

*Bob Dylan's American Journey, 1956-1966*  
September 29, 2006, through January 6, 2007

Exhibition Labels

**Exhibit Introductory Panel**

**I Think I'll Call It America**

**Born into changing times, Bob Dylan shaped history in song.**

"Life's a voyage that's homeward bound." So wrote Herman Melville, author of the great tall tale *Moby Dick* and one of the American mythmakers whose legacy Bob Dylan furthers. Like other great artists this democracy has produced, Dylan has come to represent the very historical moment that formed him. Though he calls himself a humble song and dance man, Dylan has done more to define American creative expression than anyone else in the past half-century, forming a new poetics from his emblematic journey.

A small town boy with a wandering soul, Dylan was born into a post-war landscape of possibility and dread, a culture ripe for a new mythology. Learning his craft, he traveled a road that connected the civil rights movement to the 1960s counterculture and the revival of American folk music to the creation of the iconic rock star. His songs reflected these developments and, resonating, also affected change.

Bob Dylan, 1962 Photo courtesy of John Cohen

**Section 1: Hibbing**

**Red Iron Town**

**Bobby Zimmerman was a typical 1950's kid, growing up on Elvis and television.**

Northern Minnesota seems an unlikely place to produce an icon of popular music—it's leagues away from music birthplaces like Memphis and New Orleans, and seems as cold and characterless as the South seems mysterious. Yet growing up in the small town of Hibbing, Bob Dylan discovered his musical heritage through radio stations transmitting blues and country from all over, and formed his own bands to practice the newfound religion of rock 'n' roll. But he was soon reinventing himself, with heroes like James Dean and Little Richard as his early models.

**The Zimmerman Family**

Born May 24, 1941, Robert Allen Zimmerman was the oldest child of Beatty and Abe Zimmerman. His father co-owned Zimmerman Furniture and Electric, and in 1952 the Zimmermans became one of the first families in Hibbing to have a television. An uncle owned the Lybba Theater, where Bobby watched movies like *Rebel Without a Cause*, starring his early hero, James Dean.

Beatty and Abe Zimmerman, Bob Dylan's parents, 1939

1993.35.741.184 Robert Shelton Collection, Experience Music Project permanent collection

Zimmerman Furniture and Electric advertisement, courtesy of the Hibbing Public Library

Digital reproduction

International Time Recording Co. clock from Zimmerman Furniture and Electric, late 1940s, early 1950s, formerly owned by Abe Zimmerman

L2004.337.2 Courtesy of Bob and Linda Hocking

Movie ticket for the Lybba Theatre, 1960

L2004.337.1 Courtesy of Bob and Linda Hocking

Exterior of Lybba Theater, 1945

2004.440.1 Courtesy of Hibbing Historical Society

James Dean

P2000.196.231 Courtesy of Michael Ochs Archives.com

### **Hibbing High School**

Bob Dylan was an average student and quiet outsider whose love of rock 'n' roll and R&B was shared by only a handful of close friends like John Bucklen and his first serious girlfriend, Echo Helstrom. Featured here is a photograph of Helstrom and a 1959 yearbook inscription Dylan wrote to classmate Judith ("Judy Jane") Setterstrom.

Exho Helstram

2004.340.11 Experience Music Project permanent collection

Bob Dylan in Latin Club, 1957

L2004.395.11 Courtesy of Barry and Judy Ollman

*Hematite*, Hibbing High School yearbooks, 1959

L2004.395.8-11 Courtesy of Barry and Judy Ollman

### **Hibbing High School**

Throughout high school, Bob Dylan played in a handful of rock 'n' roll bands, and in the 1959 Hibbing High School yearbook, his stated goal was to join Little Richard.

*Hematite*, Hibbing High School yearbooks, 1959

L2004.395.8-11 Courtesy of Barry and Judy Ollman

### **Hibbing High School**

Featured here are Hibbing High School yearbooks from 1957 and 1958, yearbook photos of Bob Dylan as a sophomore and junior, and a 22-page essay on *The Grapes of Wrath* that he wrote in 1958 as a junior.

*Hematite*, Hibbing High School yearbooks, 1957-1958

L2004.395.8-11 Courtesy of Barry and Judy Ollman

*Does Steinbeck Sympathize With His Characters?*

Essay written by Bob Dylan for his 11<sup>th</sup> grade English class, February 24, 1958

L2004.398.2a Courtesy of Peter Slingluff

### **Buddy Holly**

On January 31, 1959, Bob Dylan saw rock 'n' roll star Buddy Holly (center) perform at the National Guard Armory in Duluth as part of the Winter Dance Party tour. Dylan sat in the third row and never forgot the moment when Holly looked directly at him. Two nights later, Holly died in a plane crash. Pictured on Holly's right is Waylon Jennings.

Waylon Jennings, Buddy Holly and unidentified musician in performance, Duluth, Minnesota, January 31, 1959

P2004.336.1 Photograph: Courtesy of Shawn Nagy & Colleen Bowen,  
[www.BuddyHollyOnline.com](http://www.BuddyHollyOnline.com)

Winter Dance party itinerary, January 23 – February 15, 1959

P2004.439.1 Courtesy of the Buddy Holly Center, Lubbock, TX  
Winter Dance Party poster  
Digital image  
2004.438.1

## Section 2: Dinkytown

### Using Ideas as My Maps

**Minneapolis' Dinkytown was an urban bohemia like many others—and the seedbed where Bob Dylan uncovered both traditional music and a new identity.**

Though he only spent a year sporadically attending the University of Minnesota in Minneapolis, this byway was a crucial one for Bob Dylan. Here he ceased pursuing the muse of Elvis and Johnny Cash and turned toward folk music, emulating that scene's stars, including the African American balladeers Odetta and Leadbelly. Playing folk clubs in Minneapolis' bohemian neighborhood, Dinkytown, he also found a new personal style—more Romantic poet than *Rebel Without a Cause*. He also began regularly using the name Bob Dylan, which he'd first tried out in Hibbing. It proved more suitable to his new, more sophisticated surroundings.

Tony Glover and Dave Ray performing at the Coffee Break, 1965, Minneapolis, MN, photograph by Dave Morton. Courtesy of Tony Glover Archives.

Dinkytown and Gray's Drugs, 1950s

P2004.438.2 Courtesy of Dave Zilske, Espresso Royale Café, Minneapolis, MN

### Elston Gunn

During a summer busing tables in Fargo, North Dakota, after graduation, Bobby Dylan, calling himself Elston Gunn, played two local gigs as a piano player for Bobby Vee and the Shadows, who had a hit with "Suzie Baby" in 1959. Three years later, Vee saw the debut album of one Bob Dylan and thought, "That's Elston Gunn!"

"Suzie Baby / Flyin' High," single, Liberty Records, 1959

2004.437.1a Experience Music Project permanent collection

### Little Sandy Review

Paul Nelson and Jon Pankake founded the *Little Sandy Review*, a publication featuring articles and reviews that helped put Minneapolis on the folk music map. Nelson and Pankake first met Bob Dylan in Dinkytown, and *LSR* later became the first publication to reveal that Dylan had invented his name.

*Little Sandy Review*, magazine, early 1960s

L2004.393.1 Courtesy of Pete Howard / [www.postercentral.com](http://www.postercentral.com)

*Little Sandy Review*, magazine, early 1960s

L2004.393.2 Courtesy of Pete Howard / [www.postercentral.com](http://www.postercentral.com)

### Harry Smith Anthology

In Dinkytown, Bob Dylan expanded his musical knowledge with records like Harry Smith's six-disc *Anthology of American Folk Music* and Leadbelly's *Rock Island Line*. He haunted record stores, raided friends' collections, and possessed a unique ability to learn a song after only hearing it once or twice.

*American Folk Music Volume Three*, album, Folkways Records, 1952

L2004.388.2.3a Courtesy of Mitch Blank

*Rock Island Line*, album jacket, Folkways Records  
L2004.384.1 Courtesy of Ralph Rinzer Archives Smithsonian Institution

### **Bound for Glory**

After reading Woody Guthrie's autobiography, *Bound for Glory*, Bob Dylan modeled himself on the folk artist. He imitated Guthrie's rustic attire and Okie accent and memorized his songbook. In December 1960, he left Dinkytown and headed east to New York City to meet his hero. This paperback and songbook were Dylan's personal copies.

