites from his blues letters: "We got two bizarre-sounding songs, had a thousand copies made; five hundred got lost in a warehouse somewhere, we gave away four hundred and sold a hundred. I gave my only copy to John Goddard of Village Music in Mill Valley, California.". Both tracks written by Nick Gravenites and released under his nom du disque: Nick the Greek.

Track (1) could have been a pre-Electric Flag tune, with lots of horns on it. Gravenites is already singing like we came to know him, but the single were too early with its horn-style, so it is no wonder it disappeared and became a collector's item. Bloomfield is not really audible; Paul Butterfield is the soloist on track (2).

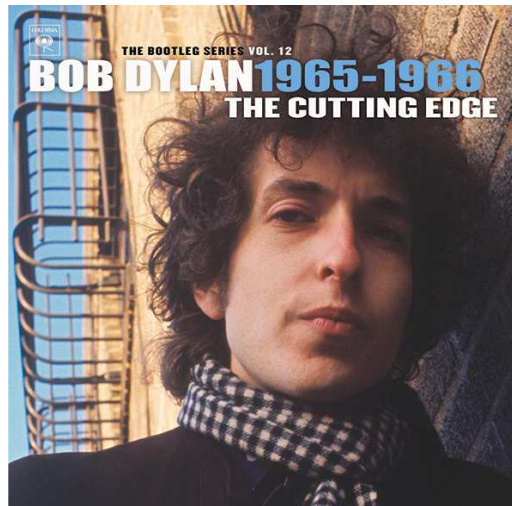
1965	1,2 - 7" WHOLE LOTTA SOUL/DRUNKEN BOAT"	
		OUT OF SIGHT RECORDS 45-1 (US) 390



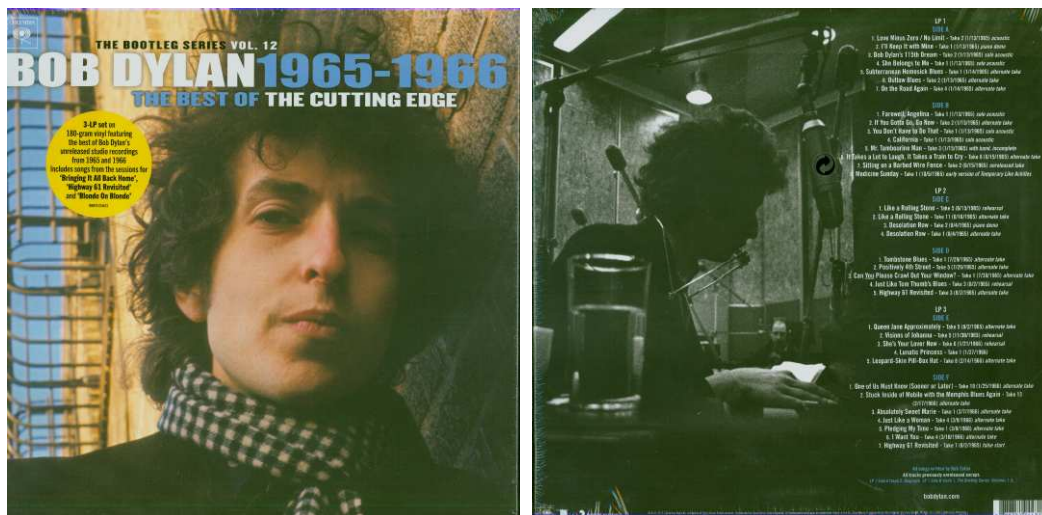
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The output of Bob Dylan bootlegs and now also official “bootleg” releases are so big, that it’s impossible to overlook in a discography like this. I have added whatever I have, but be aware, there is thousands of similar stuff out there!

In 2015 Columbia released a CD-18 with EVERYTHING Dylan recorded for the three albums from 1965-66: Bringing it all back home – Highway 61 Revisited – Blonde on blonde. It also came as a CD-6 a CD-2 and an LP-3 called “The Best of the Cutting Edge”.



The CD-18 includes 8 vinyl singles and two books



LP-3 version

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## BOB DYLAN

1965. June 15/16. Columbia Studio A, NY - producer Tom Wilson

Bob Dylan, vocals, guitar, hca, piano - Michael Bloomfield, guitar – Al Gorgoni, guitar 4-6 - Frank Owens, piano - Al Kooper, organ 4-22 – Joseph Macho jr., bass 4-6 - Harvey (Goldstein) Brooks, bass - Bobby Gregg, dr -

1. "Sitting On A Barbed Wire Fence" (4.07)  
(Mono mix with count-in) (AKA "Killing Me Alive")
2. "Sitting On A Barbed Wire Fence" #1 (3.51) (Stereo mix)
3. "Sitting On A Barbed Wire Fence" #2 (4.52)  
(Stereo acetate No. 86444 titled "Over The Cliffs")
4. "It Takes A Lot To Laugh, It Takes A Train To Cry" #1 (3.32) (Mono mix with count-in)
5. "It Takes A Lot To Laugh, It Takes A Train To Cry" #2 (3.29)  
(Stereo mix #1 from acetate No. 86445 titled "Phantom Engineer")
6. "It Takes A Lot To Laugh, It Takes A Train To Cry" #1 (3.21) (Stereo mix #2) (take 9)
7. "Like A Rolling Stone" (1.35) (Warm up Waltz)
8. "Like A Rolling Stone" (1.06) (CO 86446 take 1) (instrumental intro)
9. "Like A Rolling Stone" (1.55) (instrumental intro with count in by MB?)
10. "Like A Rolling Stone" (2.22) (CO 86446 remake take 1)
11. "Like A Rolling Stone" (0.31) (take 2)
12. "Like A Rolling Stone" (6.09)
13. "Like A Rolling Stone" (1.21) (take 6)
14. "Like A Rolling Stone" (0.31) (take 6 (2))
15. "Like A Rolling Stone" (1.39) (take 8)
16. "Like A Rolling Stone" (0.25)
17. "Like A Rolling Stone" (1.40)
18. "Like A Rolling Stone" (6.36)
19. "Like A Rolling Stone" (6.01)
20. "Like A Rolling Stone" (6.01)
21. "Like A Rolling Stone" (6.31) (Mono mix)
22. "Like A Rolling Stone" (6.06) (Stereo mix)
23. "Sitting On A Barbed Wire Fence" (Mono mix) (4.10)

Tracks (1-8) are Disc 7 of the fantastic 14 CD box from Great Dane "BOB DYLAN \* 1965 REVISITED" that includes almost everything Bob Dylan recorded in the year of '65.



“Sitting On A Barbed Wire Fence” is often called “Killing Me Alive” and has a fine wailing guitar from MB here and there, while Paul Griffin? on the organ lays down a solid rhythm (Al Kooper claims that he did not play until “Like A Rolling Stone” was recorded). The lyrics are probably off the cuff and the reason for not including the track in the album. The differences between tracks (1 and 2) are that the count-in has gone and track (2) is mixed in stereo and is faded out.

Track (3) is an alternative take mixed in stereo. It has Dylan’s harmonica and piano in front. Although marked as #2, it sounds like it’s the very first take, with Dylan at the piano trying to pound out a beat, and MB on guitar in the background trying to figure out what he should be playing.

Track (5) has Bob Dylan on harmonica and piano and again he is mixed very much to the front, with MB sliding away in the background. One gets the impression that Dylan is letting the band hear what he has in the bag. On track (6) MB is mixed more to the front, but all three tracks are the same take, with only the fading in and out giving differences in time.

From the bootleg “The Greatest Single Ever Made” come 14! different takes of “Like A Rolling Stone”. Most of them break down for different reasons.

Track (7) is the fabulous “Like A Rolling Stone” with Bob Dylan on piano playing the song for the first (?) time for the band and he does it as a waltz! He breaks the take saying: “The voice is gone, man!” It is Dylan solo until the end where organ and guitar comes in for a few seconds.

Track (8) is only the intro and it ends with Dylan saying: “No that’s wrong, man!”

Track (9) has Dylan saying: “I’ll just play the introduction, man.” Then someone counts in waltz tempo – it sounds like MB – and Dylan starts and sings first verse. Dylan’s singing is close to the end-product, but the music is still a waltz.

Track (10) has the producer saying: “OK, Bob, we got everybody here. Let’s do one and then I play it back to you to take it apart.” Then the whole band goes for it. With organ and everything much like the finished song. Dylan sings a bit relaxed. Only first verse again. Ends with Dylan saying: “We just gotta work that part out, man.”

Track (11) is only a short intro with Dylan stopping after “Once upon a time....”.

Track (12) has the whole band and Dylan at their best. This take is faded out at (6.09) and probably is the released take.

Track (13) has again the whole band, and only first verse is sung. The tempo is different from the waltz versions and closer to the end version, but it’s not quite the same. Ending with Dylan saying: “Let’s cut it!”

Track (14) is ended with Dylan singing: “Once upon a time, you dress so fine, threw the DUMS a dime.....Let’s take it again.”

Track (15) once again it sounds like it is MB counting “1-2-4-5-7”. Only first verse is sung then it’s all faded out.

Track (16) the producer stops after 10 seconds, because there is “something wrong time wise”.

Track (17) is faded in and starts with the second verse. It sounds like it could be the continuation of track (15) as it has the same kind of “rolling” drums. This is the first take with MB taking a “solo” only a few notes.

Track (18) at (6.36) it’s the longest version around. It’s probably the same as the “mono mix” below (track 22). It is not faded out, but ends with an organ note.

Track (19) is the mono version faded out at (6.01)

Track (20) is the stereo version faded out at (6.01)

The bootleg also includes two live versions of the Greatest Single Ever Made!

Track (21) is the released version that's (6.06) long, but all the albums as well as the CDs state (5.59)!? Beginning with Biograph the almost-right timing was noted (6.08) but it still fades out at (6.06)!

The promo on red vinyl divides "Like A Rolling Stone" into two parts, both clocking in at (3.02). The date July 8, 1965 is written on the label.

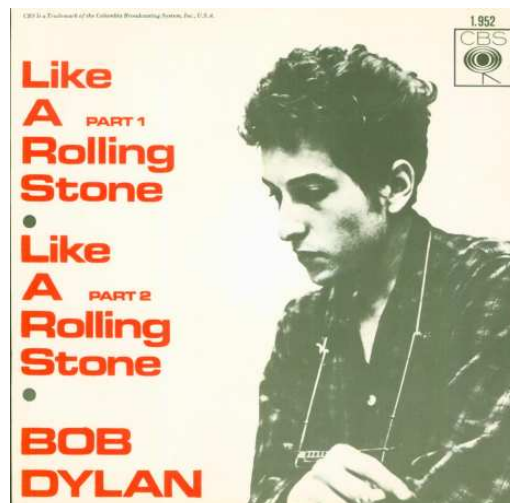
The list of released recordings below is certainly not complete and there exists more outtakes from these sessions.

1965. June	22 - 7" "LIKE A ROLLING STONE PART 1/PART 2" COLUMBIA JZSP 110940 (US) Red vinyl. Radio station copy - promo	
1965. June	22 - 7" "LIKE A ROLLING STONE PART 1/PART 2" COLUMBIA JZSP 110940 (US) 444 Black vinyl. Radio station copy - promo	
1965. June	22 - 7" "LIKE A ROLLING STONE PART 1/PART 2" CBS 1.952 (NL) Pic. cov.	469
1965. July 20.	22 - 7" "LIKE A ROLLING STONE"/("Gates Of Eden") COLUMBIA 4-43346 (US)	158
1965	22 - 7" "LIKE A ROLLING STONE"/("Gates Of Eden") CBS 201 811 (UK) Pic. Lab.	070
1965	22 - 7" "LIKE A ROLLING STONE"/("Gates Of Eden") CBS 201 811 (UK) diff. ctr.	137
1965	22 - 7" "LIKE A ROLLING STONE"/("Gates Of Eden") CBS 201 811 (DK/UK) Pic. cov. diff. lab	177
1965	22 - 7" "LIKE A ROLLING STONE"/("Gates Of Eden") CBS 1811 (UK) Mono	361
196?	22 - 7" "LIKE A ROLLING STONE"/("Rainy Day Women #12&35") Hall of Fame reissue CBS 13-33100 (CAN)	135
19??	22 - 7" "LIKE A ROLLING STONE/(RAINYDAY WOMEN # 12 & 35) Hall of Fame release COLUMBIA 13-33100 (US)	408
19??	22 - 7" "LIKE A ROLLING STONE"/("Gates Of Eden") CBS 1811 (UK) mono reissue	
1965. Aug. 30.	22 - LP "HIGHWAY 61 REVISITED" COLUMBIA CL 2389 (US) Mono	069
1965. Aug. 30.	22 - LP "HIGHWAY 61 REVISITED" COLUMBIA CS 9189 (US) Stereo CBS KCS 9189 (UK) sticker on cov and CBS stickers on label and back	147
1965. Aug. 30.	22 - LP "HIGHWAY 61 REVISITED" CBS/Sony 25 AP 273 (JAP)	
1965	22 - LP "HIGHWAY 61 REVISITED" CBS S 62572 (ESP) Lyrics on the innerbag	438
1967. Mar.	22 - LP - "BOB DYLAN'S GREATEST HITS" COLUMBIA KCL-2663 mono	
1967. Mar.	22 - LP - "BOB DYLAN'S GREATEST HITS" COLUMBIA KCS-9463 stereo	
1969?	23? - LP-2 "BOB DYLAN IN CONCERT VOL. I & II" Bootleg Plain white cover and labels	097
1969?	23? - LP "GREAT WHITE WONDER VOL. II" Bootleg Plain white cover and labels	078
1969	22 - LP "BOB DYLAN'S GREATEST HITS" CBS 62649 (D)	107
1969	22 - LP "BOB DYLAN'S GREATEST HITS" CBS 62847 (NL) Orange label	105
1973	23 - LP-3 "BOB DYLAN (A Rare Batch of Little White Wonder)" JOKER C 63/3 (I)	159
1979	1,4 - LP-2 "TOUGH SONGS" PHOENIX 44780 (AUS)	094