*Bound for Glory*, 1943, formerly owned by Bob Dylan, 1961

L2004.390.1 Courtesy of George Hecksher

*California to the New York Island*, copyright 1958 and 1960, formerly owned by Bob Dylan

L2004.390.2 Courtesy of George Hecksher

### **Taping Dylan**

In April 1961, three months after moving to New York City, Dylan returned to Dinkytown to visit friends. During his stay, friend and fellow musician Tony Glover recorded Dylan performing several songs. A copy of the tape that Glover made for Paul Nelson was later stolen and became part of the first Dylan bootleg, *Great White Wonder*, released around 1969.

Scotch brand Magnetic Tape packaging box, December 22, 1961 and August 11, 1962

L2004.374.7 Courtesy of Tony Glover

## **Section 3: Woody Guthrie**

### **The Last Idol**

**When he discovered Woody Guthrie, Bob Dylan found more than a mentor—the elder statesman of folk greatly influenced the fledgling artist's vocal inflections, writing style, and political stance.**

No one impressed the young Bob Dylan more than Woody Guthrie. Dylan came across Guthrie's autobiography, *Bound For Glory*, as he was forming his new, folk-oriented persona in Dinkytown. Almost immediately he began modeling his life and music after this roaming, homespun bard. Guthrie's penchant for mixing hardscrabble realism with colorful fantasies gave Dylan a new way to think about songwriting. In addition, his dedication to the common folk—including society's outcasts, like hobos and migrant workers—raised Dylan's political consciousness. The overwhelming urge to meet Guthrie is what motivated Dylan to leave the Midwest and head toward New York City, his idol's home.

Woody Guthrie, 1940s

Courtesy of Woody Guthrie Foundation Archives

2001.296.2 Experience Music Project permanent collection

Bob Dylan, early 1960s

P2000.196.78 Courtesy of Mivhael Ochs Archives.com

Two locals viewing Woody Guthrie sign, 1940s

Courtesy of Woody Guthrie Foundation Archives

2001.296.5 Experience Music Project permanent collection

### **Greystone Hospital**

Woody Guthrie wore this T-shirt during the five-year period from 1956 to 1961 that he was confined to Greystone State Hospital—he called it Gravestone—a state institution in Morris

Plains, New Jersey. Guthrie suffered from Huntington's Disease (HD), and he eventually died of it. HD is an incurable, hereditary disease of the central nervous system that causes deterioration of the brain.

Greystone Park State Hospital t-shirt, formerly worn by Woody Guthrie, 1956-1961.

L2004.375.1 Courtesy of Nora Guthrie

"Talking Subways," typewritten lyrics by Woody Guthrie, circa 1954-1955

L2204.376.14 Courtesy of the Woody Guthrie Archives

### **Topical Songwriting**

A voracious reader, Woody Guthrie often wrote songs based on stories he saw in the newspaper. The song "Ilsa Koch" was based on a contemporary news story. Guthrie's topical songwriting became a model for Bob Dylan, as did his ballads about outlaws. Displayed here is one of Guthrie's finest and most famous outlaw songs, "Pretty Boy Floyd."

"Verdict on Ilsa Koch To Stand, Clay Rules," clipping, September 30, 1948

L2004.375.18 Courtesy of the Woody Guthrie Archives

"Pretty Boy Floyd," handwritten lyrics by Woody Guthrie, AMrch 12, 1939

L2004.375.6 Courtesy of the Woody Guthrie Archives

"Lucius Clay & Ilse Koch," typewritten lyrics by Woody Guthrie, 1948

L2004.375.19 Courtesy of the Woody Guthrie Archives

### **Bound for Glory**

Woody Guthrie was a self-taught artist who occasionally earned money drawing signs and writing catchy slogans for local businesses. For his 1943 autobiography, *Bound for Glory*, he created these two ink drawings, as well as several others that were included in the book.

"We Shall Not Be Moved," illustration from *Bound for Glory*, ink and pencil on machine cardstock by Woody Guthrie, 1942

L2004.375.8 Courtesy of the Woody Guthrie Archives

"Skid Row," illustration from *Bound for Glory*, ink on machine cardstock by Woody Guthrie, 1942

L2004.376.16 Courtesy of the Woody Guthrie Archives

## **Section 4: Folk Music**

### **The People's Poetry**

#### **Bob Dylan's new love, folk music, gave Americans a chance to sing out.**

American folk music began as an immigrant lifeline and became, in the 20th century, an instrument of progressive politics. Folklorists like John Lomax and his son, Alan, began recording the songs of rural Americans, connecting Scottish-Irish ballads, plantation blues, Protestant church music, and other regional traditions within a canon of "authentic" songs. Young artists like Woody Guthrie's spiritual heir, Pete Seeger, soon realized the music's potential as an inspirational tool in promoting both leftist causes and a deep sense of American roots. Although such artists endured anti-communist backlash in the 1950s, folk music's message rang on.

### **The Almanac Singers and Weavers**

The Almanac Singers were the first urban folk vocal group. Led by Woody Guthrie, they included Pete Seeger and Lee Hays, and their songs for unions and peace were popular among leftists. In 1949 Seeger and Hays formed the Weavers and reached a much larger audience singing polished

versions of folk songs such as “Goodnight, Irene.” Their popular success helped make folk music a commercially viable genre.

*The Original Talking Union with The Almanac Singers & Other Union Songs with Pete Seeger and Chorus*, album jacket, Folkways Records, 1955.

L2004.384.3a Courtesy of Ralph Rinzler Archives Smithsonian Institution

“Goodnight, Irene,” sheet music, 1950

1995.322.2 Experience Music Project permanent collection

### **Moses Asch**

In 1942 Moses Asch launched Asch Record Company, inspired by the work of John and Alan Lomax and folk singers such as Josh White. Asch recorded Woody Guthrie among others. He also hired Guthrie to write ballads for Sacco and Vanzetti, two Italian immigrants who were wrongly convicted of murder and robbery in 1927.

*Ballads of Sacco & Vanzetti*, songbook, 1960

1993.35.741.190 Robert Shelton collection, Experience Music permanent collection

Asch Recordings logbook for Woody Guthrie recording, New York, November 25, 1945

L2004.384.6 Courtesy of Ralph Rinzler Archives Smithsonian Institution

*Chain Gang*, Josh White and His Carolinians, album jacket, CBS Records, 1940

L2004.391.7 Courtesy of Mary Katherine Aldin

“It Makes a Long Time Man Feel Bad / O Lord, Don' 'Low Me to Beat 'Em,” single, Library of Congress, 1934

L2004.391.10a Courtesy of Mary Katherine Aldin

### **Pete Seeger**

A protégé of Woody Guthrie and member of the Almanac Singers and the Weavers, Pete Seeger was a tireless champion of folk music. In 1955 he was blacklisted for being a communist and barred from playing commercial venues. Resolute, Seeger traveled the country performing wherever he could and encouraging audiences to join in and make their own music.

*Red Channels*, publication listing suspected communist entertainers, including Pete Seeger, Burl Ives, Alan Lomax, and Josh White, 1950

2004.368.1 Experience Music Project permanent collection

United States of America v. Peter Seeger, *Defendant – Appellant’s Brief*, 1962

L2004.395.15 Courtesy of Barry and Judy Ollman

*Should Pete Seeger Go to Jail?*, handbill, 1950s

L2004.395.13 Courtesy of Barry and Judy Ollman

*Who’s unAmerican!* booklet, 1950s

L2004.395.12 Courtesy of Barry and Judy Ollman

### **Woody Guthrie Guitar**

Woody Guthrie, pictured here, was a rudimentary musician on the guitar, banjo and violin, and he purposely avoided becoming too adept so that he wouldn’t sound too polished or commercial. He owned and played this Martin guitar in the early 1940s and scratched “Woody” into the back of it. Martin acoustic guitar, 1940s, formerly owned by Woody Guthrie

2001.435.1 Experience Music Project permanent collection

Bare-chested Woody Guthrie with paper and guitar, 1940s

L2004.375.11 Courtesy of the Woody Guthrie Archives

## Section 5: Greenwich Village

### On the Downtown Side

#### **Greenwich Village was the place to be, and jazz and folk music the soundtrack, for a generation coming into its own**

Bob Dylan arrived in New York City in 1961 in search of both a community and an audience. He soon found himself at the center of the action for young bohemians: Greenwich Village and the folk revival. On stages like the tiny one in Café Wha? and in hangouts such as Washington Square Park and Izzy Young's Folklore Center, earnest preservationists and self-styled new legends vied for the spotlight, along with jazz musicians and comedians. Dylan soon became the folk revival's great curly-headed hope, gaining the admiration of mentors like Ramblin' Jack Elliott with clever songs and captivating performances.

### Greenwich Village Map

#### **Café Wha?**

When Bob Dylan first arrived in Greenwich Village, he began playing during the day at the Café Wha? The club's MC, Freddy Neil, let Dylan accompany him on harmonica in return for unlimited hamburgers and fries from the club's kitchen. At night the club's performers included commercial folksingers such as the Journeymen and comedians such as Lenny Bruce, Richard Pryor, Joan Rivers, and Woody Allen.

Photo courtesy of Michael Ochs Archives.com

#### **The Folklore Center**

The Folklore Center was a central hub of the Village folk scene—"the citadel of Americana folk music," as Dylan later wrote in his memoirs—a place where customers could buy instruments, read obscure books and magazines on folk music, and attend one of the many intimate concerts produced by owner Izzy Young.

Photo courtesy of John Cohen

#### **The Gaslight Café**

After playing the Café Wha?, Bob Dylan set his sights on the Gaslight Café, where folksinger Dave Van Ronk regularly played. When Dylan met and played for Van Ronk at the Folklore Center, Van Ronk invited Dylan to join him during his set at the Gaslight. In the lower photo, Dylan performs in 1961 at the Gaslight with Ralph Rinzler (left) and John Herald (right) of the Greenbriar Boys.

Photos courtesy of Getty Images and John Cohen

#### **Kettle of Fish Tavern**

Between 20-minute sets at the Gaslight, Bob Dylan would often hang out at the Kettle of Fish. In his memoirs, *Chronicles, Vol. 1*, he later described its patrons as "the kind of people who came from out of nowhere and go right back into it—a pistol packing rabbi, a snaggle-toothed girl with a big crucifix between her breasts."

#### **Bob Dylan's Apartment**

Bob Dylan's first apartment in New York City was a third floor walk-up at 161 West 4<sup>th</sup> Street, two floors above Bruno's spaghetti parlor. Rent was \$60 per month for the unfurnished apartment.

#### **Café Bizarre**

Café Bizarre was located in what used to be Aaron Burr's livery stable. Its patrons were primarily workingmen, and it had a small stage in back where Bob Dylan played once or twice.

#### **Washington Square Park**

The park was one of the central gathering places of the Village folk scene, and folksingers often played for free to appreciative crowds. On April 16, 1961, Izzy Young, owner of the Folklore

Center, led 3,000 people in a peaceful protest against a city ordinance that banned singing on Sundays in Washington Square Park. The rally deteriorated into a riot when police started arresting protestors.

Photo courtesy of Getty Images

“3000 Beatniks Riot in Village”, *New York Mirror*, Monday, April 10, 1961

L2004.408.6 Courtesy of Izzy Young / Folklore Center Archive

### **The Village Gate**

During the early years of the Village folk scene, singers often played for free in Washington Square Park or passed a basket for change in the coffeehouses, or “basket houses.” Nightclubs such as the Village Gate introduced a new professionalism to the scene when it began booking and promoting folksingers, as well as comedians and jazz musicians, and charging patrons to see them. Photo courtesy of Getty Images

### **Gerde’s Folk City**

Bob Dylan considered Gerde’s Folk City to be “the preeminent folk music club in America.” Most of its performers were nationally known folksingers who had released albums, and the club required both a union card and a cabaret card. Dylan got his first big break at Gerde’s when he opened for bluesman John Lee Hooker in April 1961.

Photo courtesy of Hulton Archive/Getty Images

### **The Bitter End**

The Bitter End was one of the many “basket houses,” or clubs, where folk musicians earned whatever change customers tossed into a basket for them.

Photo courtesy of Hulton Archive/Getty Images

### **Bob Dylan Guitar and Harmonica**

In the fall of 1959, after moving to Minneapolis for his freshman year at the University of Minnesota, Bob Dylan traded in his electric guitar for this double-0 Martin, the instrument of choice for folk guitarists at the time. Dylan is pictured here playing the guitar at Gerde’s Folk City in 1961. He also played this chromatic harmonica at that time.

Martin 00-17 acoustic guitar, 1949, formerly owned by Bob Dylan

1996.95.1a Experience Music Project permanent collection

Chromatic harmonica, circa 1960s, formerly owned by Bob Dylan

L2004.389.15 Collection of Jeff Gold / Recordmecca

Bob Dylan at Gerde’s Folk City, 1961, courtesy Archive Photos / Irwin Goosen

### **Ramblin’ Jack Elliott**

Ramblin’ Jack Elliott, pictured here with Woody Guthrie, was known as the “Woody Guthrie jukebox” for his ability to imitate his idol. Born Elliot Adnopoz, he was a “citybilly” from Brooklyn who’d fallen in love with cowboys and rodeos as a child. By the time Bob Dylan met him, Elliott was so well established playing Guthrie songs that Dylan realized he would need to write his own songs to make an impression.

Jack Elliot and Woody Guthrie at the Gleason's, circa 1961.

Photograph: John Cohen

L2004.403.3 Courtesy of John Cohen

American Hat Co. cowboy hat, owned by Ramblin' Jack Elliot

L2004.422.4 Courtesy of Ramblin' Jack Elliott

Gretsch 75 acoustic guitar, circa 1947, owned by Ramblin' Jack Elliott

L2004.422.1 Courtesy of Ramblin' Jack Elliott

Cowboy boots with spurs, circa 1967, owned by Ramblin' Jack Elliott

L2004.422.3a-b Courtesy of Ramblin' Jack Elliott



### **The Kingston Trio**

In 1958 the Kingston Trio scored a number one pop hit with the folk standard “Tom Dooley.” Their success transformed folk music into a viable commodity, inspired hundreds of young men and women to pick up acoustic guitars and banjos, and provided listeners with an alternative to teen idols like Fabian and Frankie Avalon who dominated rock ‘n’ roll in the late fifties.

*The Kingston Trio* album jacket, 1958

L2004.384.4a Courtesy of Ralph Rinzer Archives Smithsonian Institution

*How to play the 5-string Banjo*, manual, 1954.

2004.352.1 Gift of Jeff Gold, Experience Music Project permanent collection

### **Gaining Attention**

In April 1961, Dylan landed a gig at Gerde’s Folk City in Greenwich Village opening for bluesman John Lee Hooker. Five months later he opened there for the Greenbriar Boys and wrote out these lyrics to the Reverend Gary Davis’ song “It’s Hard to Be Blind.” *New York Times* folk critic Robert Shelton wrote a glowing review of Dylan’s opening act, and the article helped Dylan gain the attention of John Hammond Sr., the legendary producer and A&R executive at Columbia Records, who signed Dylan to the label. When Dylan’s debut album failed to sell, the artist became known at Columbia as “Hammond’s folly.”

John Hammond Sr. and Bob Dylan, 1961

P2004.441.2 Courtesy of Sony Music

Lyrics for Gary Davis song “It’s Hard to Be Blind,” handwritten by Bob Dylan for John Herald of the Greenbriar Boys, early 1960s

L2004.389.30 Collection of Jeff Gold / Recordmecca

Gerdes Folk City handbill, late 1961

1993.35.741.4 Robert Shelton Collection, Experience Music Project permanent collection

### **The McKenzies**

When he first arrived in New York City, Bob Dylan became friends with Eve and “Mac” McKenzie and their son, Peter. They treated Dylan as a member of the family and often let him stay at their apartment. In 1961 Dylan wrote this letter of encouragement to Peter McKenzie.

Bob Dylan (in sunglasses) and Peter Seger, at house party, early 1960s

P2004.455.1 Joe Alper / Courtesy of the Alper Family Collection

Letter from Bob Dylan to Peter McKenzie, 1961

L2004.393.10 Courtesy of Pete Howard / [www.postercentral.com](http://www.postercentral.com)

### **Carolyn Hester**

Texas-born folksinger Carolyn Hester and Bob Dylan (pictured together in the studio), first connected over their mutual love of Buddy Holly. Dylan played this Hohner Marine Band harmonica on Hester’s debut album for Columbia Records. During rehearsals, Dylan met producer John Hammond Sr., who soon signed Dylan to the label.