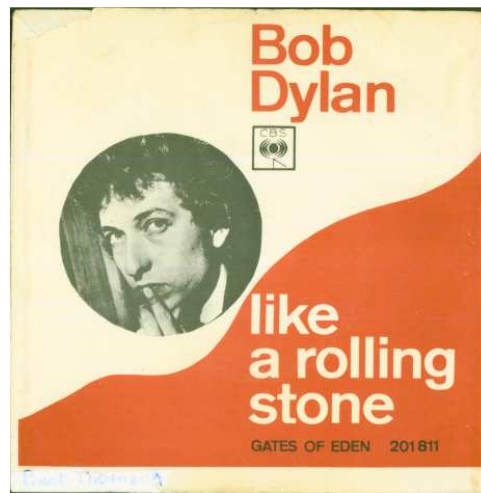
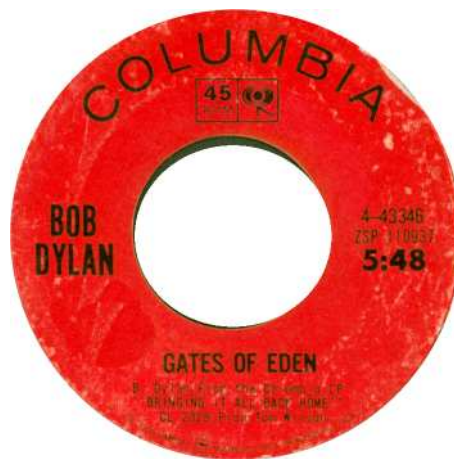
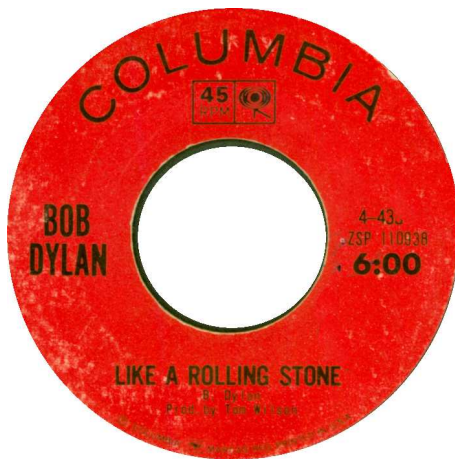
1984. Nov.	22 - LP "DYLAN ON DYLAN" WESTWOOD ONE	
1985. Oct.	22 - LP-5 "BIOGRAPH" COLUMBIA C5X 38830 (US)	
1985. Oct.	22 - CD-3 "BIOGRAPH" COLUMBIA C3K 38830 (US)	
1985	22 - CD-3 "BIOGRAPH" CBS CDCBS 66509 (NL)	059
1984	22 - CD "BOB DYLAN'S GREATEST HITS" CBS CK 9463 (US)	218
1984	22 - CD "HIGHWAY 61 REVISITED" COLUMBIA CK 8189 (US)	
1992	? - CD "HIGHWAY 61 REVISITED AGAIN" 92 BD-09-04 Bootleg	066
199?	22 - CD "HIGHWAY 61 REVISITED" CBS CDCBS 62572 (JAP)	065
199?	22 - CD "HIGHWAY 61 REVISITED" COLUMBIA 460953-2 (AUT)	108
199?	? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
19??	22 - LP "GREATEST HITS" CBS 62847 (NL) "Pacman" logo	146
199?	1-7,21 - CD-14 "BOB DYLAN * 1965 REVISITED" GREAT DANE GDR9419-14CD 416	
1991	? - CD-3 "THE BOOTLEG SERIES" COLUMBIA C3K 47382 (US)	
1991	? - CD-3 "THE BOOTLEG SERIES" COLUMBIA 468086-2 (AUT)	061
1991	22 - CD-3 "MASTERPIECES" COLUMBIA 462448-9 (AUS)	
1995	? - CD-Rom – Bob Dylan: HIGHWAY 61 - INTERACTIVE – 9 versions of "Like a Rolling Stone" COLUMBIA CDAC 085700 (US)	575
1997	22 – CD "THE BEST OF BOB DYLAN" COLUMBIA SONYTV28CD (UK)	429
199?	22 - CD "BOB DYLAN'S GREATEST HITS" CBS/SONY 463088-2 (AUT/ESP)	180
199?	2,6,7 – CD-2 "DIMESTORE MEDICINE" WILD CARD 65 (US) Bootleg	310
2000	22 – CD-2 "THE VERY BEST OF BOB DYLAN" COLUMBIA/SONY COL 498540-2 (SWE)	543
2000	22 - CD "BLOWIN' IN THE WIND" UNIVERSE UN3719 (D)	366
200?	8-21 – CD "THE GREATEST SINGLE EVER MADE" Bootleg	415
2003	22 – CD "HIGHWAY 61 REVISITED" COLUMBIA 512351 6 (AUT) SACD	516
2004	22 – CD "ESSENTIAL ROCK" COLUMBIA CSK 58427 (US) Promo (only 1 MB track)	573
2005	6 – CD-2 "NO DIRECTION HOME – THE SOUNDTRACK" THE BOOTLEG SERIES VOL. 7 - COLUMBIA C2K 93937 (US) Take 9 – alternate take -	529
2005	6 – CD-2 "NO DIRECTION HOME – THE SOUNDTRACK" THE BOOTLEG SERIES VOL. 7 – COL 520358-2 (UK) Take 9 – alternate take -	562
2007	22 – CD "DYLAN" COLUMBIA 88697 05920-2 (US) (Only 1 MB track)	548
2007	22 – CD-2 "DYLAN" COLUMBIA 88697 16131 2 (EU) (Only 1 MB track)	549
2009	3,7-17 - CD "HIGHWAY 61 REVISITED AGAIN" RETRO-TONE RETRO 061 Bootleg	569
2010	21 – CD "THE BEST OF THE ORIGINAL MONO RECORDINGS"	



		COLUMBIA 88697791672 (EU)	528
2011	22 – CD-2 "BEYOND HERE LIES NOTHIN'" SONY LEGACY 88697983862 (EU)		540
2012	22 – CD-3 "THE REAL BOB DYLAN" SONY/COLUMBIA 88725496802 (EU)		550
2013?	3?,21 – LP "HIGHWAY 61 ALTERNATIVE" No name Bootleg		560
2014	? - CD-3 + DVD "FROM HIS HEAD TO HIS HEART TO HIS HANDS" Instrumental version of "Like a Rolling Stone" COLUMBIA 88765476342 (EU)		539



Dutch single



Three legs center – UK single



Four legs center – company cover – UK single





New lay-out, same cover as above – DK/UK single



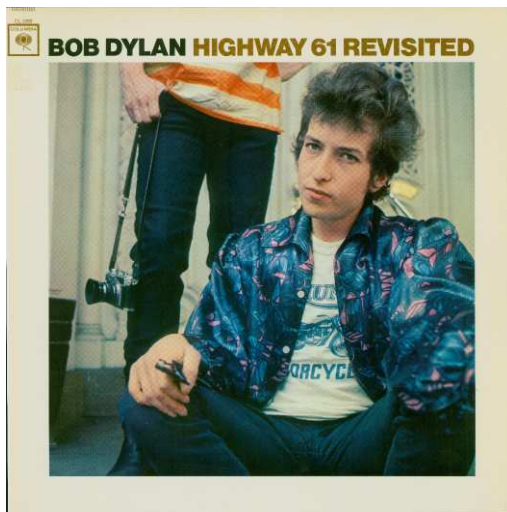
UK Mono single



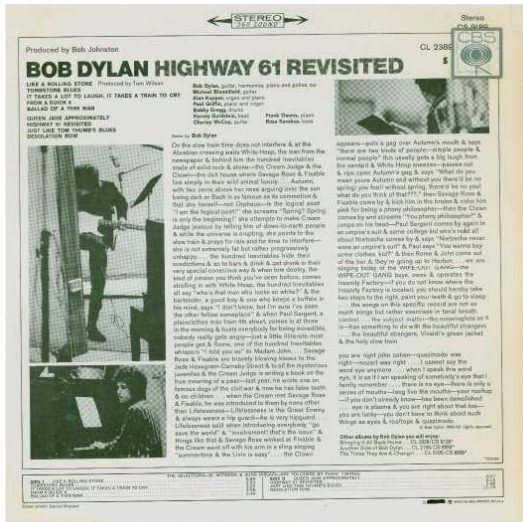
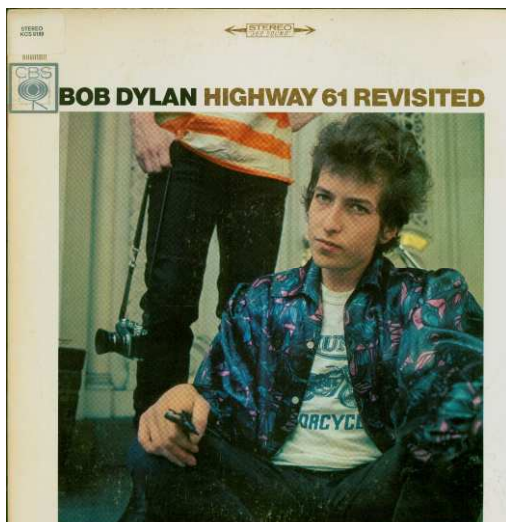
Hall of Fame US



Hall of Fame Canada

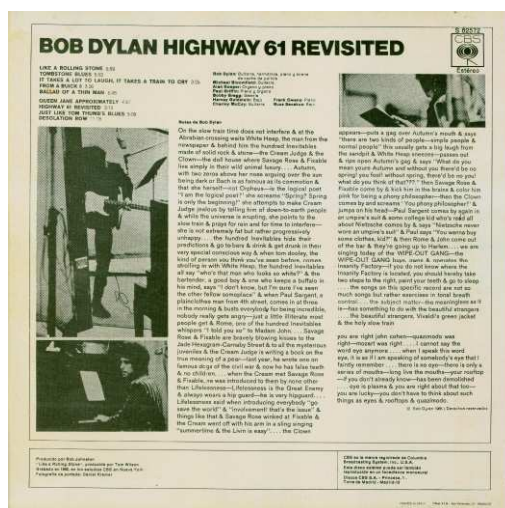
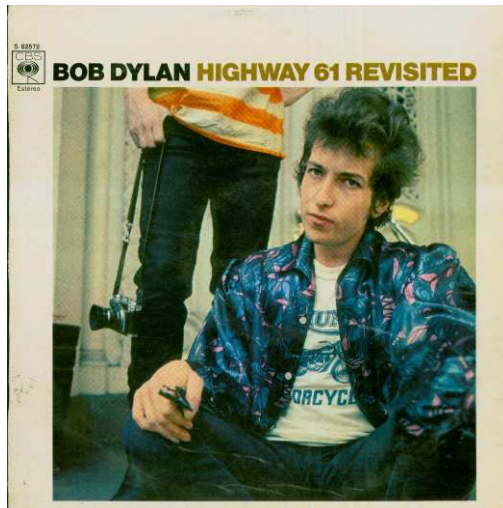


US mono



CBS stickers





Spanish release





German release



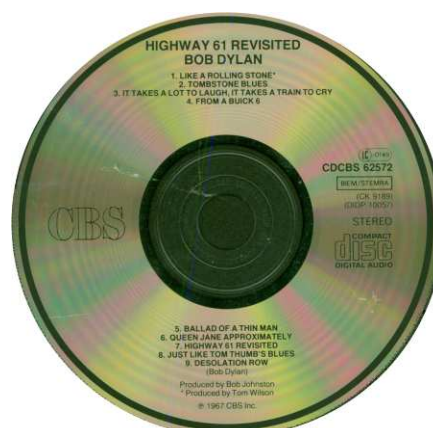
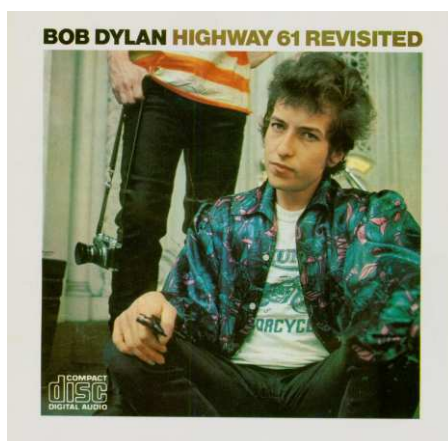
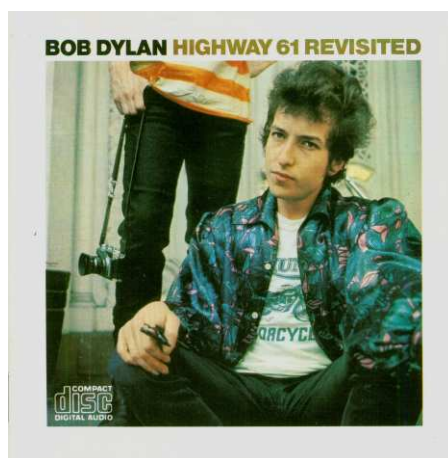
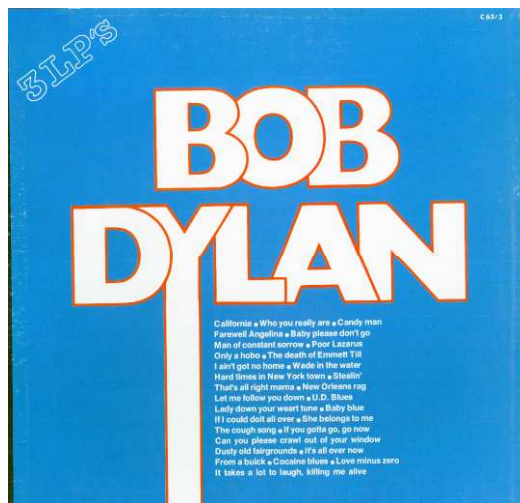
From The Netherlands





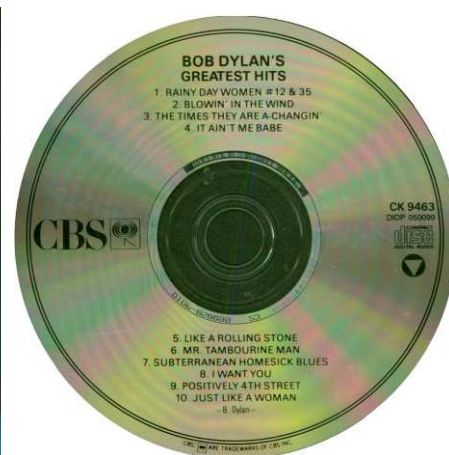
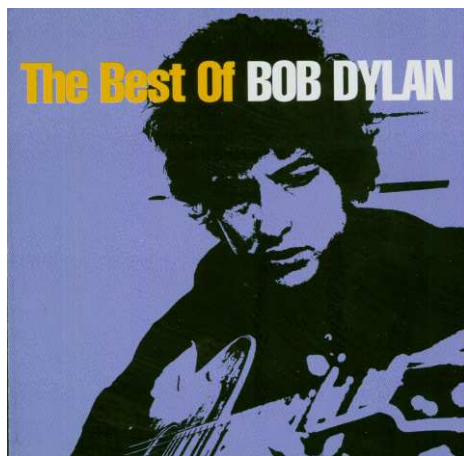
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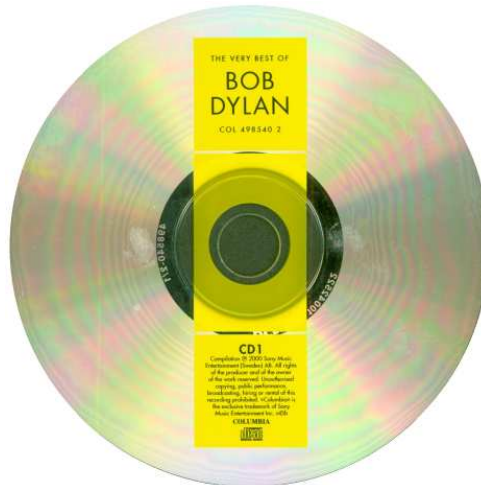
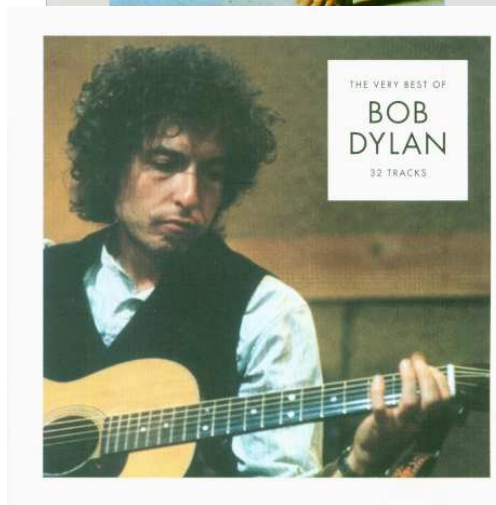
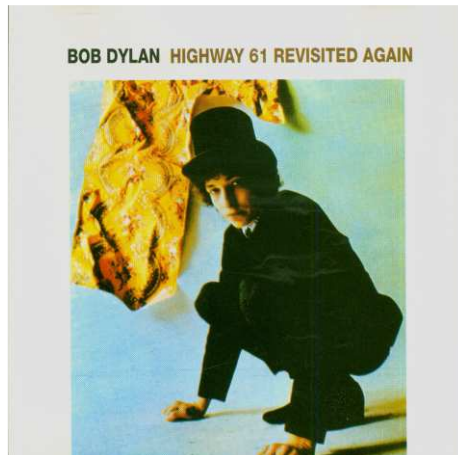
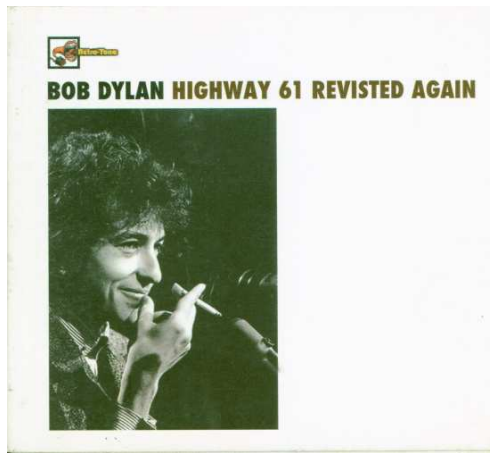
Japanese