Carolyn Hester and Bob Dylan at Columbia Studios, September 1961

L2004.387.1 Courtesy of Carolyn Hester

*Carolyn Hester*, album jacket, Columbia Records, 1962

L2004.387.4a Courtesy of Carolyn Hester

Hohner Marine Band, G# major harmonica, circa 1960, formerly owned by Bob Dylan

1996.271.1 Gift of The Old Hippie, Experience Music Project permanent collection

### **Carnegie Chapter Concert**

Izzy Young owner of the Folklore Center, produced Bob Dylan's first concert in New York City at the urging of Dylan's manager, Albert Grossman (pictured to the right of Young). Young interviewed Dylan for the concert program. In his journal, Young said Grossman predicted that Dylan would be the next big folk star. He was right, but fewer than 55 people attended the concert at Carnegie Chapter Hall.

Izzy Young and Albert Grossman at the Folklore Center, circa 1963

L2004.372.1 Courtesy of Edward Grazda

Journal, written by Israel Young 1960-1968

L2004.408.5 From the Izzy Young / Folklore Center Archive

Bob Dylan in performance at Carnegie Chapter Hall, New York, handbill, November 4, 1961.

1993.35.741.2 Robert Shelton Collection, Experience Music Project permanent collection

The Folklore Center presents Bob Dylan at Carnegie Chapter Hall, New York City, handbill, November 4, 1961.

L2004.408.3 From the Izzy Young / Folklore Center Archive

### **Dave Van Ronk and Harry Belafonte**

Folk and blues artist Dave Van Ronk was an important friend and mentor to Dylan when he first arrived in Greenwich Village, and his wife, Terri Thal, helped Dylan land a few early bookings. At the time, Dylan was beginning to write songs, including the one shown here, "Man on the Street." Dylan made his recording debut playing harmonica on the title track of Harry Belafonte's album, *The Midnight Special*. Dylan wrote that playing with Belafonte was one of the most memorable recording dates of his career.

Dave Van Ronk, photo, courtesy of Michael Ochs Archive

"Man on the Street," handwritten lyrics by Bob Dylan, circa 1962.

L2004.389.29 Collection of Jeff Gold / Recordmecca

*The Midnight Special* Harry Belafonte LP, featuring Bob Dylan on harmonica, courtesy of Jeff Gold / Record Mecca

### **Bob Dylan's Debut**

In November 1961, Bob Dylan recorded his self-titled debut album in three sessions at a cost of \$402. The 13 tracks included two original Dylan songs, "Talking New York" and "Song to Woody," his homage to Guthrie. Released in March 1962, the album sold approximately 5,000 copies during the first year of its release.

*Bob Dylan*, debut album jacket, Columbia Records, signed by Bob Dylan, circa 1962

L2004.395.4 Courtesy of Barry and Judy Ollman

### **The Singer-Songwriter**

As an artist who wrote and performed his own songs, Bob Dylan helped launch the idea of the singer-songwriter and undermine Tin Pan Alley, the term for songwriters who churned out tunes for performers. Dylan—and the Beatles—created a new era where music fans began to expect artists to write their own material. Displayed here is an acetate and lead sheet for "Let Me Die in My Footsteps" that Dylan wrote and recorded for M. Witmark & Sons, his publishing company. "Let Me Die in My Footsteps" acetate recorded by Bob Dylan for M. Witmark & Sons

L2004.442.2a Courtesy of Dave Eckstrom

"Let me Die in My Footsteps," lead sheet from W. Witmark & Sons

L2004.442.3 Courtesy of Dave Eckstrom

## Section 5a: Greenwich Village Folk Revival Wing

### Spreading the Word

**By 1960 the urban folk revival had spread far beyond Greenwich Village.**

The popular success of folk trios and quartets such as the Kingston Trio, the Highwaymen, and the Brothers Four helped launch folk clubs and festivals all over the country, from Boston, Chicago, and Ann Arbor to San Francisco and Los Angeles. The renewed interest in folk music created new audiences and venues for folk artists such as Ramblin' Jack Elliott, Josh White, and the New Lost City Ramblers, and for veteran blues artists like John Lee Hooker and Mississippi John Hurt.

### Folk Festival

Shortly after his debut record was released, "Bob Dillon" shared the bill with Jesse Fuller at the 1962 Folk Festival in Ann Arbor, Michigan. Two days later Dylan began recording his second album for Columbia Records.

U of M Folk Festival, poster, circa 1956.

L2004.393.7 Courtesy of Pete Howard / [www.postercentral.com](http://www.postercentral.com)

Ramblin' Jack Elliott, handbill, 1960s

L2004.391.11 Courtesy of Mary Katherine Aldin

International Folk Show handbill, November 1961.

L2004.403.20 Courtesy of John Cohen

Folklore Concert series featuring Pete Seeger, Josh White and others, courtesy of Mary Katherine Aldin

## Section 6: Joan Baez

### Joan Baez Is Still Unshattered

**The folk revival's biggest star was a woman who took Bob Dylan under her wing.**

Bob Dylan's meteoric rise was aided by the most popular figure in the new folk movement, Joan Baez. Her pure soprano with its otherworldly vibrato, her earthy beauty, and her passionate convictions made Baez the ideal figurehead for a musical movement with hopes of changing the world. When she met Dylan, Baez realized she had found a poet whose words could lift her voice even higher. She became his champion, momentary lover, and lifelong friend. Dylan eventually turned away from Baez along with the folk scene, and as the 1960s wore on Baez became intensely focused on anti-war activism and other causes. Yet the pair have continued to play an important role in each others' lives.

Bob Dylan and Joan Baez in performance, early 1960s

L2004.389.25 Collection of Jeff Gold / Recordmecca

### Queen of Folk

Joan Baez became a star of the folk scene after her debut at the 1959 Newport Folk Festival. Her first album, *Joan Baez*, made her the queen of folk. By 1962 the young artist was featured on the cover of *Time*.

Joan Baez debut album jacket proof, circa 1960

L2004.388.1 Courtesy of Mitch Blank

*Time*, magazine cover, November 23, 1962

L2004.401.1 Courtesy of Joan Baez

### **The Queen and King of Folk**

Joan Baez gave Bob Dylan's career a boost when she began singing his songs and having him perform at her concerts. By the 1963 Newport Folk Festival, they were folk music's glamorous couple. Baez gave Dylan class, one journalist wrote, and he gave her sex appeal. During their time together, Dylan typed this letter to Baez's mother, pretending to be Joan, and Joan wrote the cover letter.

Newport Folk Festival poster, 1963

L2004.393.11 Courtesy of Pete Howard / [www.postercentral.com](http://www.postercentral.com)

Letter from Joan Baez to her mother, July 1964

L2004.401.3 Courtesy of Joan Baez

Letter from Bob Dylan (posing as Joan Baez) to Joan Baez's mother, July 1964

L2004.401.4 Courtesy of Joan Baez

### **The Baez/Dylan Tour**

By 1965 Bob Dylan was no longer in Joan Baez's shadow, but they were co-headliners on an East Coast tour at several colleges. Folk musician and artist Eric Von Schmidt designed this poster for the tour.

Joan Baez and Bob Dylan taking notes, early 1960s

L2004.389.27 Collection of Jeff Gold / Recordmecca

Joan Baez and Bob Dylan in concert, poster, March 1965

1999.536.1 Experience Music Project permanent collection

Typewritten letter from Manuel Greenhill to Ralph J. Gleason, February 24, 1965

L2004.389.36 Collection of Jeff Gold / Recordmecca

Signed contract between Bob Dylan and Folklore Productions for Bob Dylan to perform with Joan Baez at Convention Hall, Philadelphia, PA, March 5, 1965, dated February 15, 1965

L2004.389.35 Collection of Jeff Gold / Recordmecca

Concert ticket for Joan Baez and Bob Dylan performance, Philadelphia, PA, Friday, March 5, 1965

L2004.419.7 From the collection of Paul Wultz

"GIRLS SAY YES to boys who say NO," graphic reproduction of poster, late 1960s

L2004.401.2 Courtesy of Joan Baez

## **Section 7: Topical Songwriter**

### **Prophesize with Your Pen**

**Like his hero Woody Guthrie and many of his peers, Bob Dylan found powerful stories in the daily news.**

For folk revivalists, song was not simply a vehicle for pleasure and poetics. Music could alert listeners to real-life tragedies and triumphs they might have otherwise overlooked. Dylan found early inspiration in the unfolding histories of the civil rights movement and published lyrics in magazines such as *Broadside*, alongside rivals like Phil Ochs. Yet this fan of Symbolist poetry and the surreal theater of Bertolt Brecht added a deeper poetic layer to his topical writing, turning what otherwise might have simply been commentaries into rich sagas and beloved anthems.