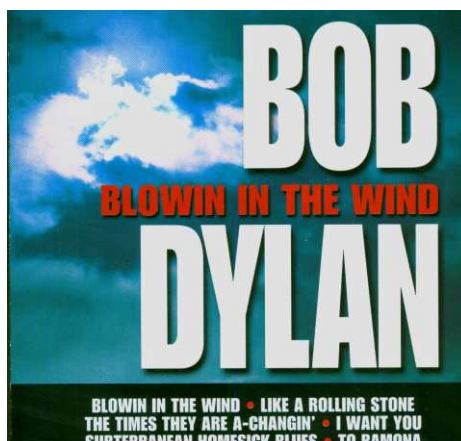


Biograph CD-3





A Swedish CD-2



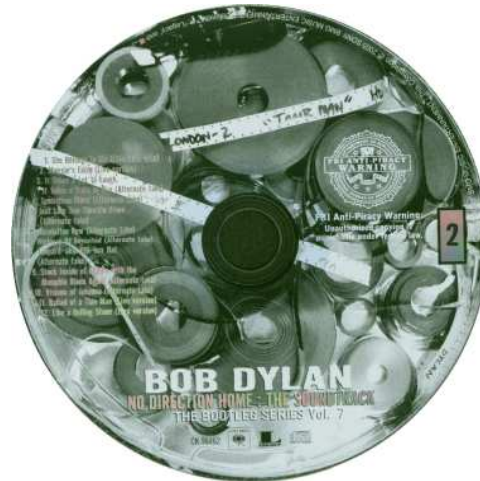




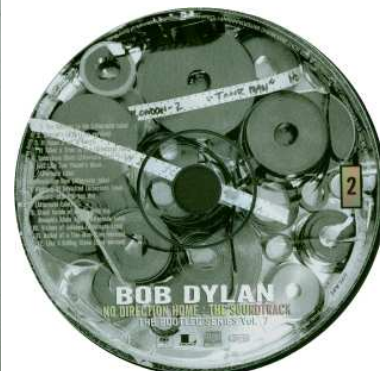




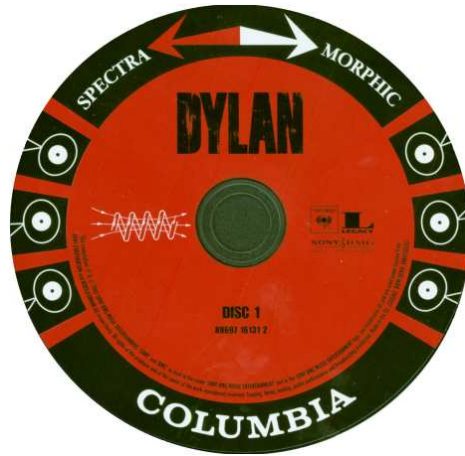
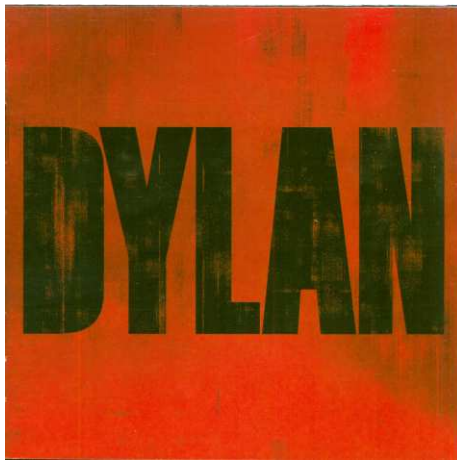
US release with FBI warning on both back cover and CDs



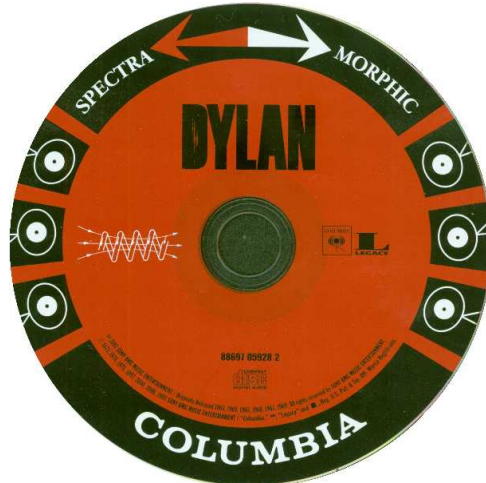
European release



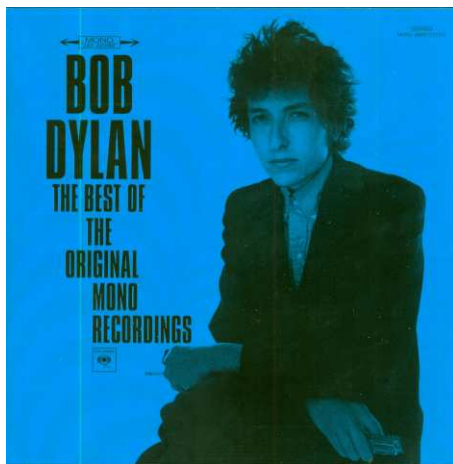
CD-cover on both releases



This is the European version - a CD-2

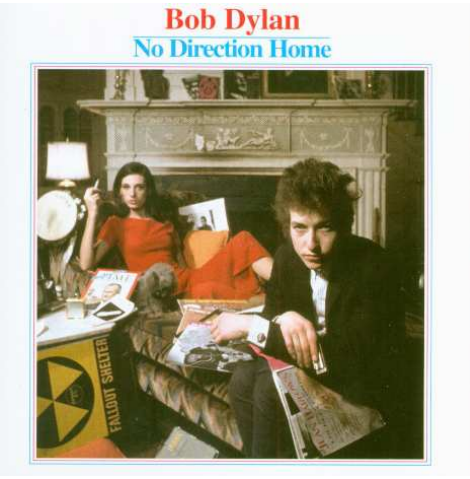
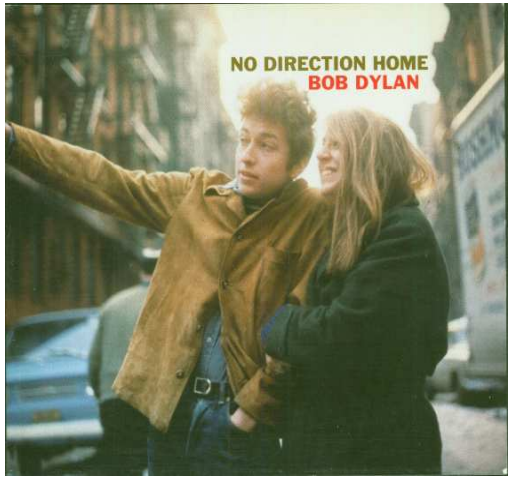


The US version was a single CD with the same cover

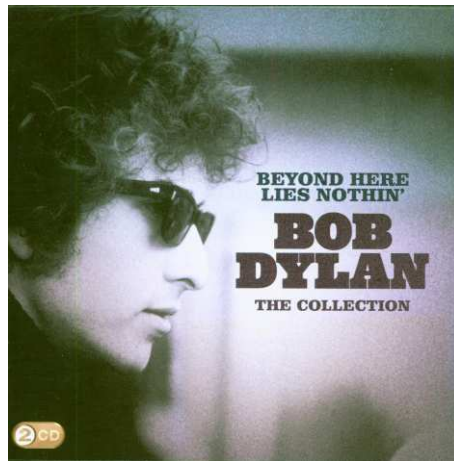
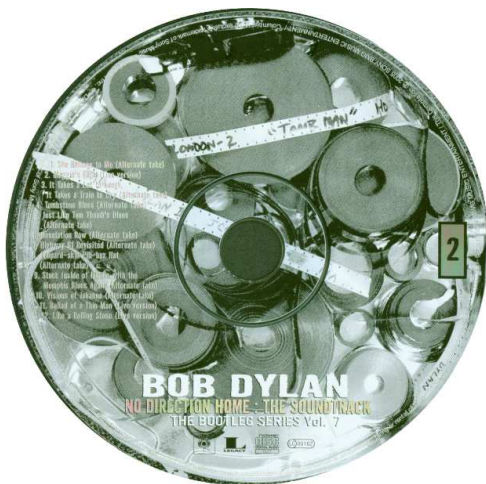


The box cover – all alternative, previously unreleased tracks

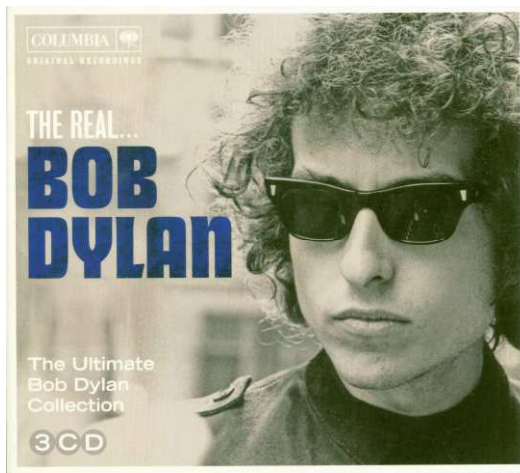




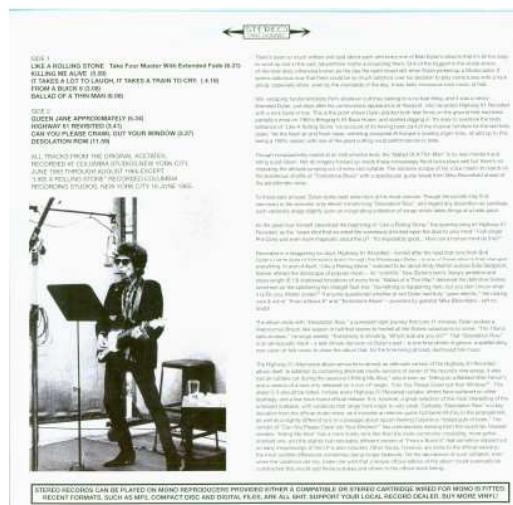
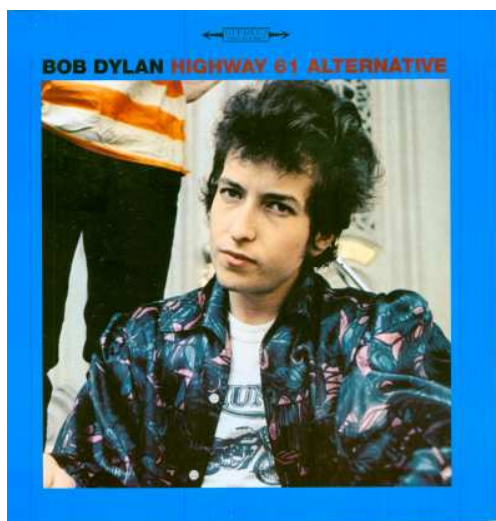
Alternative inner covers







CD-3



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## BOB DYLAN

1965. June 16. Columbia studio A, NY, producer Tom Wilson

Bob Dylan, vocals, guitar, hca, piano - Michael Bloomfield, guitar - Paul Griffin, piano - Al Kooper, organ - Harvey Brooks, bass - Bobby Gregg, dr

1. "Can You Please Crawl Out Your Window" # 1 (3.49)
2. "Can You Please Crawl Out Your Window" # 2 (3.37) (rec. July 29?)
3. "Lunatic Princess Revisited" (1.12)

Track (1) was released by mistake as "Positively 4th Street" on a 7" Columbia 4-43389 in September 1965, but was quickly withdrawn and replaced by the right track. Track (3) is only found on the bootleg "Dimestore Medicine" and it lists it as coming from this date, but who knows? (Track (1) according to Krogsgaard is take 17D)

For what it's worth:

These numbers can be read in the wax of different releases of "Positively 4<sup>th</sup> Street":

1. The US promo and picture cover copy of the mispressed single has both ZSP111386-1C in the wax. I have read the others have copies with -1B and -1D
2. The US red vinyl promo release has ZSP11386-1E like another regular release in pic. cover.
3. A regular US release without pic. cover has ZSP111386-2A and 2AA, another one has -1F
4. A US Hall of Fame releas has ZSP111386-2AF
5. A regular release from NL with pic. cover has ZSP11386-2L (fades out at 3.43 but lists 3.50 on the label)
6. A regular release from CAN has ZSP11386-1K (fades out at 3.43 but lists 3.50 on the label)
7. A regular release from UK has A-5202-4!?

Usually a new prefix would indicate a new take, but there is no difference between the varoius versions except for the time for fade out. Maybe the prefix is a "fade-out-production-number"?

The version of “Can You Please Crawl Out Your Window?” on the later released single is the “The Band” version and has Robbie Robertson on guitar.

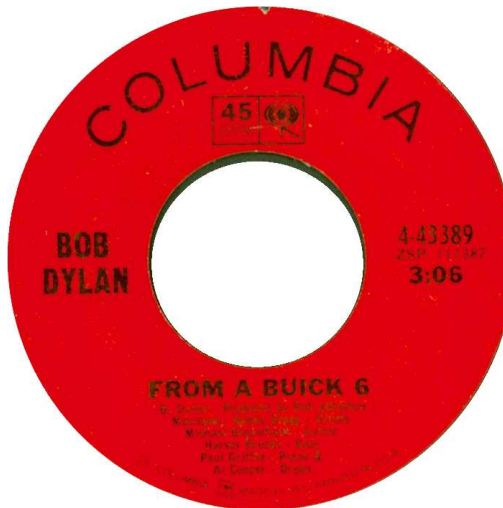
1965. Sep. 7.	1 - 7” “POSITIVELY 4TH STREET/same” COLUMBIA 4-43389 (US) wh.lab promo 356 “Can <u>You</u> Please Crawl Out Your Window” instead of “Positively 4 <sup>th</sup> Street”	
1965. Sep. 7.	1 - 7” “POSITIVELY 4TH STREET/FROM A BUICK 6” COLUMBIA 4-43389 (US) “Can <u>You</u> Please Crawl Out Your Window” instead of “Positively 4 <sup>th</sup> Street”	309
1978	1 - LP-3 “MASTERPIECES” CBS S3BP 220502 (AUS)	184
1979	1 - LP-2 “TOUGH SONGS” PHOENIX 44780 (AUS?)	094
199?	1,2 CD-14 “BOB DYLAN * 1965 REVISITED” GREAT DANE GDR9419-14CD	
?	2 - EP “STEALIN” FREEDOM Bootleg EP 5 trx The track is called “Can I Crawl Out Your Window”.	077
1992	1,2 - CD “HIGHWAY 61 REVISITED AGAIN” 92 BD-09-04 Bootleg	066
199?	3 – CD-2 “DIMESTORE MEDICINE” WILD CARD 65 (US) Bootleg	310
2009	2 - CD “HIGHWAY 61 REVISITED AGAIN” RETRO-TONE RETRO 061 Bootleg	569
2013?	2 – LP “HIGHWAY 61 ALTERNATIVE” No name Bootleg	560



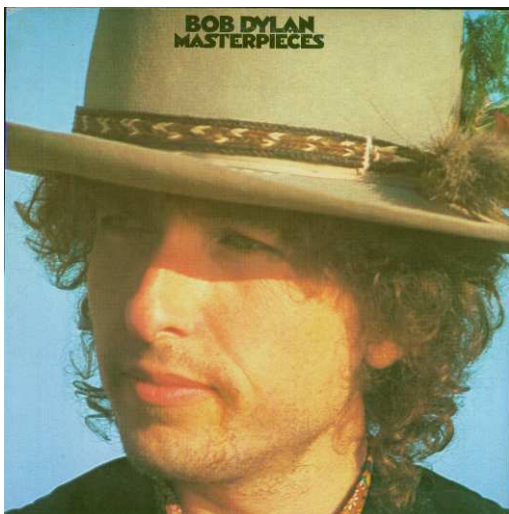
Left: Misspress: Plays “Can You Please Crawl Out Your Window” – ZSP 111386-1C







Left: Misspress: Plays "Can You Please Crawl Out Your Window" – ZSP 111386-1C



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## BOB DYLAN

**1965. Jul. 25.** Sound check (1-3) and live (4-8) Newport Folk Festival, Freebody Park, Newport, Rhode Island, NY.

Bob Dylan, vocals, guitar, hca, organ 1 - Michael Bloomfield, guitar - Al Kooper, organ - Jerome Arnold, bass - Sam Lay, dr - Barry Goldberg, piano, organ

1. "Organ Riffs" (0.10)
2. "Maggie's Farm" (instrumental) (0.15)
3. "Like a Rolling Stone" (instrumental) (0.16)
4. "Maggie's Farm" (6.47 incl. introduction and strumming) (3.03 in "Festival!")
5. "Like a Rolling Stone" (7.04)
6. "It Takes A Lot to Laugh, It Takes a Train to Cry" (4.07)
7. "It's All Over Now, Baby Blue" (8.47)
8. "Mr. Tambourine Man" (6.57) (2.20 in "Festival!")

Tracks (1-3,8) from the film "Festival!", directed by Murray Lerner, are only recorded partly. Tracks (1-3) are very short clips from the sound check. (Track (1) is Bob Dylan showing Barry Goldberg some organ riffs!) Tracks (7-8) are Dylan solo acoustic encores. At the start of track (8) Bob Dylan asks for an E-harmonica, "Does anybody have an E-harmonica?" He stops playing when someone throws the harmonica he asks for on stage, puts in the rack and goes on.

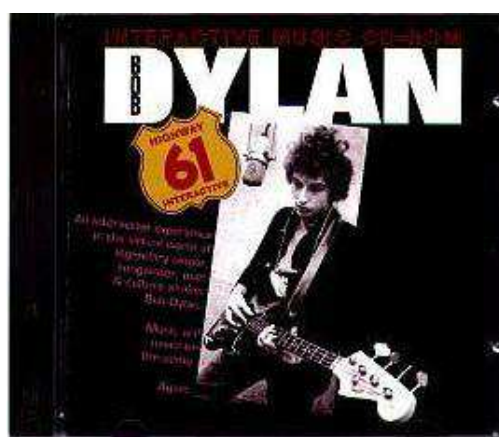
The electric concert was only three numbers (4-6). Track (4) on the interactive CD-Rom is only partly. Track (4) opens with the introduction and some strumming and checking on the electric instruments. Then – after a minute and a half - Dylan starts on his acoustic guitar and MB yells: "Let's roll!" and they do. Track (5) has MB saying: Watch your cord, man! and they use a minute to get ready. The organ comes in a little too late, but a nice job is done when Mr. Kooper is ready. Both Bob Dylan and MB calls track (6) for "Phantom Engineer" which was the work name for the song. It also has some "strumming" until MB bursts into the opening riff. Dylan sounds a little lame compared to the guitar intro. There are some fine little solos all over from MB on all three tracks. Bob Dylan ends the proceedings with: "Let's go, man. That's all!" but the announcer is almost praying for another song, and the audience is yelling: "We want more! We want more!" No, booing for the performance!

There was only limited time for the performers, even for Bob Dylan, so the set was never intended to be longer than the three numbers (even in the introduction it is underlined that "he has a limited amount of time". And the audience goes: Boo boo boo). Because the audience was so enthusiastic about Bob Dylan, he was granted (or forced!) to go out and do a couple of acoustic songs. Track (7) takes a few minutes of strumming (and getting the right guitar!) to get started. There is a lot of applause so the song itself is about 5 minutes long.

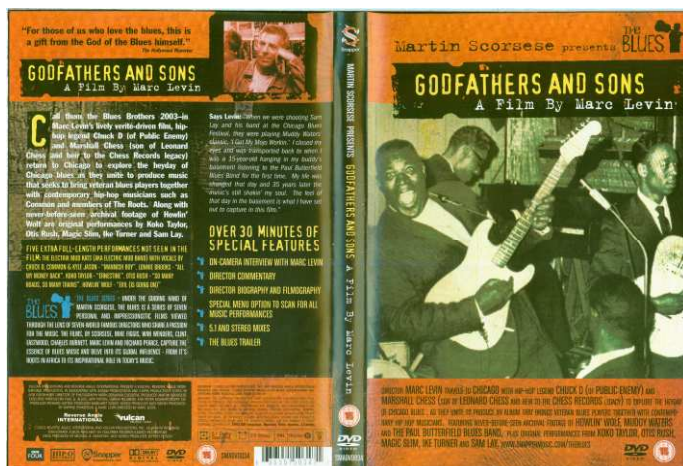
During the Workshop earlier in the day, Bob Dylan did a solo spot (2.17!) with "All I Really Wanna Do" which is in the film "Festival!" and the audience is really mad that he stops after such a short performance. Somebody is trying to persuade His Bobness to get back even if he is introduced by the announcer saying: "After Bobby is over there won't even be any closing remarks or anything, just split as fast as you can, we're way over time....".

?	4-8 - CD "LIVE IN NEWPORT 1965" BP 023 Bootleg	
1967	1-4,8,10 - VIDEO "FESTIVAL!"	435
1967	1-4,8,10 - DVD "FESTIVAL! – Music at Newport 1963-66"	435
199?	? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
199?	4 - CD-Rom "HIGHWAY 61 INTERACTIVE"	
199?	4-6 - CD "LIVE IN NEWPORT 1965" DOCUMENT DR 004 (US) Bootleg	
1993	4-8 – CD-2 "SQUARING THE CIRCLE" DIYE 70/71 (LUX) Bootleg	432
1999?	4-8 - CD-14 "BOB DYLAN * 1965 REVISITED"	
	GREAT DANE GDR9419-14CD Boot 417	
2003	4 – DVD "GODFATHERS AND SONS" SNAPPER SMADV 034 (UK)	525
2005	4 – CD-2 "NO DIRECTION HOME – THE SOUNDTRACK"	
	THE BOOTLEG SERIES VOL. 7 - COLUMBIA C2K 93937 (US)	529





CD-Rom "HIGHWAY 61 INTERACTIVE"



DVD

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## BUTTERFIELD BLUES BAND

**1965. July 25.** Recorded live by Paul Rothschild at Newport Folk Festival 1965

Paul Butterfield, vocals, hca - Michael Bloomfield, guitar - Elvin Bishop, guitar - Jerome Arnold, bass - Sam Lay, drums - Bruce Langhorne, tambourine? - Nick Gravenites, vocals 7-9

1. "Juke" (1.40)
2. "Blues With A Feeling" (4.11)
3. "Look Over Yonders Wall" (2.10)
4. "Blues For Ruth"
5. "Why Don't You All Quit It"
6. "Elvin's Blues"
7. "That's Alright"
8. "It's About Time"
9. "It's True"
10. "Work Song"
11. "Born In Chicago" (4.08)
12. "Mellow Down Easy" (3.52)
13. "Michael Bloomfield Introducing Lightnin' Hopkins" (0.56)
14. "Michael Bloomfield speaks on Son House and Butterfield" (0.49)
15. "Michael Bloomfield speaks on playing the blues" (0.28)

Butterfield Blues Bands own set at the Newport 1965 Festival was recorded as well as Bob Dylan's. After the introduction by Peter Yarrow (from Peter, Paul and Mary) there is a very sparse applause. The band plays very well with a nice slide guitar from MB on (2). After this song, the audience wakes up and applauds with great enthusiasm. It's great to hear such an early live recording from BBB. The whole concert was recorded with the intention to release it as the band's first album, but only the four tracks below have surfaced. Not even a bootleg of the complete set is circulating! Track (1) is faded in in the movie as is track (11) at (1.26) and it cues into a Bloomfield speak (0.28): "Every time, every time I play, you know, you start and get into the music and reach a point within yourself. It's you and the music, you know. They are two separates and when they come together (claps his hands) you are complexly into it...and when you get into that music, man, that music becomes you, and you play together, and you play blues that's all you and not just your hands, all of you. You are a part of that music."

Also in the movie "Festival" there is a short clip (0.49) with Michael Bloomfield (he even gets his own credit in the opening titles), where he apparently is asked about himself and Son House, and he answers: "You see with Son House it's the more serious thing. In hell, man, I'm not Son House. I'm not Son House. I haven't been pissed on, stepped on and shitted on you know like he has. I haven't gone through that. My father is a multi millionaire, you know. I lived a rich, fat, happy life, man, I had a big Bar Mitzvah. I'm not Son House. I can play blues, you know and I can feel it in a way, man, those guys are a different story. That's a different thing all together, but you can quote me on this, man: Butterfield's something else...he feels it just...he's in there all the way...Butterfield is a blues singer...there's no white bull shit with Butterfield...white - colored thing with him. I mean he's there, and if he was green it wouldn't make any difference. If he was a Plunaria, a tuna fish sandwich, Butterfield would be into the blues."

The date is listed as (Monday!) July 26, 1965 in the Columbia album "Bloomfield - A Retrospective", but Peter Yarrow announces that the crowd will be able to hear BBB later this evening with Bob Dylan, so it is of course the 25th. In Martin Scorsese's series of films "The Blues" in part 5 - Godfathers and Sons, are clips from BBB's and Dylan's performances at the Newport Folk Festival 1965.

And a brief interview with Bloomfield about Butterfield: "Butterfield is somethin' else. He's in there all the way. Butterfield is a blues singer, there's no white bull with Butterfield, white colored thing with him. He's there and if he was green it wouldn't make any difference, if he was a Plunaria or a tuna fish sandwich, Butterfield would be into the blues!"

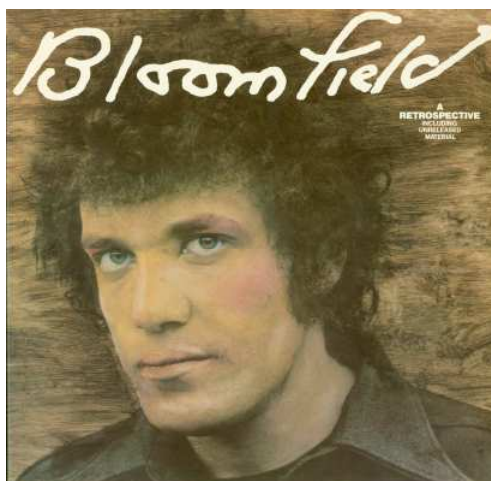
1965	12 - LP "FESTIVAL - THE NEWPORT FOLK FESTIVAL/1965"	
	VANGUARD VSD-79225 (US) stereo	
1965	12 - LP "FESTIVAL - THE NEWPORT FOLK FESTIVAL/1965"	
	VANGUARD VRS-9225 (US) mono	274
1965	1,13-15 - VIDEO "FESTIVAL!"	435
1972	12 - LP-2 "GREATEST FOLKSINGERS OF THE 'SIXTIES"	
	VANGUARD VSD 17/18 (US)	246
1983	11 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	554

1983	11 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
?	2,3,11,12 - CD-2 "DROPPIN' IN WITH THE PAUL BUTTERFIELD BB" Bootleg	213
1993	2,3,11 - CD-2 "BLUES WITH AT FEELING" VANGUARD VCD2-77005-2 (D)	093
1993	2,3,11,12 - CD-2 "SQUARING THE CIRCLE" DIYE 70/71 (LUX) Bootleg	432
2001	3,11 - CD-3 "NEWPORT FOLK FESTIVAL - BEST OF THE BLUES 1959-68" VANGUARD 193/95-2 (D)	329
2002	13 - CD "LIGHTNIN' HOPKINS AT NEWPORT" VANGUARD 79715-2 (US) The complete set incl. 7 previously unreleased tracks	434
2003	11 - DVD "GODFATHERS AND SONS" SNAPPER SMADV 034 (UK)	525
2008	11,14 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518









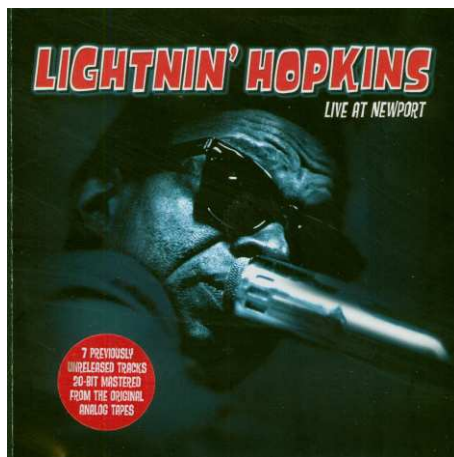
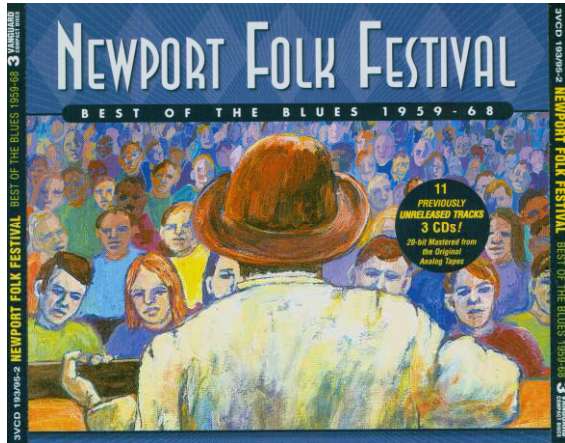
UK release







Bootleg







BBB at Newport Folk Festival 1965

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## BOB DYLAN

**1965. July 29.** Columbia Studio A, NY - producer Bob Johnston

Bob Dylan, vocals, guitar, hca - Michael Bloomfield, guitar 1-4 - Paul Griffin, piano - Al Kooper, organ, guitar 5 – Joseph Macho jr., bass 2 - Harvey Brooks, bass - Bobby Gregg, dr - Chambers Brothers, vocals 4 (according to the latest Dylan release (2010): “The best of the original mono recordings” – it is Al Kooper playing guitar on “Positively 4<sup>th</sup> Street”! but the booklet does not list organ or drums... so I guess it’s a mistake. The organ is the main instrument, and you can’t hear any Bloomer licks.)