Bob Dylan, Joan Baez, Pete Seeger, Peter, Paul and Mary, Theodore Bikel, and the Freedom Singers, Newport Folk Festival, Newport, RI, July 26, 1963

P2004.429.1 John Byrne Cooke

## Poetry and Politics

Bob Dylan's first serious girlfriend in New York City was Suze Rotolo, a well-read and politically active young woman. She introduced him to the work of several poets, including Lord Byron, Rimbaud and Brecht, who influenced Dylan's lyrics, and she encouraged him to write more topical songs. In 1963 she appeared on the cover of his second album, *The Freewheelin' Bob Dylan*.

*Selected Poems*, 1947

Bertolt Brecht

L2004.409.1 Courtesy of Suze Rotolo

*Byron: A Selection*, 1954

Inscribed by Bob Dylan, 1962

L2004.409.2 Courtesy of Suze Rotolo

*Arthur Rimbaud*, early 1960s

L2004.409.7 Courtesy of Suze Rotolo

Photographs of Bob Dylan and Suze Rotolo, contact sheet, 1963

L2004.409.12 Courtesy of Suze Rotolo

## Broadside

In 1962 Pete Seeger and Agnes "Sis" Cunningham, both former members of the Almanac Singers, and Gordon Friesen, founded the magazine *Broadside* to encourage topical songwriting. The publication—and occasional recordings—stimulated many young songwriters, including Phil Ochs and Bob Dylan, who used the pseudonym Blind Boy Grunt on Broadside recordings like the one shown here.

*Broadside Ballads Vol. I*, album jacket, featuring Bob Dylan as Blind Boy Grunt, Broadside Records, 1963

L2004.389.10a Collection of Jeff Gold / Recordmecca

*Broadside*, magazine, with inscription by Bob Dylan from "With God On Our Side," June 1963

L2004.395.5a Courtesy of Barry and Judy Ollman

*Broadside*, with Phil Ochs, December 10, 1963

1993.35.220 Robert Shelton collection, Experience Music Project permanent collection

## Blowin' in the Wind

In December 1962, Columbia Records released Bob Dylan's first US single, "Mixed Up Confusion," (right) which featured him backed by an electric band, nearly three years before he plugged in at the 1965 Newport Folk Festival. But it was his song "Blowin' in the Wind" that ignited his career. In July 1963, the folk trio Peter, Paul and Mary hit No. 2 on the pop charts with their version of it, which sold more than one million copies. The song's success established Dylan's reputation as an exciting new songwriter and became one of the anthems of the civil rights movement.

Peter, Paul and Mary, early 1960s

P2000.196.241 Courtesy of Michael Ochs Archive.com

"Satire on Birch Society Barred from Ed Sullivan TV Show," *New York Times*, newspaper clipping, May 14, 1963

L2004.389.1 Collection of Jeff Gold / Recordmecca

"Mixed Up Confusion / Corrina Corrina," single, Columbia Records, December 14, 1962

L2004.389.12 Collection of Jeff Gold / Recordmecca

"Blowin' in the Wind / Don't Think Twice, It's All Right," single Columbia Records, 1963

L2004.389.11 Jeff Gold / Recordmecca.com

Rebel Without a Cause, record jacket for Bob Dylan single, 1963

L2004.389.11b Courtesy of Jeff Gold / Recordmecca.com

### **The Freewheelin' Bob Dylan**

Bob Dylan's second album featured 11 original songs, including "Blowin' in the Wind" and "Masters of War," and he was seen as one of folk music's most talented topical songwriters. Displayed here is one of only two known copies of the original stereo record; it included four songs, including the electric-backed "Mixed Up Confusion" and controversial "Talkin' John Birch Paranoid Blues," that were later replaced.

*The Freewheelin' Bob Dylan*, album jacket, Columbia Records, 1963

L2004.442.4a Courtesy of David Eckstrom

Bob Dylan and Suze Rotolo on Jones Street, New York, NY, photographic prints, March 1963

L2004.409.14, 16 Courtesy of Suze Rotolo

"Masters of War," Bob Dylan's typed lyrics, 1963

L2004.451.3, Courtesy of The Pierpont Morgan Library, New York Gift of George Hecksher

### **Town Hall Performance**

Bob Dylan's performance at Town Hall on April 12, 1963, was his first major solo show in New York City, and many people saw it as the moment when he became a star. This hand-painted poster was displayed in the glass case outside Town Hall, and the concert program (right), titled *My Life in a Stolen Moment*, included Dylan's notes about his adolescence.

Harold Leventhal presents Bob Dylan at Town Hall, April 12, 1963, poster.

L2004.395.1 Courtesy of Barry and Judy Ollman

*My Life in a Stolen Moment*, Bob Dylan's text for Town Hall concert program, April 12, 1963

L2004.389.32 Collection of Jeff Gold / Recordmecca

### **Folk Music and Politics**

Throughout the 1960s, artists such as the Freedom Singers, Tom Paxton, and Dave Van Ronk used their music to raise awareness of social issues and rally others to the cause. Bob Dylan wrote topical songs like "Who Killed Davey Moore?" about the death of the boxer, and his third album, *The Times They Are A-Changin'*, featured other powerful topical songs such as the title song, "With God on Our Side," and "Only a Pawn in Their Game."

Song and blues benefit concert for the legal defense of victims of southern racism, poster

L2004.391.8 Courtesy of Mary Katherine Aldin

The Freedom Singers in performance at the Newport Folk Festival, circa July 26, 1963

1993.35.353.2 Robert Shelton Collection, Experience Music Project permanent collection

"Student Nonviolent Coordinating Committee forms singing group, 'The Freedom Singers'," press release, early 1960s

1993.35.1096 Robert Shelton Collection, Experience Music Project permanent collection

Freedom Rally, Durham, North Carolina, handbill, August 12, 1962

1993.35.369.1 Robert Shelton Collection, Experience Music Project permanent collection

*The Times They Are A-Changin'*, album jacket, Columbia Records, 1964

1998.242.3d Experience Music Project permanent collection

"He Fought, Talked, then Died," Davey Moore after boxing match, magazine clipping, 1963

L2004.351.1 Courtesy of Gary Moser

## Section 8 Civil Rights and the March On Washington

### **Now's the Time for Your Tears**

**Bob Dylan found a powerful focus for his early anthems in the African American struggle for civil rights, and in Dylan, the movement found a strong artistic ally.**

The folk revival was a cultural movement fed by the fire of social struggle, and in the early 1960s, the most pressing cause its followers embraced was the African American fight for liberation and equality. Dylan was moved by the depth of human conflict and human strength revealed in stories of the civil rights movement. Songs like "The Lonesome Death of Hattie Carroll" turned these sagas into secular hymns. In August 1963, Dylan performed at the historic March on Washington, and Joan Baez, Odetta, Josh White and Peter, Paul and Mary sang together to make legendary another of Dylan's anthems: "Blowin' in the Wind."

Bob Dylan & Joan Baez, 1964

Photograph: Daniel Kramer

P2004.433.3 Courtesy of Daniel Kramer

### **The Struggle for Change**

Folk artists Pete Seeger and Phil Ochs wrote and sang songs in support of the civil rights movement. The US government kept close tabs on Ochs, as shown here by pages from his FBI file. Meanwhile organizations such as the Southern Christian Leadership, co-founded by Martin Luther King, and the Congress of Racial Equality (CORE), fought to end segregation and register voters in the South.

Phil Ochs and Pete Seeger, circa 1960s

L2004.421.2 Courtesy of Sonny Ochs

Pages from Phil Ochs' FBI file, photocopies, November 19, 1963

L2004.421.11a, 12 Courtesy of Sonny Ochs

Freedom Now CORE, button, 1960s

L2004.409.19 Courtesy of Suze Rotolo

CORE Sit-In Songs, song folio

1993.35.369.3 Robert Shelton collection, Experience Music Project permanent collection

*Crusade for the Vote*, Southern Christian Leadership Conference brochure, early 1960s

1993.35.1094 Robert Shelton Collection, Experience music Project permanent collection

*It Happened in Baton Rouge, U.S.A.*, booklet, 1962.

1993.35.1095 Robert Shelton Collection, Experience music Project permanent collection

Form letter from James Baldwin of CORE, early 1960s

1993.35.369.6.1 Robert Shelton Collection, Experience music Project permanent collection

Letter from Martin Luther King to Gordon Marcott, 1960

L2004.395.6 Courtesy of Barry and Judy Ollman

### **Fighting Segregation**

In 1962 African American James Meredith attempted to enroll at the University of Mississippi Law School, which caused violent outbursts from whites. President Eisenhower sent in the National Guard to ensure that Meredith was allowed to attend classes in Oxford. *Broadside* put out a call for songs about the event. Phil Ochs wrote "Oxford, Mississippi," and Bob Dylan responded with "Oxford Town."