1. “Positively 4th Street” (3.50)
- 1a "Positively 4th Street" (4.17)
2. “Tombstone Blues” (5.55) (take 9)
3. “It Takes A Lot To Laugh, It Takes A Train To Cry” (4.04)
4. “Tombstone Blues” (6.18)
5. “Desolation Row” (take 1)

Track (4) from the Bootleg “Dimestore Medicine” is listed as from this date with the Chamber Brothers singing back up vocals, it’s a longer version than the released track (which is faded in and out). By the way, please note that all the timings in the CD booklet are wrong, and that there are 5 seconds of fade out on all tracks.

Track (1) has different timing from vinyl to CD due to a slower version on the CDs. The US promo is (3.44), the 1E (wax prefix) single is (3.47), the US 2A single is (3.45), the CAN single is (3.46) the UK single is (3.45). The Australian Masterpieces CD-3 is (3.53), the Greatest Hits CD is (3.51) as well as the Biograph version. All these are the same version, slowed down or faded out differently. The bootleg version on HWY 61 Revisited Again and on the Great Dane 1965 Revisited is longer (4.17) but it's still the same version but faded or cut much later. No version is known to end without fade or cut.

1965. Sep. 7. 1 - 7” “POSITIVELY 4TH STREET/same” COLUMBIA 4-43389 (US) 260  
Wh. lab. red vinyl - promo  
Few copies exist with “Can You Please Crawl ...” instead of “Positively 4<sup>th</sup> Street”

1965. Sep. 7.	1 - 7" "POSITIVELY 4TH STREET"/"FROM A BUICK 6" COLUMBIA 4-43389 (US) 089 Few copies exist with "Can <u>You</u> Please Crawl ..." instead of "Positively 4 <sup>th</sup> Street"	
1965 .Sep.	1 - 7" "POSITIVELY 4TH STREET"/"FROM A BUICK 5" COLUMBIA 4-43389 (CAN) 370	
1965	1 - 7" "POSITIVELY 4TH STREET"/"FROM A BUICK 6" CBS 201 824 (UK)	138
1965	1 - 7" "POSITIVELY 4TH STREET"/"FROM A BUICK 6" CBS 1.893 (NL) Pic cov.	470
?	1 - 7" ""POSITIVELY 4TH STREET"/"SUBTERRANEAN HOME SICK BLUES" Hall of Fame reissue COLUMBIA 13-33321	482
1965. Aug.	2,3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CS 9189 (US)/CBS KCS 9189 (UK) stickers	147
1965. Aug.	2,3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CL 2389 (US) mono	069
1965	2,3 - LP "HIGHWAY 61 REVISITED" CBS S 62572 (ESP) Lyrics on the innerbag	438
1965	2,3 - LP "HIGHWAY 61 REVISITED " LP CBS/Sony 25 AP 273 (JAP)	
1966	2 - LP "IT'S HAPPENING HERE!" COLUMBIA SPECIAL PRODUCTS CSP 333 (US) Promo celebrating Fender guitars and Columbia recording artists.	
1967. Mar.	1 - LP "BOB DYLAN'S GREATEST HITS" COLUMBIA KCL-2663 (US) mono	
1967. Mar.	1 - LP "BOB DYLAN'S GREATEST HITS" COLUMBIA KCS-9463 (US) stereo	
1971	1,2 - LP "BOB DYLAN'S GREATEST HITS VOL. III" CBS S 63111 (D)	092
1971	1 - LP-2 "MORE BOB DYLAN GREATEST HITS" CBS S 67239 (NL)	091
1971	1 - LP-2 "MORE BOB DYLAN GREATEST HITS" CBS 67239 (UK)	4.122
1978. Mar.	1 - LP-3 "MASTERPIECES" CBS/Sony 57 AP 875-7 (JAP)	
1978	1 - LP-3 "MASTERPIECES" CBS S3BP 220502 (AUS)	184
1978	1 - LP-3 "MASTERPIECES " CBS/Sony (NZ)	
1984	1 - CD "BOB DYLAN'S GREATEST HITS" COLUMBIA CK 9463 (US)	218
1984	2,3 - CD "HIGHWAY 61 REVISITED " COLUMBIA CK 9189 (US)	
1984. Nov.	1 - LP "DYLAN ON DYLAN" Westwood One (Radio Station Disc)	
1985. Oct.	1,2 - LP-5 "BIOGRAPH" COLUMBIA C5X 38830 (US)	
1985	1,2 - CD-3 "BIOGRAPH" COLUMBIA C3K 38830 (US)	
1985	1,2 - CD-3 "BIOGRAPH" CBS CDCBS 66509 (NL)	059
199?	3 - CD "BOB DYLAN'S GREATEST HITS 2" COLUMBIA 471243-2 (AUT)	109
199?	2,3 - CD "HIGHWAY 61 REVISITED" CBS CDCBS 62572 (JAP)	065
199?	2,3 - CD "HIGHWAY 61 REVISITED" COLUMBIA 460953-2 (AUT)	060
199?	? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
19?	1 - CD-3 "MASTERPIECES" CBS/Sony (AUS)	
19??	1 - 7" "POSITIVELY 4TH STREET"/("Subterranean Homesick Blues") Hall of Fame reissue COLUMBIA 13-33221 (US)	
1991	1 - CD-3 "MASTERPIECES" COLUMBIA 462448-9 (AUS)	111

199?	1a-3 - CD-14 "BOB DYLAN * 1965 REVISITED" GREAT DANE GDR9419-14CD long vers.	
1992	1a - CD "HIGHWAY 61 REVISITED AGAIN" 92 BD-09-04 Bootleg - long version	066
199?	9 - CD "BOB DYLAN'S GREATEST HITS" CBS/SONY 463088-2 (AUT/ESP)	180
199?	4 - CD-2 "DIMESTORE MEDICINE" WILD CARD 65 (US) Bootleg	310
2000	1 - CD "BLOWIN' IN THE WIND" UNIVERSAL UN 3719 (D)	366
2003	2,3 - CD "HIGHWAY 61 REVISITED" COLUMBIA 512351 6 (AUT) SACD	516
2005	2,5 - CD-2 - "NO DIRECTION HOME - THE SOUNDTRACK" THE BOOTLEG SERIES VOL. 7 - COLUMBIA C2K 93937 (US)	529
	(2) Take 9 - alternate take	
2005	2,5 - CD-2 "NO DIRECTION HOME - THE SOUNDTRACK" THE BOOTLEG SERIES VOL. 7 - COL 520358-2 (UK)	562
	(2) Take 9 - alternate take	
2009	1a?,3?,4 - CD "HIGHWAY 61 REVISITED AGAIN" RETRO-TONE RETRO 061 Boot	569
2010	1,2 - CD "THE BEST OF THE ORIGINAL MONO RECORDINGS" COLUMBIA 88697791672 (EU)	528
2011	2 - CD-2 - "BEYOND HERE LIES NOTHIN'" SONY LEGACY 88697983862 (EU)	540
2013?	3? - LP "HIGHWAY 61 ALTERNATIVE" No name Bootleg	560
2014	4 - CD-3 + DVD "FROM HIS HEAD TO HIS HEART TO HIS HANDS" COLUMBIA 88765476342 (EU)	539



Both sides: ZSP 111386-1E – red vinyl

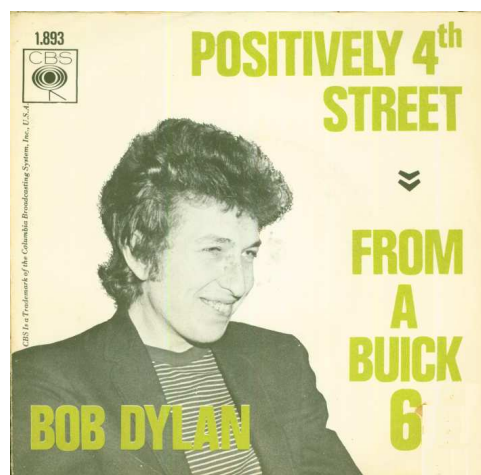




Left: ZSP 111386-1E

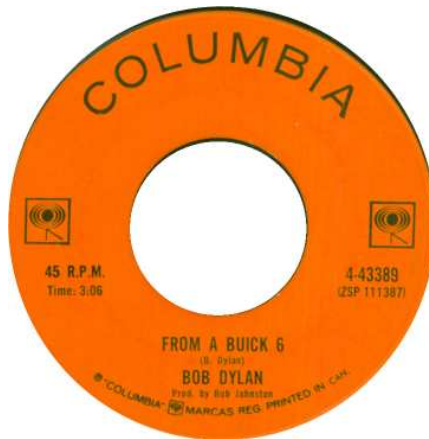


UK single





Dutch single



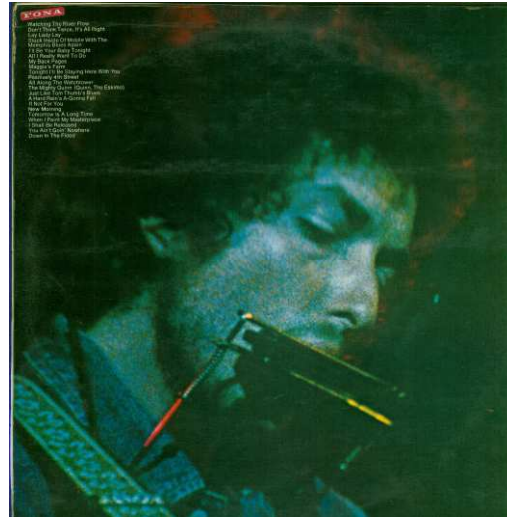
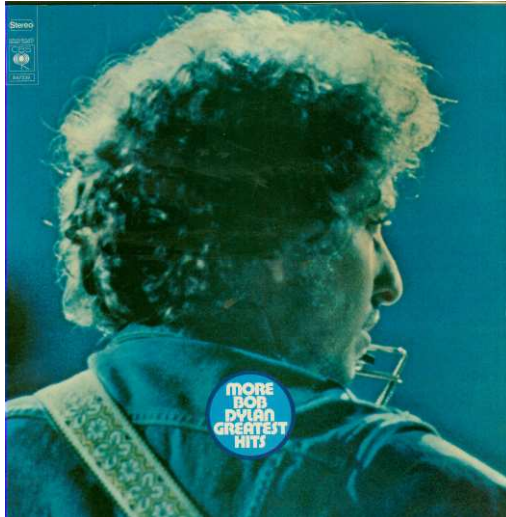
Canadian single



Hall of Fame reissue











LP-3



CD-3





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## BOB DYLAN

**1965. July 30.** Columbia Studio A, NY - producer Bob Johnston

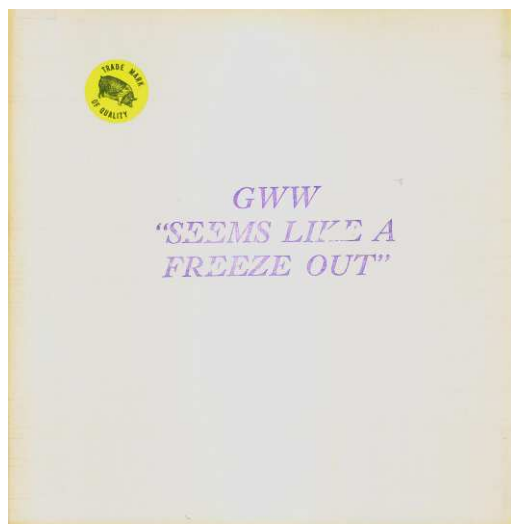
Bob Dylan, vocals, guitar, hca - Michael Bloomfield, guitar 1-5 - Paul Griffin, piano 1-4 - Al Kooper, organ 1-4 - Harvey Brooks, bass 1-4 - Bobby Gregg, dr 1-4

1. "From a Buick 6" # 1 (3.11) (mono mix)
2. "From a Buick 6" # 2 (mono acetate mix)
3. "From a Buick 6" # 2 (3.06) (stereo mix)
4. "From a Buick 6" (2.37) (Stereo mix)
5. "Desolation Row" (11.57) # 1 (mono mix)

On the single 4-43389 the musicians are listed.

- |               |   |     |
|---------------|---|-----|
| 1965. Sep. 7. | 1 - 7" "POSITIVELY 4TH STREET/FROM A BUICK 6" COLUMBIA 4-43389 (US) 309   |     |
|               | Few copies known to exist with "Can <u>You</u> Please Crawl ..." instead of "Positively 4 <sup>th</sup> Street" |     |
| 1965. Sep. 7. | 3 - 7" "FROM A BUICK 6"/"POSITIVELY 4TH STREET"   |     |
|               | COLUMBIA 4-43389 (US) Pic.  | 089 |
| 1965. Sep.    | 3 - 7" "FROM A BUICK 6"/"POSITIVELY 4TH STREET"   |     |
|               | COLUMBIA 4-43389 (CAN) nops   | 370 |
| 1965          | 3 - 7" "POSITIVELY 4TH STREET"/"FROM A BUICK 6" CBS 1.893 (NL) Pic cov.   | 470 |
| 1965          | 3 - 7" "FROM A BUICK 6"/"POSITIVELY 4TH STREET" CBS 210 824 (UK) Nops   | 138 |
| 1965. Aug.    | 3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CL 2389 (US) mono  | 069 |
| 1965          | 2 - LP "HIGHWAY 61 REVISITED" CBS/Sony 25 AP 273 (JAP)  |     |
| 1965. Aug.    | 3 - LP "HIGHWAY 61 REVISITED"   |     |

	COLUMBIA CS 9189 (US)/CBS KCS 9189 (UK) stickers	147
1965	3 – LP “HIGHWAY 61 REVISITED” CBS S 62572 (ESP) Lyrics on the innerbag	438
1969?	4? - LP “SEEMS LIKE A FREEZE OUT” TMOQ (US) Red vinyl	074
1973	4 - LP-3 “BOB DYLAN (A Rare Batch Of Little White Wonder)” JOKER C 63/3 (I)	159
1979	1 - LP-2 “TOUGH SONGS” PHOENIX 44780 (AUS)	094
1984	2 - CD “HIGHWAY 61 REVISITED” COLUMBIA CK 9189 (US)	
199?	2,3 - CD “HIGHWAY 61 REVISITED” CBS CDCBS 62572 (JAP)	065
199?	2,3 - CD “HIGHWAY 61 REVISITED” COLUMBIA 460953-2 (AUT)	108
199?	? - CD “HIGHWAY 61 REVISITED” DCC GZS 1021 (US) Gold CD	
1992	? - CD “HIGHWAY 61 REVISITED AGAIN” 92 BD-09-04 Bootleg	066
199?	1-3 - CD-14 “BOB DYLAN * 1965 REVISITED” GREAT DANE GDR9419-14CD	
199?	1,5 – CD-2 “DIMESTORE MEDICINE” WILD CARD 65 (US) Bootleg	310
2003	3 – CD “HIGHWAY 61 REVISITED” COLUMBIA 512351 6 (AUT) SACD	516
2009	3?,5? - CD “HIGHWAY 61 REVISITED AGAIN” RETRO-TONE RETRO 061 Boot	569
2013?	3?,5? – LP “HIGHWAY 61 ALTERNATIVE” No name Bootleg	560



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## BOB DYLAN

**1965. Aug. 2.** Columbia Studio A, NY - producer Bob Johnston

Bob Dylan, vocals, guitar, hca, piano 1, police car 3 - Michael Bloomfield, guitar - Paul Griffin, piano - Al Kooper, organ - Harvey Brooks, bass - Bobby Gregg, dr - Al Gorgoni, guitar

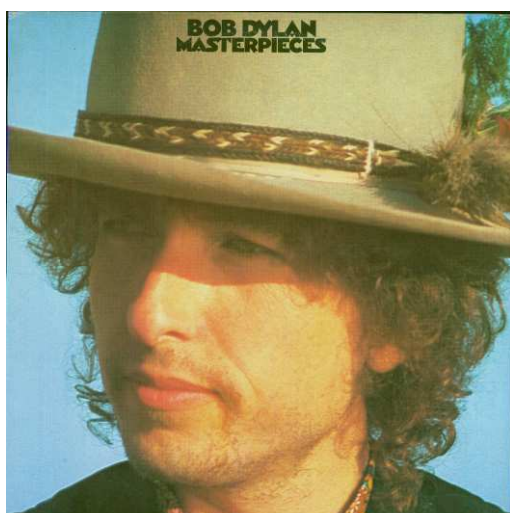
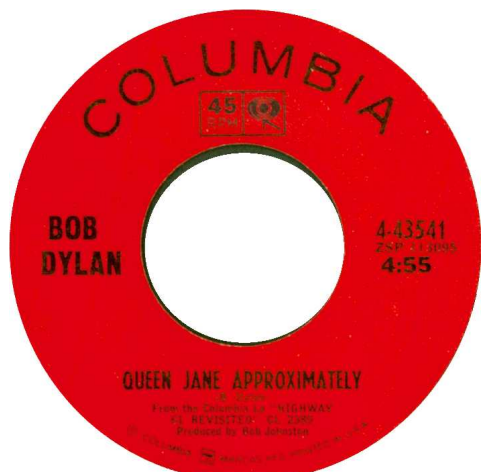
1. “Ballad Of A Thin Man” (5.55)
2. “Queen Jane Approximately” (5.26)
3. “Highway 61 Revisited” (3.25)
4. “Just Like Tom Thumb’s Blues” (Take 5)
5. “Highway 61 Revisited” (alternate take 6)

1965. Nov. 30. 3 - 7” “HIGHWAY 61 REVISITED”/(Can You Please Crawl ...?)  
COLUMBIA 4-43477(US) 156

1966. Nov. 30. 3 - 7” “HIGHWAY 61 REVISITED”/(Can You Please Crawl ..?) CBS 210900 (UK) 139



1966. Feb.?	2 - 7" "QUEEN JANE APPROXIMATELY"/("Sooner Or Later") COLUMBIA 4-43541 (US)	157
1966	2 - 7" "QUEEN JANE APPROXIMATELY"/("Sooner Or Later") CBS S 62572 (UK)	
1965. Aug.	1-3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CS 9189 (US)/CBS KCS 9189 (UK) sticker	147
1965. Aug.	1-3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CL 2389 (US) mono	069
1965	1-3 - LP "HIGHWAY 61 REVISITED" CBS S 62572 (ESP) Lyrics on the innerbag "Ballad of a thin man" ends with BD moaning	438
1965	1-3 - LP "HIGHWAY 61 REVISITED" CBS/Sony 25 AP 273 (JAP)	
1968	3 - LP "THE ROCK MACHINE TURNS YOU ON" CBS PR 22 (UK)	068
1968	3 - LP "THAT'S UNDERGROUND" CBS SPR 23 (D) Multicolored vinyl	028
1969	2,3 - LP "BOB DYLAN'S GREATEST HITS" CBS S 62 694 (D)	107
1978. Mar.	1 - LP-3 "MASTERPIECES" CBS/Sony 57 AP 875-7 (JAP)	
1978	1 - LP-3 "MASTERPIECES" CBS S3BP 220502 (AUS)	184
1978	1 - LP-3 "MASTERPIECES" CBS/Sony (NZ)	
1984	1-3 - CD "HIGHWAY 61 REVISITED" COLUMBIA CK 9189 (US)	
199?	1-3 - CD "HIGHWAY 61 REVISITED" CBS CDCBS 62572 (JAP)	065
199?	1-3 - CD "HIGHWAY 61 REVISITED" COLUMBIA 460953-2 (AUT)	108
199?	? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
19?	1 - CD-3 "MASTERPIECES" CD-3 CBS/Sony (AUS)	111
1992	1 - CD "HIGHWAY 61 REVISITED AGAIN" 92 BD-09-04 Bootleg	066
199?	2 - CD-2 "DIMESTORE MEDICINE" WILD CARD 65 (US)	310
2000	3 - CD "BLOWIN' IN THE WIND" UNIVERSAL UN 3719 (D)	366
2003	1-3 - CD "HIGHWAY 61 REVISITED" COLUMBIA 512351 6 (AUT) SACD	516
2009	1,2,5? - CD "HIGHWAY 61 REVISITED AGAIN" RETRO-TONE RETRO 061 Boot	569
2005	4,5 - CD-2 - "NO DIRECTION HOME - THE SOUNDTRACK" THE BOOTLEG SERIES VOL. 7 - COLUMBIA C2K 93937 (US) (4) alternate take 5 - (5) alternate take 6 -	529
2005	4,5 - CD-2 - "NO DIRECTION HOME - THE SOUNDTRACK" THE BOOTLEG SERIES VOL. 7 - COL 520358-2 (AUT) (4) alternate take 5 - (5) alternate take 6 -	562
2013?	1?,2?,5? - LP "HIGHWAY 61 ALTERNATIVE" No name Bootleg	560





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## BOB DYLAN

**1965. Aug. 4.** Columbia Studio A, NY - producer Bob Johnston

Bob Dylan, vocals, guitar, hca, - Paul Griffin, piano 1 - Al Kooper, organ 1, - Bobby Gregg, dr 1 - Frank Owen, piano 1, maracas 1 - Russ Savakuss, bass 1,2 - Charlie McCoy, guitar 1,2 -

1. "Just Like Tom Thumbs Blues" (5.26)
2. "Desolation Row" (11.20)

There has been a great deal of discussion about the guitar player on the released version of "Desolation Row". Is it MB or is it Charlie McCoy? Probably it is Charlie McCoy on the August version, and Michael Bloomfield on an unreleased mono-only version from July 30, 1965.

1965. Aug.	1,2 - LP "HIGHWAY 61 REVISITED"	
	COLUMBIA CS 9189 (US)/CBS KCS 9189 (UK) stickers	147
1965. Aug.	1,2 - LP "HIGHWAY 61 REVISITED" COLUMBIA CL 2389 (US) mono	069
1965	1,2 - LP "HIGHWAY 61 REVISITED" CBS/Sony 25 AP 273 (JAP)	
1971. Nov.	1 - LP-2 "BOB DYLAN'S GREATEST HITS VOL. 2" COLUMBIA KG-31120 (US)	
1984	1,2 - CD "HIGHWAY 61 REVISITED" COLUMBIA CK 9189 (US)	
199?	1,2 - CD "HIGHWAY 61 REVISITED" CBS CDCBS 62572 (JAP)	065
199?	1,2 - CD "HIGHWAY 61 REVISITED" COLUMBIA 460953-2 (AUT)	108
bootleg109		
1987	1 - CD-2 "BOB DYLAN'S GREATEST HITS VOL. 2" COLUMBIA C2K-31120 (US)	
19??	1 - CD-2 "MORE BOB DYLAN GREATEST HITS"	
	COLUMBIA COL 467851-2 (AUT)	110
1991	1 - CD-3 "MASTERPIECES" COLUMBIA 462448-9 (AUS)	111
199?	1? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
1992	1? - CD "HIGHWAY 61 REVISITED AGAIN" 92 BD-09-04 Bootleg	066
2009	1? - CD "HIGHWAY 61 REVISITED AGAIN" RETRO-TONE RETRO 061 Bootleg	569
2003	1,2 - CD "HIGHWAY 61 REVISITED" COLUMBIA 512351 6 (AUT) SACD	516





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## BOB DYLAN

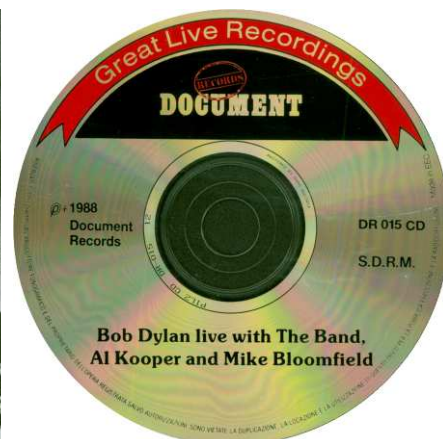
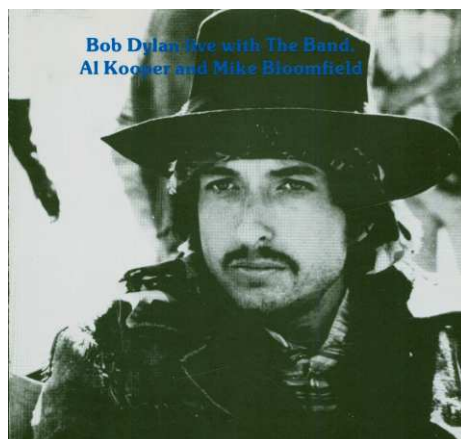
**1965** Rehearsals for the 1965 tour with The Band

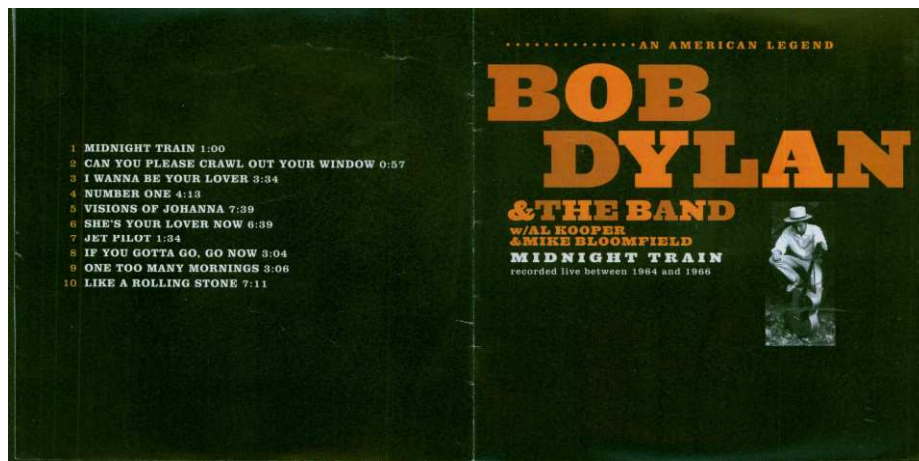
Bob Dylan, vocals, guitar, hca - Robbie Robertson, guitar - Garth Hudson, organ - Levon Helm, dr - Richard Manuel, piano - Rick Danko, bass and rumored: Michael Bloomfield, guitar - Al Kooper, guitar

1. "Midnight Train" (058)
2. "Can You Please Crawl Out Your Window" (0.53)
3. "I Wanna Be Your Lover" (3.33)
4. "Number One" (4.03) piano instrumental
5. "Visions Of Johanna" (7.40)
6. "She's Your Lover Now" (6.35)
7. "Jet Pilot" (1.30)

This should be a rehearsal tape with The Band and MB and AK. AK played a few gigs on the December North American and Canadian tour. The recording is of high quality. The songs have been scattered over many Bob Dylan bootleg LP's and CD's.

19??	1-7 - CD "BOB DYLAN LIVE WITH THE BAND, AL KOOPER AND MIKE BLOOMFIELD" DR 015 Bootleg	067
19??	1-7 - CD "MIDNIGHT TRAIN" TL 1325 Bootleg	545





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## PETER, PAUL & MARY

1965 Producer Albert B. Grossman - Musical director Milton Oakum

Peter Yarrow, vocals, guitar – (Noël) Paul Stookey, guitar, vocals - Mary Travers, vocals - Michael Bloomfield, guitar - Paul Butterfield, hca - Bill Lee, bass - Mark Naftalin, organ - Buddy Salzmann, dr

### 1. “The King Of Names” (4.05)

In the meantime you must live, so the musicians take on session work when it comes. Paul Butterfield and Mark Naftalin are carrying the track. MB is absolutely audible in the first quarter of the track playing an acoustic slide. Al Kooper plays organ on another track, which indicates that the session might have been *after* the Bob Dylan sessions.

1966	1 - LP “ALBUM” WB WS 1648 (US) Light grey label w/WB in red. Original label.	
1966	1 - LP “ALBUM” WB WS 1648 (US) Golden label	037
1966	1 - LP “ALBUM” WB WS 1648 (US) Green label (10 year commemorative?)	155
196?	1 - LP “ALBUM” WB WS 1648 (US) “Burbank” labels	
1991	1 - CD “ALBUM” WB 9-26653 (US)	





Same cover as above

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## JUDY COLLINS 1965. late

Judy Collins, vocals - Michael Bloomfield, guitar - Al Kooper, organ, ? bass - ? drums – hca? 2

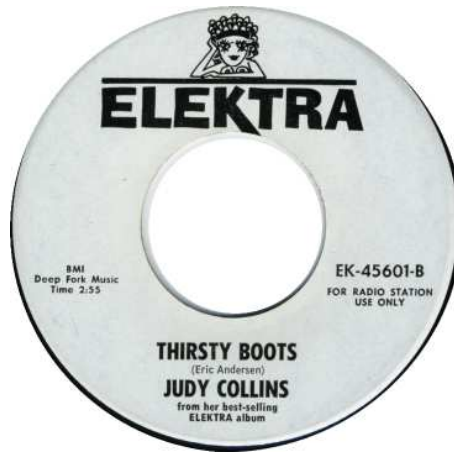
1. "I'll Keep It With Mine" (3.10)
2. "Thirsty Boots" (2.55)

Probably recorded close to the release date in November 1965. Bob Dylan is supposed to have written track (1) for Judy Collins. He recorded it for his "Bringing It All Back Home" album, but it was left off. Not released by Dylan until his Biograph box set in 1985. Track (2) is written by Eric Andersen.

Judy Collins does not remember the players on this (very) hard to find single. On track (1) it is Al Kooper on organ ("Like A Rolling Stone"-style) but there is also a harpsichord. The guitar is almost not audible and can be anyone. In Al Kooper's book "Backstage Passes & Backstabbing Bastards", he says: "I played on Judy Collins' version of Bob Dylan's 'I'll keep it with mine' for which Bloomfield was expressly flown in from Chicago." Track (2) has distinct harmonica and fine acoustic guitar. From two very different sessions.

1965. Nov.	1,2 - 7" - "I'LL KEEP IT WITH MINE/THIRSTY BOOTS"	
	ELEKTRA EK-45601 (US) radio promo	519
1965	1,2 - 7" - "I'LL KEEP IT WITH MINE/THIRSTY BOOTS" LONDON	HLZ 10029 (UK)
2005	1 – CD "GREAT LOST ELEKTRA SINGLES VOL. 1"	
	COLLECTORS' CHOICE MUSIC CC-629 (US)	481





Radio Station Copy



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## PAUL BUTTERFIELD BLUES BAND

1965. Sep. A&R Studios, NY.

Producers Paul A. Rothschild & Mark Abramson

Paul Butterfield, vocals, hca - Michael Bloomfield, guitar - Elvin Bishop, guitar - Jerome Arnold, bass - Sam Lay, dr, vocals 5 - Mark Naftalin, organ

1. "Born In Chicago" (3.05)
2. "Shake Your Money-Maker" (2.28)
3. "Blues With A Feeling" (4.24)
4. "Thank You Mr. Poobah" (4.05) m Butterfield-Bloomfield-Naftalin
5. "I Got My Mojo Working" (3.32)
6. "Mellow Down Easy" (2.47)
7. "Screamin'" (4.37) m Bloomfield
8. "Our Love Is Drifting" (3.34)
9. "Mystery Train" (2.39)
10. "Last Night" (4.18)
11. "Look Over Yonders Wall" (2.25)
12. "Got My Mojo Working" (2.10) single edit. Fades out.
13. "Mellow Down Easy" (2.30) single edit. Fades out.