"The Long Hard Road Ahead," *The New York Times*, newspaper clipping, October 18, 1962

1993.35.1099 Robert Shelton Collection, Experience music Project permanent collection

*Broadside*, magazine, October 1962

1993.35.292 Robert Shelton Collection, Experience music Project permanent collection  
*Broadside*, magazine, November 1962  
1993.35.291 Robert Shelton Collection, Experience music Project permanent collection

### **March on Washington**

On August 28, 1963, 250,000 people gathered in Washington, DC, to participate in a march for jobs and racial equality. It ended at the steps of the Lincoln Memorial, where several artists, including Bob Dylan, Joan Baez and Mahalia Jackson performed. Several others gave speeches, culminating with Martin Luther King Jr.'s "I Have a Dream" speech.

March on Washington for Jobs and Freedom, button, Washington, DC, August 28, 1963

L2004.450.1 Smithsonian Institution, National Museum of American History, Behring Center  
March on Washington for Jobs and Freedom, backstage pass, August 28, 1963

L2004.373.1 On loan from the collection of the National Civil Rights Museum, Memphis, TN  
March on Washington for Jobs and Freedom map, Washington D.C., August 28, 1963

L2004.450.3 Smithsonian Institution, National Museum of American History, Behring Center  
March on Washington for Jobs and Freedom, program, August 28, 1963

L2004.450.3 Smithsonian Institution, National Museum of American History, Behring Center

## **Section 9: On the Road to the Counterculture**

### **On the Road Again**

**In 1964 the ever-restless Bob Dylan turned away from topical songwriting and began writing more introspective songs that distanced him from his fellow folk music lovers.**

Early in the year, Dylan and three friends set out on a cross-country road trip in the spirit of Jack Kerouac's novel, *On the Road*. Dylan found the writer Carl Sandburg in North Carolina, reveled at Mardi Gras in New Orleans, heard the Beatles on the radio, and landed in San Francisco, where the Beat poets christened him as a peer. Later in the year, Dylan visited Greece, where he wrote many of the songs on his fourth album, *Another Side of Bob Dylan*. The album's new, more idiosyncratic (and rocking) songs confused and upset many people in the folk community, who feared they were losing their finest topical songwriter.

John Sebastian, Paul Rothchild, and Bob Dylan, Massachusetts, April 26, 1964

P2004.429.2 © John Byrne Cooke

### **The Beatles**

In February 1964, during a cross-country road trip to perform on the West Coast, Bob Dylan first heard The Beatles' single "I Want to Hold Your Hand." He was "knocked out" by their harmonies and the way they'd reinvented rock 'n' roll, and the song helped rejuvenate his love for the genre.

Bob Dylan in performance at Berkeley Community Theater, poster, February 22, 1964

L2004.419.12 From the collection of Paul Wultz

"I Want To Hold Your Hand / I Saw Her Standing There," single, Capitol Records, 1964

1997.59.6a Experience Music Project permanent collection

*Pull My Daisy*, short film directed by Robert Frank, and featuring Larry Rivers, Jack Kerouac, David Armstrong, and Allen Ginsberg, 1959

Photograph: John Cohen

L2004.403.12 Courtesy of John Cohen



## Open Letter

In the November 1964 issue of *Sing Out!*, editor Irwin Silber wrote this open letter to Bob Dylan, chastising him for turning away from topical songwriting and embracing more personal songs on his new album, *Another Side of Bob Dylan*. Like many others, Silber did not want folk music to lose its finest topical songwriter.

In 1964 Dylan's solo tour schedule included shows at the Royal Festival Hall in London and a Halloween performance at the Philharmonic Hall in New York City.

*Sing Out!*, magazine, November 1964

1993.35.137 Robert Shelton collection, Experience Music Project permanent collection

Philharmonic Hall Lincoln Center For the Performing Arts, program, 1964-65

L2004.393.9 Courtesy of Pete Howard / [www.postercentral.com](http://www.postercentral.com)

Concert ticket for Bob Dylan at Peterson Gymnasium, San Diego State College, December 4, 1964

L2004.419.10 From the collection of Paul Wultz

Concert ticket for Bob Dylan at Wilson High School, Long Beach, California, December 5, 1964

L2004.419.9 From the collection of Paul Wultz

Bob Dylan in performance at Royal Festival Hall, handbill, 1964

L2004.419.5 From the collection of Paul Wultz

## Section 10: Bringing It All Back Home

### Chaos Is a Close Friend of Mine

**With the 1965 album *Bringing It All Back Home*, Bob Dylan entered an astounding creative period—and changed the sound and feel of 1960s rock.**

Recorded in January and released in March, *Bringing It All Back Home* was the first in a series of albums setting a new, dizzying standard for rock as an art form. Dylan's marriage of folk-based storytelling, wildly imaginative lyrics, and modernized roots music that kindles the album's 11 songs was unprecedented. Offering increasingly wild imagery in the ballads on the album's first side and reconnecting with the energy of rock 'n' roll, his youthful first love, on the second, Dylan pointed the way for his contemporaries to leave the cul-de-sac of folk revivalism and get back to the great American project of mixing up the highs and lows of culture to make highly immediate, ultimately timeless art.

Bob Dylan, Philadelphia, PA 1964

P2004.433.2 Courtesy of Daniel Kramer

*Bob Dylan Brings It All Back Home*, promotional display piece, circa 1965

L2004.393.4 Courtesy of Pete Howard / [www.postercentral.com](http://www.postercentral.com)

*Bringing it All Back Home*, album jacket, autographed and inscribed by Bob Dylan, Columbia Records, 1965

L2004.395.2 Courtesy of Barry and Judy Ollman

*Subterranean Homesick Blues*, sheet music, circa 1965

L2004.404.3 Courtesy of Arline and Daniel Kramer

"Gates of Eden," Bob Dylan's handwritten lyrics, 1965

L2004.451.13 Courtesy of The Pierpont Morgan Library, New York Gift of George Hecksher

### Bruce Langhorne

In the early 1960s, Bruce Langhorne, pictured in the studio with Bob Dylan, was the guitarist at Gerde's Folk City in Greenwich Village and an accomplished studio musician who played this

guitar on Dylan's first five albums. He was also well known for playing this Turkish tambourine, which he bought from Izzy Young at the Folklore Center. Langhorne's tambourine playing was one of the inspirations for Dylan's song "Mr. Tambourine Man."

Unidentified man, Bob Dylan and Bruce Langhorne in studio, 1963

P2004.441.3 Courtesy of Sony Music

Tambourine, used by Bruce Langhorne, 1960s

L2004.392.1 Courtesy of Bruce Langhorne

Martin acoustic guitar, used by Bruce Langhorne, 1960s

L2004.392.3 Courtesy of Bruce Langhorne

## Section 11: Folk Goes Rock

### Take Me on a Trip

**Bob Dylan's fellow musicians and friends soon heeded the call of his new music, and followed suit with hits of their own.**

The influence of Dylan's mid-1960s innovations cannot be underestimated. His shift toward rock 'n' roll became the style to copy when the Los Angeles group the Byrds reworked "Mr. Tambourine Man" as a jangly, Beatlesque daydream. Artists ranging from harmony experts the Turtles, to glamour hippie Cher, to Donovan, "England's answer to Dylan," were soon side by side with the man himself on the pop charts. One-hit wonders such as the New Christy Minstrels singer Barry McGuire turned the sound into car-radio fodder, but Dylan remained the artist other artists emulated. Even the Beatles and the Rolling Stones, who had inspired him, were soon following in his rapid footsteps.

The Byrds, Columbia Records promotional biography, May 1968

1993.35.1114 Robert Shelton Collection, Experience Music Project permanent collection

The Byrds promotional portrait, 1960s

1993.35.672.1 Robert Shelton Collection, Experience Music Project permanent collection

"All I Really Want To Do / I'm Gonna Love You," single, Imperial Records

2004.431.2a Experience Music Project permanent collection

*It Ain't Me, Babe*, album jacket, White Whale Records, 1965

L2004.413.2a Courtesy of Howard Kaylan

"Dylan v. Donovan," *Melody Maker*, clipping, March 20, 1965

L2004.374.1 Courtesy of Tony Glover Archives

## Section 12: Don't Look Back

### Don't Follow Leaders, Watch Your Parking Meters

**Documentarian D.A. Pennebaker followed Bob Dylan on his 1965 tour of England, and opened a new chapter for both Dylan's image and the art of *cinema verite*.**

Charging across England in the spring of 1965, Dylan was a man in transition. His professional and personal involvement with Joan Baez was nearing its first end, and his new, electric sound had shot him out of the comforting arms of the folk revival. D.A. Pennebaker made a canny choice in arranging to film this tour for a documentary; he captured Dylan and his entourage at their most combative and exciting. The result was not the modest success Pennebaker expected, but a film that has influenced nearly every celluloid chronicle of an artist since. Its portrait of Dylan as a

wisecracking, free-associating iconoclast in pointy Beatle boots became a ruling image for the man himself, and rock stars in general.