There are discrepancies with almost all the timings all the way from the first vinyl release. Never trusts cover info! The timings are taken from the 1965 album and some are a few seconds longer than on CD releases. "Mellow Down Easy" fades out one minute before the timing on the cover, and that error is still carried on by the CDs!

Apart from that, the record is magnificent! What music, what instrumentalists and what a voice Paul Butterfield had and what a harmonica! No wonder he was popular in both black and white local clubs in Chicago. When compared to the first recorded version of the album, this session is far superior if we're talking guitar. Bloomfield sparkles here, he is *the* lead guitarist and every track bears his mark (and Butterfield's of course). In fact, the whole band is superb. The gifted Mark Naftalin plays great organ, especially on the instrumental (4).

This record was and still is a landmark in music history. It may not have sold accordingly, but it still sounds fresh. The influence the band had on coming musicians cannot be overrated. The playing is superb all over. Butter's harmonica is a lead instrument alongside MB's guitar.

In the 1971 McClosky interview it is stated by the interviewer, that track (10) "Last Night" was the first recording.

The drummer Sam Lay and the bass player Jerome Arnold had played regularly with Howlin' Wolf before joining BBB.

The picture of the band on the upper half of the cover is without Mark Naftalin. The picture on the lower half is without him and Michael Bloomfield as well. Neither was a regular member of the band from the start. Maybe it's a live photo from Big John's in Chicago?

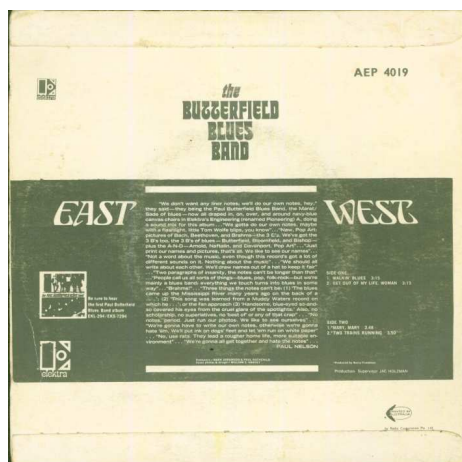
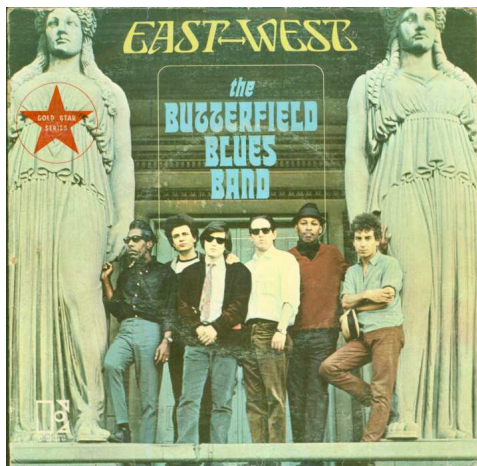
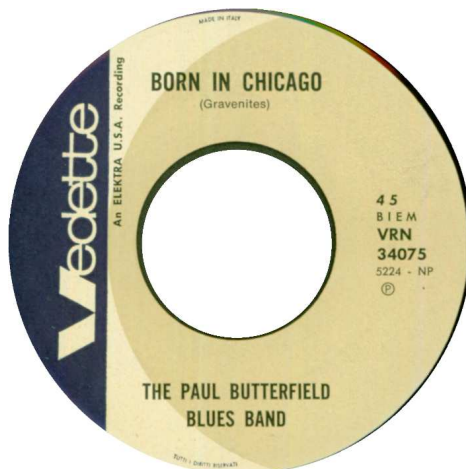
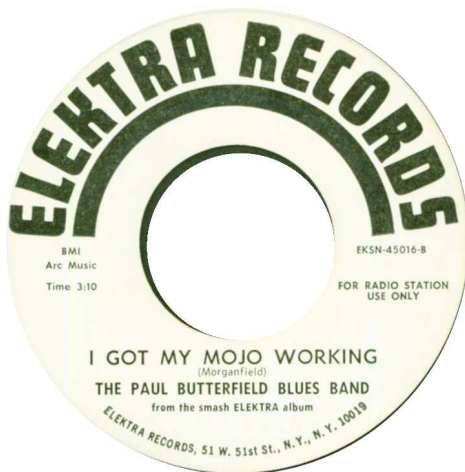
Tracks (4,5) were recorded on Sept. 9, 1965, according to Mark Naftalin. "Love Her with a Feeling", listed under 1964. December, is probably from this session (due to Mark Naftalin's presence).

The label copy LP "Golden Butter" from Elektra has a type writer written track list dated March 15, 1972 and lists side 1 and 2 of the released album, but plays side 1 and 4!

- |            |   |     |
|------------|---|-----|
| 1965. Oct. | 12,13 – 7" "GOT MY MOJO WORKING/MELLOW DOWN EASY"                 |     |
|            | ELEKTRA EKS 45.016 (US) Wh. lab. Radio st.                        | 363 |
| 1965       | 12,13 – 7" "GOT MY MOJO WORKING/MELLOW DOWN EASY"                 |     |
|            | ELEKTRA EKS 45.016 (US) Yellow/black w/promo stamp                |     |
| 1965       | 12,13 – 7" "GOT MY MOJO WORKING/MELLOW DOWN EASY"                 |     |
|            | ELEKTRA EKS 45.016 (US) Yellow/black lab.                         |     |
| 1965       | 1,2 – 7" "BORN IN CHICAGO/SHAKE YOUR MONEY MAKER"                 |     |
|            | VEDETTE VRN 34075 (I)   | 316 |
| 1965. Oct. | 1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND" ELEKTRA EKS 7294 (US) |     |
|            | Stereo Gold guitar lab.   |     |

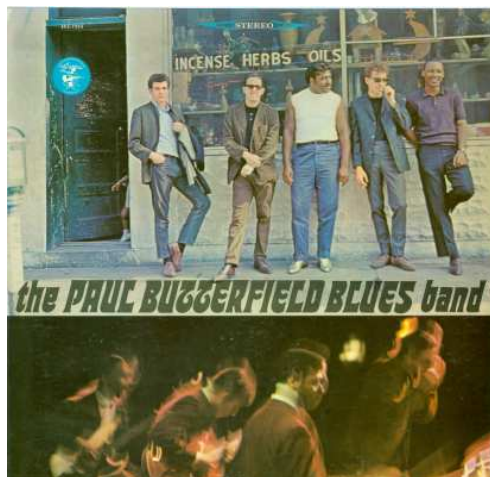
1965. Oct.	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND" ELEKTRA EKS 7294 (US)001 Stereo Tan lab.	
1965. Oct.	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND" ELEKTRA EKL 294 (US) Black/White label - Promotion Preview Record	
1965. Oct.	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND" ELEKTRA EKL 294 (US) 149 Mono Tan lab.	
1965. Oct.	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND" (JAP)	
1965	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND" VEDETTE VRM/VRS 36053 (I) m/s	
1967	1 - LP "SELECT ELEKTRA" ELEKTRA EUK 261 (UK) VA sampler. Red label.	
1972. Mar.	1,2,6,8,9,11 - LP "GOLDEN BUTTER" ELEKTRA 7E-2005 (US) Label copy single LP	380
1972	1,2,6,8,9,11 - LP-2 "GOLDEN BUTTER" ELEKTRA 7E-2005 (US) Radio st. wh. lab.	498
1972	1,2,6,8,9,11 - LP-2 "GOLDEN BUTTER" ELEKTRA (JAP)	
1976?	1,2,6,8,9,11 - LP-2 "GOLDEN BUTTER" ELEKTRA K 62011 (UK)	085
1985	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND" EDSEL ED 150 (UK)	165
19??	1-3,5,6,11 - LP-3 - "CROSSROADS - WHITE BLUES IN THE 60's" ELEKTRA	
1987	1-11 - CD "THE PAUL BUTTERFIELD BLUES BAND" ELEKTRA 7294-2 (US)	
1988	1-11 - CD "THE PAUL BUTTERFIELD BLUES BAND" ELEKTRA 7559-60647-2 (D)	082
1992	3- CD "BLUES MASTERS VOL. 4: HARMONICA CLASSICS" RHINO R2 71124 (US)	
1993	1- CD "BLUES MASTERS VOL. 7: BLUES REVIVAL" RHINO R2 71128 (US)	
1994	1 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964 - 1969" COLUMBIA/LEGACY CK 57631 (US)	079
1995	1-4 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964 - 1969" COLUMBIA/LEGACY 476 721-2 (US)	
1995	1-11 - CD "THE PAUL BUTTERFIELD BLUES BAND" ELEKTRA 7559-60547-2	
1997	1 - CD "BLUES BROTHERS 2000" UNIVERSAL UND 59116 (EEC)	7.1753
1997. Oct.	1-4,8-10 - CD-2 "THE PAUL BUTTERFIELD BLUES BAND - AN ANTHOLOGY: THE ELEKTRA YEARS" ELEKTRA 62124-2 (US)	188
1998	2 - CD "BLUES MASTERS: SLIDE GUITAR CLASSICS" RHINO	
1998	1 - CD "BLUES MASTER 16 - MORE HARMONICA CLASSICS" RHINO R2 75346 (US)	
2001	2 - CD "BLUES" WARNER MUSIC PRECL28 (D)	353
2001	1-11 - LP "THE BUTTERFIELD BLUES BAND" SUNDAZED LP 5095 (US) 180 gr. vinyl	332
2001?	1-11 - CD-2 "THE BUTTERFIELD BLUES BAND" ELEKTRA 81227-3571-2 (UK) Includes the first 2 LP's	
2008	1 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964-1969" BLUE LABEL SPV 42472-2 (D)	552
2014	1,3 - CD-3 + DVD "FROM HIS HEAD TO HIS HEART TO HIS HANDS" COLUMBIA 88765476342 (EU)	539



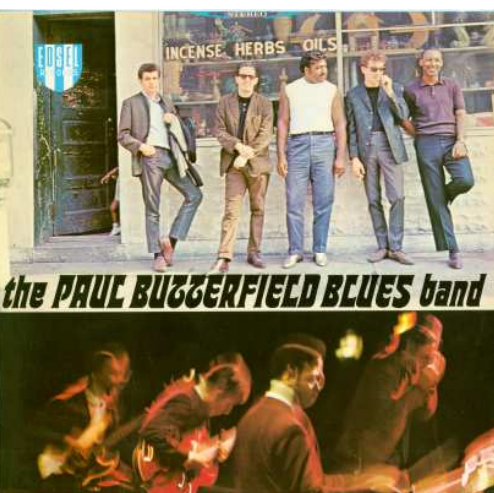






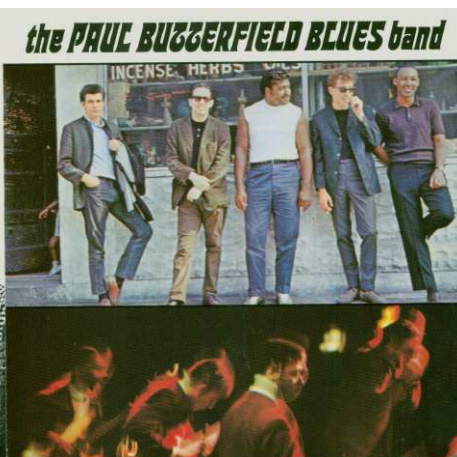
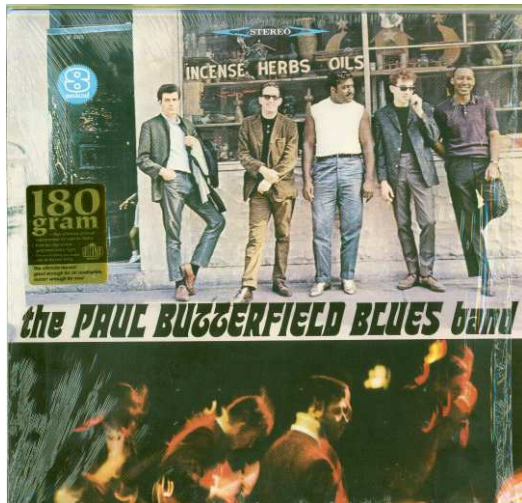


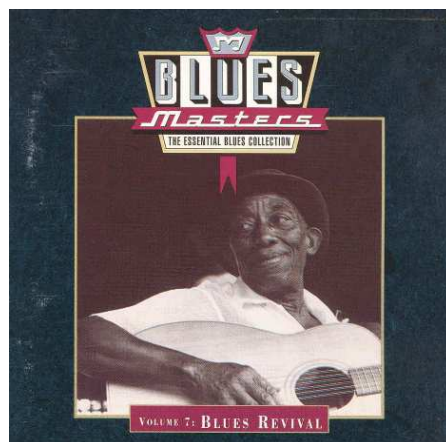
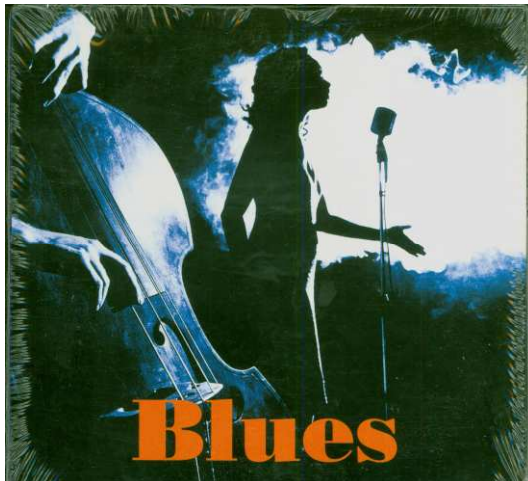
Stereo



UK re-release







CD "BLUES MASTERS VOL. 7: BLUES REVIVAL" RHINO R2 71128 (US)

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## CHUCK BERRY

**1965. Sep. 1.** Ter Mar Recording Studios, Chicago

Chuck Berry, vocal, guitar - Johnnie Johnson, piano - Jasper Thomas, drums - Chuck Bernard, bass

1. "Run Joe"
2. "Every Day We Rock And Roll"
3. "One For My Baby"
4. "It's My Own Business"
5. "Right Off Rampart Street"
6. "My Mustang Ford"

**1965. Sep. 2.** Ter Mar Recording Studios, Chicago

Chuck Berry, vocal, guitar - Johnnie Johnson, piano - Jasper Thomas, drums - Chuck Bernard, bass

7. "Vaya Con Dios"
8. "Merrily We Rock And Roll"
9. "Wee Hour Blues"
10. "Loving You In Vain" (*unissued*)
11. "Welcome Back Pretty Baby" (*only single and US LP*)

**1965. Sep. 3.** Ter Mar Recording Studios, Chicago

Michael Bloomfield, guitar 12,13 - (Paul Butterfield?, hca. 12,14) - Peter Hogan, harmonica 12,14 - (Chuck Berry, vocal, guitar - Johnnie Johnson, piano - Jasper Thomas, drums - Chuck Bernard, bass, was recorded on the 1st and 2nd)

12. "It Wasn't Me" (2.31) (*singles and LP's*) *rec. on Sept. 2 overdubs Sept. 3.*
13. "Ain't That Just Like A Woman" (2.12)
14. "Sad Day - Long Night" (2.40) (instrumental) (*CD and only UK LP*)
15. "Forgive Me" (*unissued*)

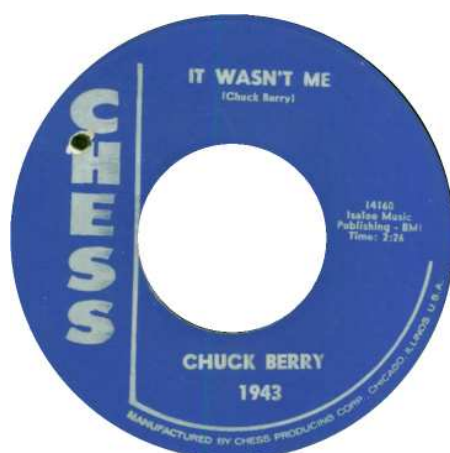
It is believed that Michael Bloomfield and Paul Butterfield were the two studio musicians overdubbing guitar and harmonica on the above tracks (12-15). They have only been credited for contributions to track (12) (in the booklet for the CD release of "Fresh Berry's" from 1998) In the booklet in the Chuck Berry "Chess Box" Peter Hogan is credited for the harmonica and an "unknown second guitar" is credited for track (12). On "Sad Day, Long Night" (14) only Hogan is credited other than the usual band and there is no second guitar. On track (13) there is a second guitar but no harmonica. Track (15) remains to be heard.

On the 1986 LP/CD "Rock 'n' Roll Rarities" the recording date for track (12), "It Wasn't Me", (in stereo) is September 1, and on the back of the US version of "Fresh Berry's" the recording date is September 1 - 2. Probably all the tracks (12-15) were recorded on the 1st or 2nd of September, and the duo overdubbed guitar and hca on September 3. The matrix number 14160 for (12) indicates that it was recorded same day as (11) with 14163.

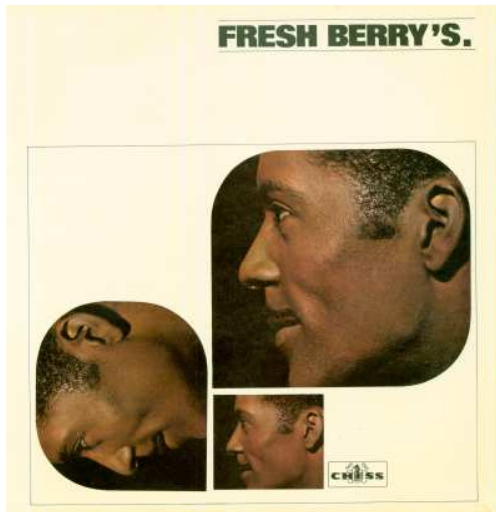
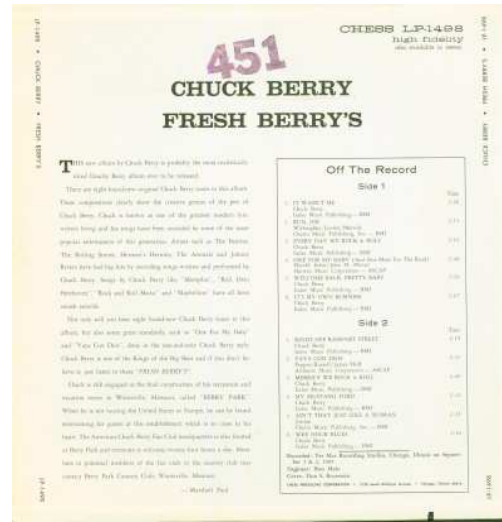
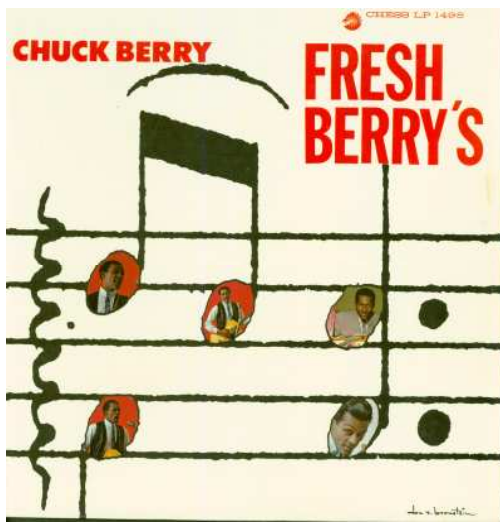
1965. Sep.	11,12 - 7" "IT WASN'T ME"/("Welcome Back Pretty Baby") CHESS 1943 (US)	357
	Wh. lab. DJ copy.	
1965. Sep.	11,12 - 7" "IT WASN'T ME"/("Welcome Back Pretty Baby") CHESS 1943 (US)	358
	Blue lab.	
1965. Oct.	4,12 - 7" "IT WASN'T ME"/("It's My Own Business") CHESS CRS 8022 (UK)	318
1965. Nov.	1-9,11-13 - LP "FRESH BERRY'S" CHESS LPS 1498 (US) stereo	
1965. Nov.	1-9,11-13 - LP "FRESH BERRY'S" CHESS LP 1498 (US) mono	270
1965	1-9 + ? - LP "FRESH BERRY'S" CHESS 275 004 (D)	
1966. Apr.	1-9,12-14 - LP "FRESH BERRY'S" CHESS CRL 4506 (UK)	151
1969. Apr.	12 - 7" "IT WASN'T ME"/("No Particular Place To Go") CHESS (UK)	
1986	(12) - CD - "ROCK 'N' ROLL RARITIES" CHESS/MCA CHD-92521 JVC-473 (US)	266



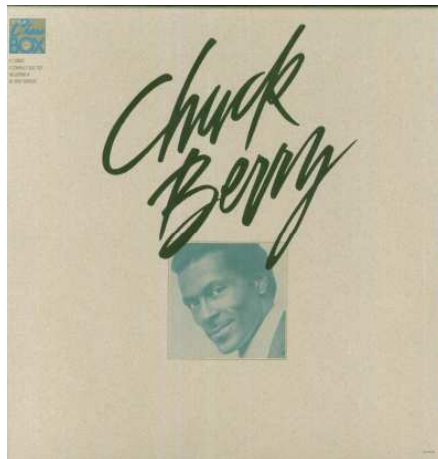
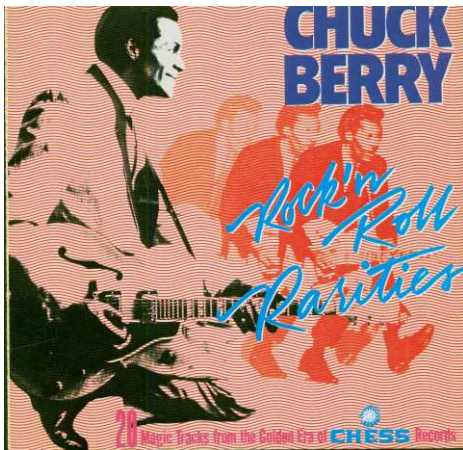
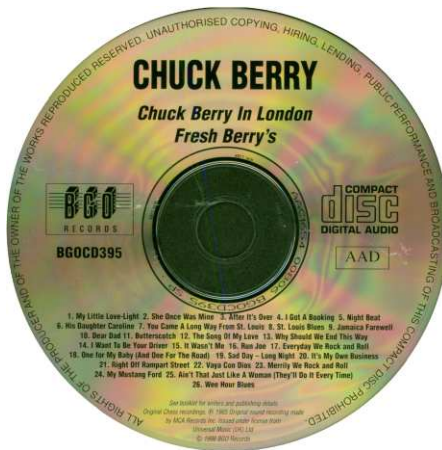
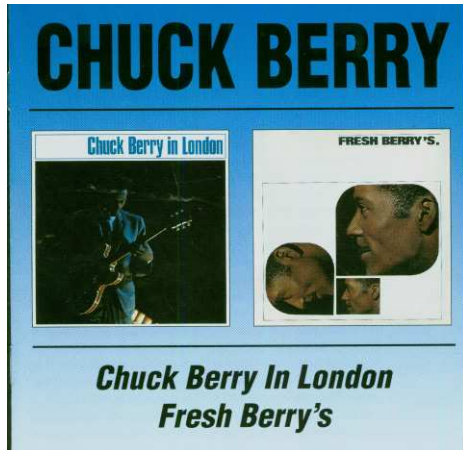
- 1988 12,14 - CD-3 "THE CHESS BOX SET CHUCK BERRY" MCA CHD3-80001 (US) 392
- 1998 1-9,12-14 - CD "CHUCK BERRY IN LONDON/FRESH BERRY'S"  
BGO RECORDS BGOCD395 (UK) 194



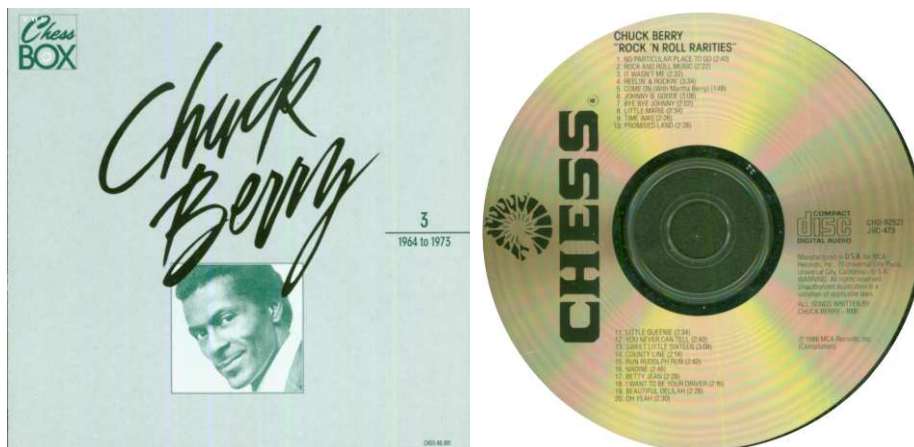
UK single











Bloomfield is only present on disc 3

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Oct. 1965 -- The Butterfield Blues Band played at Big John's in Chicago all month

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### DICK CAMPBELL

**1965. Oct.** Producers Lou Reizner & Eddie Mascari – Recorded at Universal Recording Studios, Chicago

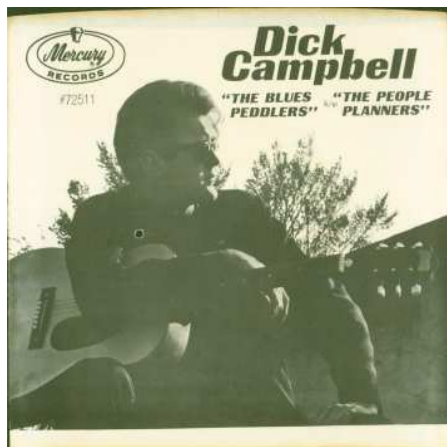
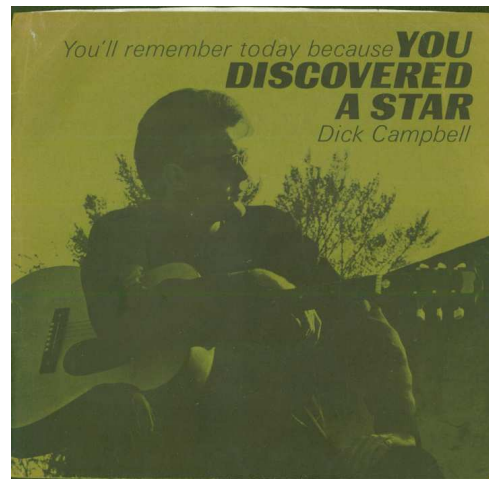
Dick Campbell, vocals, rhythm guitar - Michael Bloomfield, 12-string guitar, guitar - Jimmy Vincent, 12-string guitar – Pete(r) Cetera, bass - Mark Naftalin, organ - Marty Grebb, tambourine, piano, finger cymbals and percussion - Artie Sullivan, tambourine, vocals - Paul Butterfield, hca - Billy Herman, dr - Sam Lay, dr - Larry Wrice, dr

1. "The Blues Peddlers" (2.45)
2. "You've Got To Be Kidding" (3.10)
3. "Sandi" (2.35)
4. "The People Planners" (2.33)
5. "Aphrodite's Child" (3.15)
6. "Despairs Cafeteria" (2.55)
7. "Approximately Four Minutes of Feeling Sorry For D.C." (4.00)
8. "Object Of Derision" (2.35)
9. "Where Were You" (2.03)
10. "Girls Named Misery" (2.41)
11. "Ask Me If I Care" (2.33)
12. "Don Juan of the Western World" (3.09)

Dick Campbell was a Dylan wannabe that never went anywhere except as a songwriter. It's the complete Butterfield Blues Band apart from Jerome Arnold, bass. Butterfield plays a Dylan-like intro to (1) and Mark Naftalin plays a "Like A Rolling Stone-ish" intro to (2). The overall sound is very much like "Highway 61 Revisited" due to MB's playing. According to Dick Campbell's son, Gary Campbell in a mail to Paul Thompson, the contract with Mercury was signed on Oct. 8, and then the recording started immediately for the next three weeks. Dick Campbell was on his way to California, but was offered this contract and stayed in Chicago. Track (4) is a "Like A Rolling Stone" rip off. How Campbell got away without any credits to Bob Dylan is strange. Maybe the whole thing was meant to be a parody? If so, it's rather good! The songs were recorded over three sessions: 1<sup>st</sup> day: 3-6-2-12-8-5 - 2<sup>nd</sup> day: 1-4-7 and 3<sup>rd</sup> day: 11-9-10.

In 2003 the record company Rev Ola released a CD with Dick Campbell, who had died the year before. It was his son Gary Campbell that was the main producer. Including Gary Usher on backing vocals. No Bloomfield here. Dick Campbell had recorded and/or produced a lot of records for more or less obscure labels before and after the LP. Take a look at Gary's homage to his father at: <http://webpages.charter.net/dickcampbell/>

- |      |   |
|------|---|
| 1965 | 1,4 - 7" "THE BLUES PEDDLERS/THE PEOPLE PLANNERS" MERCURY 72511 (US) 553<br>Pic. cov. promo |
| 1965 | 1,4 - 7" "THE BLUES PEDDLERS/THE PEOPLE PLANNERS" MERCURY 72511 (US) 252<br>Pic. cover      |
| 1965 | 1-12 -LP "DICK CAMPBELL SINGS WHERE IT'S AT" MERCURY SR 61060 (US)<br>Stereo                |



The lyrics for "The People Planners" is on the back cover of the single



Mono release







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Aug. 13, 1965 – The Matrix, San Francisco’s first folk night club, opened at 3138 Fillmore in the Marina District. A new band called The Jefferson Airplane performed.

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### **THE BUTTERFIELD BLUES BAND**

**1965. Dec.** Recorded live at The Matrix, San Francisco, CA

Paul Butterfield, vocals, hca - Michael Bloomfield, guitar, vocals 4 - Elvin Bishop, guitar, vocal 5 - Mark Naftalin, piano - Jerome Arnold, bass, vocals 8 - Billy Davenport, drums (Sam Lay, drums??)

1. “I Feel So Bad” (3.01)
2. “Driftin’ & Driftin’” (6.45)
3. “300 Pounds of Joy” (3.36)
4. “Reconsider Baby” (3.44)
5. “This Road I Travel” (3.57)
6. “Get Out of My Life Woman” (3.17)
7. “One More Heartache” (3.42)
8. “In The Midnight Hour” (2.51)
9. “Walkin’ By Myself” (3.38)
10. “Born in Chicago” (3.59)
11. “Got My Mojo Working” (5.47)

Paul Butterfield introduces track (10) as “I Was Born In Sonora”, which might give a hint of the location!

Paul Butterfield dedicates track (3) to “to a friend of mine, by name of Louis Myers, a very kind and outstanding man”. Butterfield is having fun introducing the tracks. The encore (11) is introduced as “A Melancholy Baby”.

1965                      1-11 – CDR “THE PAUL BUTTERFIELD BLUES BAND”

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