#### **D.A. Pennebaker**

During Bob Dylan's 1965 English tour, filmmaker D.A. Pennebaker, with his two-person crew, used this hand-held camera to shoot more than 20 hours of footage, then edited it down to 90 minutes using this viewfinder. Upon its release in 1967, film reviewers greeted it with a mixture of acclaim, confusion, and distaste.

Mitchell Camera Corp. camera, used for filming "Dont Look Back", 1960s, owned by D.A. Pennebaker

L2004.410.3 Courtesy of Pennebaker Hegedus Films

Moviscop viewfinder used during production of the film "Dont Look Back," 1960s, owned by D. A. Pennebaker

L2004.410.5 Courtesy of Pennebaker Hegedus Films

Alan Price, Bob Dylan, and Bob Neuwirth at a party, 1965

L2004.389.23 Collection of Jeff Gold / Recordmecca

Trailer film case for "Dont Look Back," a film by D.A. Pennebaker, 1967

L2004.410.7a Courtesy of Pennebaker Hegedus Films

*Dont Look Back*, promotional stickers, 1967

L2004.410.13 Courtesy of Pennebaker Hegedus Films

*Sightlines*, magazine cover, November-December 1967

L2004.410.10 Courtesy of Pennebaker Hegedus Films

*Dont Look Back*, promotional piece, 1967

L2004.410.12 Courtesy of Pennebaker Hegedus Films

*Dont Look Back*, original 35 mm film feel reel, 1967

L2004.410.6a Courtesy of Pennebaker Hegedus Films

*Dont Look Back*, poster, 1967

L2004.410.11 Courtesy of Pennebaker Hegedus Films

"The Screen: Bob Dylan and Company," *The New York Times*, clipping, September 7, 1967

L2004.410.9 Courtesy of Pennebaker Hegedus Films

"Bob Dylan Film 'Should Be Buried,'" *The Plain Dealer*, clipping, July 25, 1967

L2004.410.8 Courtesy of Pennebaker Hegedus Films

### **Section 13: Dylan Goes Electric**

#### **The Bones of Electricity**

**The legend of Bob Dylan "going electric" at the Newport Folk Festival is much-disputed, but still resonates.**

July 25, 1965, is perhaps the day that will go down in rock infamy—when Dylan performed with an amplified band at the legendarily traditional Newport Folk Festival. Dressed in a decidedly un-folksy black leather jacket and peg-leg pants, Dylan led the Paul Butterfield Blues Band (minus its leader) through a short set. Legend has it that the audience, along with the elders of the folk revival, were horrified by Dylan's racket: Pete Seeger supposedly threatened to cut the power cord with an ax. The truth, however, may be that people were simply put off by the brief performance and a bad sound system. Either way, Dylan's challenge had been mounted.

## Media Response

*New York Times* folk and jazz critic Robert Shelton (pictured to the left of Bob Dylan at the 1964 Newport Folk Festival) took these notes during Dylan's electric performance at the 1965 folk festival, writing down "on at 9:45" and "black leather." A month later, *Sing Out!* published two different accounts of the watershed performance.

Newport Folk Festival, program, July 22–25, 1965

1993.35.704.1 Robert Shelton collection, Experience Music Project permanent collection

Notebook used by Robert Shelton, circa 1965

1993.35.1035 Robert Shelton collection, Experience Music Project permanent collection

*Sing Out!* magazine, November 1965, featuring reviews of Bob Dylan's performance at the 1965 Newport Folk Festival

1993.35.155 Experience Music Project permanent collection

Bob Dylan with Robert Shelton at the Newport Folk Festival, 1964.

1993.35.741.217 Robert Shelton Collection, Experience Music Project permanent collection

## Section 14: Highway 61 Revisited

### Lifelessness Is the Great Enemy

**Bob Dylan took his new sound and perspective even further on *Highway 61 Revisited*.**

Leading off with what many consider to be one of popular music's greatest singles—the organ-sparked, six-minute long "Like a Rolling Stone,"—*Highway 61 Revisited* was Dylan's second great rock record of this period. The title refers to the road that connects Duluth, where Dylan was born, with the Southern land of the Delta blues. Working with a new producer, Bob Johnston, and an impressive array of session musicians, including the great blues guitarist Michael Bloomfield, Dylan sharpened and clarified his new, amplified approach. As he kept setting the stakes higher, fellow pacesetters responded—the Beatles, for example, would release *Sgt. Pepper's Lonely Hearts Club Band* the next year.

"Like a Rolling Stone," handwritten lyrics by Bob Dylan, October 1, 1965

L2004.45.15 Courtesy of The Pierpont Morgan Library, New York Gift of George Hecksher

### Dylan as Dylan

Shown here are Bob Dylan's handwritten lyrics for "Like a Rolling Stone" and other lyrics that include one of that song's best-known lines, "How does it feel?" By 1965 other artists had scored pop hits with Dylan's songs, prompting Columbia Records to promote his own albums with the line, "Nobody Sings Dylan Like Dylan."

*Nobody Sings Dylan Like Dylan*, promotional display piece, 1965

L2004.393.5 Courtesy of Pete Howard / [www.postercentral.com](http://www.postercentral.com)

*Highway 61 Revisited*, album jacket, Columbia Records, 1965

L2004.395.3 Courtesy of Barry and Judy Ollman

Handwritten lyrics by Bob Dylan

L2004.398.1 Courtesy of Peter Slingluff

Highway 61 road sign, 1960s

L2004.430.1 Courtesy of Delta Blues Museum, Clarksdale, MS

## Section 15: Touring with the Hawks

### **This Wheel's On Fire**

#### **Bob Dylan found his ideal backing group in a rockabilly bar and took them on the road.**

Dylan was perfecting his electric sound throughout the mid-1960s, but it took a scheduling emergency for him to find his signature band. Michael Bloomfield and John Sebastian, who'd worked with Dylan in the studio, turned down his offer to tour in favor of their own projects. Mary Martin, his manager Albert Grossman's secretary, then alerted Dylan of a top-notch bar band called the Hawks, who were backing rockabilly veteran Ronnie Hawkins at the time. Dylan soon enlisted the whole band and they set out on the road for a tour that would go down in history—partly because audiences booed their souped-up sound on nearly every stop. The experience bonded the group (soon known simply as the Band) to Dylan, and later, in Woodstock, they would record the legendary sessions released as *The Basement Tapes*.

### **World Tour**

In August 1965, Bob Dylan began an arduous world tour with the Hawks. It included a show at Carnegie Hall, where the program (below) listed the band as “accompanists,” and at Island Gardens in Hempstead, New York (left). In April 1966, veteran drummer Mickey Jones, whose drumsticks are displayed here, joined the tour as it headed to Australia.

Carnegie Hall Seventy-Fourth Season 1965-66, program.

L2004.419.1 From the collection of Paul Wultz

Bob Dylan at Island Garden, Hempstead Turnpike, W. Hempstead, NY, Saturday, February 26, 1966

L2004.419.4 From the collection of Paul Wultz

Speedfire Professional drumsticks, formerly used by Mickey Jones, circa 1966

L2004.393.13a-b Courtesy of Pete Howard / [www.postercentral.com](http://www.postercentral.com)

### **Manchester Acetate**

During Bob Dylan's 1966 world tour with the Hawks, CBS was considering a possible live album. As a test, an engineer recorded Dylan's performance at Free Trade Hall in Manchester, England, on three-track reel-to-reel, then used it to create this 12-inch, two-song acetate.

Bob Dylan, Community Concourse Theatre, San Diego, CA, Friday December 10, 1965, poster

L2004.419.13 From the collection of Paul Wultz

Bob Dylan tour, acetate recorded in Manchester, England, May 1966

L2004.389.14 Collection of Jeff Gold / [Recordmecca.com](http://Recordmecca.com)

Tito Burns presents Dylan '66, program

L2004.389.31 Collection of Jeff Gold / [Recordmecca.com](http://Recordmecca.com)

Concert ticket for An Evening with Bob Dylan, Civic Theatre, San Diego, CA, December 10, 1965

L2004.419.11 From the collection of Paul Wultz

Concert ticket for Bob Dylan at Paramount Theatre, Portland, Oregon, Wednesday, March 23, 1966

L2004.419.8 From the collection of Paul Wultz

Concert ticket for Bob Dylan at Odeon Theatre, Glasgow, Scotland, Thursday, May 1966, 1965

L2004.419.6 From the collection of Paul Wultz

### **Minneapolis to Melbourne**

Bob Dylan's 1965-66 world tour featured several dates in the United States, including performances in Lincoln, Nebraska, and Minneapolis, where fellow musician Dave Morton took

these backstage snapshots of Dylan. The tour also included performances in Australia, Europe and England.

Bob Dylan in profile, November 5, 1965

Photograph: Dave Morton

L2004.374.5 Courtesy of Tony Glover Archives

Bob Dylan with drink in hand, November 5, 1965

Photograph: Dave Morton

L2004.374.4 Courtesy of Tony Glover Archives

Bob Dylan in performance at Pershing Memorial Auditorium, Lincoln, NE, Saturday, March 12, 1966, handbill

1993.35.1034 Robert Shelton collection, Experience Music Project permanent collection

Bob Dylan Australian tour program, 1966

L2004.419.3 From the collection of Paul Wultz

Bob Dylan at The Agradome, March 26, 1966, poster

L2004.419.14 From the collection of Paul Wultz

### **Albert Grossman**

Bob Dylan's manager, Albert Grossman, pictured here in a taxi with his client, was one of the first people to grasp Dylan's commercial potential, and he played a pivotal role in promoting his client as both a songwriter and performer.

### **Dylan and the Hawks**

A month after plugging in at the 1965 Newport Folk Festival, Bob Dylan performed with his new backing band, the Hawks, to a sold-out crowd at Forest Hills Stadium in Queens, New York. The audience cheered his solo acoustic set, but booed during the second half when he and the Hawks played electric.

Bob Dylan in performance, at Forest Hills Stadium, August 28, 1965,

Photograph: Gloria Stavers

L2004.389.18 Collection of Jeff Gold / Recordmecca.com

Bob Dylan and his manager, Albert Grossman, in limousine, London, England 1966

Photograph: Barry Feinstein

2004.447.5 Experience Music Project permanent collection

Bob Dylan and the Hawks departing plane, Paris, France, 1966

Photograph: Barry Feinstein

2004.447.2 Experience Music Project permanent collection

Bob Dylan, Aust Ferry, England 1966

Photograph: Barry Feinstein

2004.447.1 Experience Music Project permanent collection

## **Section 16 Blonde on Blonde**

### **That Thin, That Wild Mercury Sound**

**In the midst of a demanding world tour, Bob Dylan recorded the sprawling double album, *Blonde on Blonde*, in Nashville, Tennessee.**

After initial, unsatisfactory recording sessions in New York City with the Hawks, Dylan traveled to Nashville at the suggestion of producer Bob Johnston, who lined up the city's finest session men, along with the artist's old friends Robbie Robertson and Al Kooper. Dylan wrote the album's

14 songs in the studio and insisted on cutting them live, with all the musicians gathered in one, open room. Epic tracks like the prophetic “Visions of Johanna” shared space with more playful tracks such as the barrelhouse blues “Temporary Like Achilles.” The album, Dylan later said, was as close as he’d ever come to “that thin, that wild mercury sound” he heard in his head and was one of his greatest artistic achievements to that point in his career.

*Blonde on Blonde* promotional poster, 1966

L2004.393.6 Courtesy of Pete Howard / www.postercentral.com

“Temporary Like Achilles,” “Absolutely Sweet Marie” and “Most Likely You Go Your Way (and I’ll Go Mine),” typewritten and handwritten lyrics by Bob Dylan, circa March 1966

1999.788.1 Experience Music Project permanent collection

*The Saturday Evening Post*, July 30, 1966

L2004.383.1 Courtesy of Eric Andersen

## Section 17: Retreat from the Spotlight

### **You Go Your Way and I’ll Go Mine**

**Crashing his rocket ship in the form of a motorcycle, Bob Dylan stepped away from stardom at the height of his influence.**

By 1966 America was a different place than it was in 1961, when Dylan first claimed it through song. The counterculture was in full force and rock music had made great inroads. But by then Dylan was exhausted from non-stop touring and the fame he’d so fervently courted, and he needed a change.

A motorcycle accident in Woodstock allowed Dylan to retreat into the comfort of family life. As with all things Dylan, this departure soon became mythical, confounding fans who longed for more work from their appointed bard. Yet Dylan was not inactive; he kept recording with the Band and preparing himself for a return to the studio.

“The Mystery of Folk Singer Bob Dylan,” *World Journal Tribune*, October 14, 1966, clipping

L2004.389.4 Collection of Jeff Gold / Recordmecca

“He’s upstate recuperating’-the Dylan mystery grows,” *Melody Maker*, clipping, November 26, 1966.

1993.35.1121 Robert Shelton Collection, Experience Music Project permanent collection

“The Bob Dylan Mystery Deepens,” clipping, circa 1966.

1993.35.1041 Robert Shelton Collection, Experience Music Project permanent collection

“What’s Happening With Bob Dylan?,” *Disc and Music Echo*, clipping, October 7, 1967

1993.35.1037 Robert Shelton collection, Experience Music Project permanent collection

“Scarred Bob Dylan Is Comin’ Back,” *Daily News*, clipping, May 8, 1967

1993.35.1106 Robert Shelton collection, Experience Music Project permanent collection

Letter from Robert Shelton to Ray Coleman regarding Bob Dylan, March 30, 1967

1993.35.1043 Robert Shelton collection, Experience Music Project permanent collection

### **Dylan Bootlegs**

During the period of Dylan’s retreat in Woodstock, his fans’ hunger for new material was fed by bootleggers who released *Great White Wonder* in 1971. The double album featured stolen material from Tony Glover’s 1961 recording of Dylan in Dinkytown and some of Dylan’s recordings with the Band. His work with the Band was later released in 1975 as *The Basement Tapes*. In 1971, five years after the original publishing date, Dylan reluctantly allowed his book, *Tarantula*, to be published because “bookleg” copies were being sold on the street.

*Tarantula* galley proof, 1966

L2004.379.2 Courtesy of Arie de Reus, Netherlands

*The Basement Tapes*, album jacket, autographed and inscribed by Bob Dylan, Columbia Records, 1975

L2004.389.6 Collection of Jeff Gold / Recordmecca

*Tarantula*, 1971

L2004.379.1 Courtesy of Arie de Reus, Netherlands

*Great White Wonder*, bootleg album jacket, 1971

L2004.365.2 Courtesy of Katie Peterson & Scott Katz

### **Bob Dylan Painting**

Bob Dylan's interest in the visual arts increased in New York City when he started dating Suze Rotolo. The couple often went uptown to visit the city's museums, and one of their favorite artists was the modernist Red Grooms. "What the folk songs were lyrically, Red's songs were visually—all the bums and cops, the lunatic bustle, the claustrophobic alleys—all the carnie vitality," Dylan later wrote in his memoirs, *Chronicles, Vol. 1*. During his retreat from the spotlight in Woodstock, Dylan shared a studio with a neighbor and painted regularly, producing this untitled work, among others.

Portrait of a woman, circa 1960s

Artist: Bob Dylan

L2004.414.1 Courtesy of Sally Grossman

## **Section 18: Down the Highway**

### **Down the Highway**

**Bob Dylan's voyage into the American consciousness has continued throughout a career that has taken many surprising turns, but never failed to fascinate.**

If Bob Dylan had never made another note of music after 1966, he would remain one of the century's most influential artists. In fact, he did continue, releasing dozens more albums, making films, and remaining a beloved concert performer through what his fans have called the "Never-Ending Tour." The magical intersection of his particular genius and the times made him the most important American artist of the 1960s; unlike many of his peers, he refreshes that genius through new experiences and experiments, creating such masterful albums as *Blood on the Tracks*. Some of Dylan's greatest works, including *Time Out of Mind*, have come in recent years, showing that popular music need not be a young person's game. His example argues for a life lived fully, in every stolen moment.

Photo courtesy of Jerry Schatzberg/CORBIS