

IN THE SMOKE OF THE TWILIGHT

BOB DYLAN 2021

by

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A SUMMARY OF RECORDING & CONCERT ACTIVITIES, NEW RELEASES, EXHIBITIONS & BOOKS.



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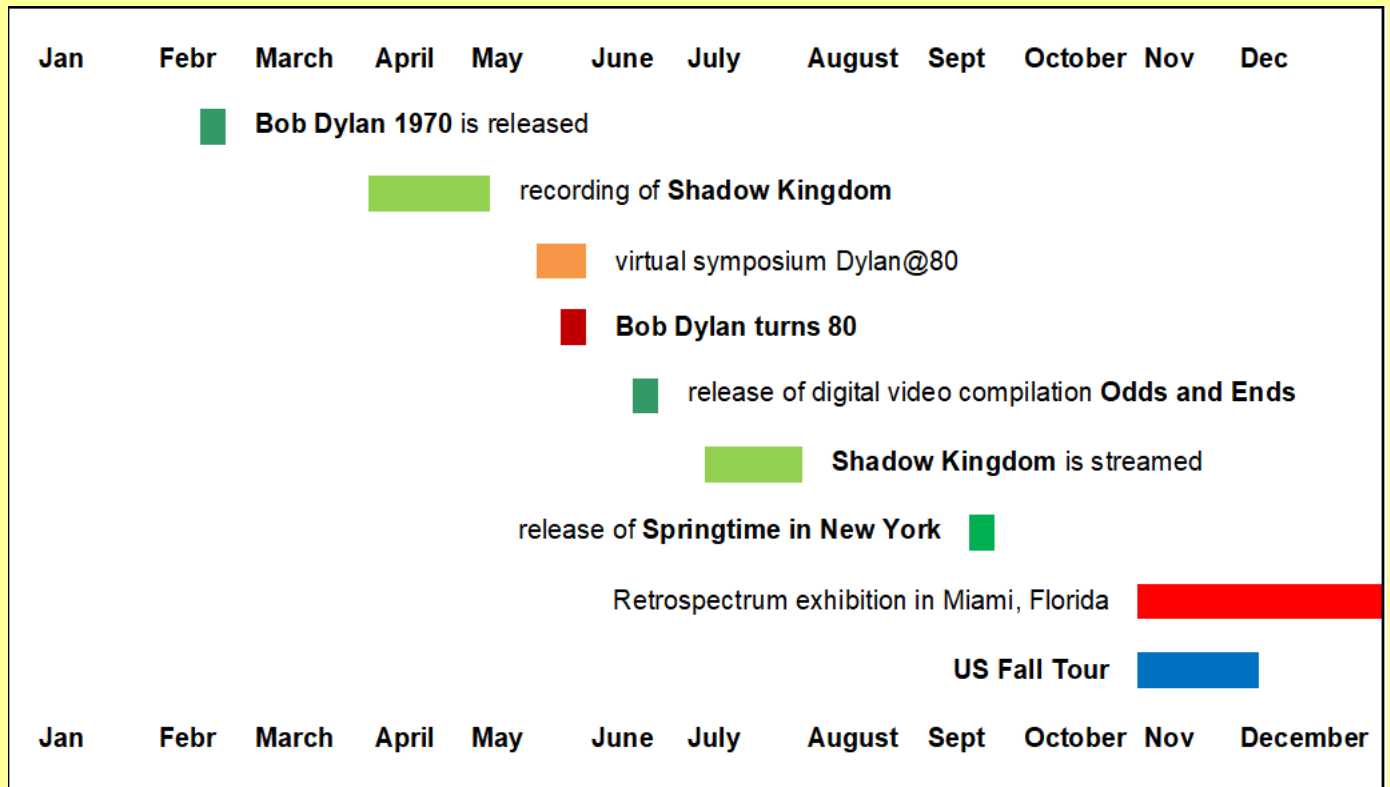
CONTENT

1. INTRODUCTION	3
2. 2021 AT A GLANCE	3
3. THE 2021 CALENDAR	4
4. NEW RELEASES	9
4.1 Bob Dylan 1970	9
4.2 Shadow Kingdom	10
4.2.1 Introduction	10
4.2.2 Musicians	10
4.2.3 Setlist	11
4.3 Odds and Ends	11
4.4 Bootleg Series Vol. 16: Springtime in New York	12
4.4.1 Introduction	12
4.4.2 CD 1: Fall Rehearsals 1980	12
4.4.3 CD 2: Shot of Love Outtakes 1981	12
4.4.4 CD 3: 1983 Infidels Outtakes I	13
4.4.5 CD 4: 1983 Infidels Outtakes II	13
4.4.6 CD 5: 1984-1985 Empire Burlesque Outtakes	13
5. THE NEVER ENDING TOUR	14
5.1 US Fall Tour	14
5.1.1 Dates and venues	14
5.1.2 Musicians	15
5.1.3 Songs	16
6. NEW BOOKS 2021	17
7. REFERENCES & SOURCES	28

1. INTRODUCTION

As the world continued to struggle with the COVID-19 pandemic and political unrest flared in the United States, Bob Dylan reached his eightieth year. Having achieved his fourscore allotment of years, Dylan spent May filming a concert film that featured new arrangements of thirteen of his songs that was released online in July: *Shadow Kingdom: The Early Songs of Bob Dylan*. Sony continued to release retrospective collections of Dylan’s work, with the 16th volume of the Bootleg Series covering outtakes, alternate takes, and rehearsals from 1980-1985, and the release of *Bob Dylan – 1970*. Meanwhile, Dylan took to the road again for a twenty-one-night tour with two new band members after twenty-three months off the road.

2. 2021 AT A GLANCE



3. THE 2021 CALENDAR

- 22 January Claudia Levy, widow of theater director, lyricist, and psychologist Jacque Levy, [sues Dylan](#) for \$7.2 million in a Manhattan court for failing to pay the 35% of net royalties to which she claims the estate of Levy is entitled after the sale of the publishing and songwriter's rights of Dylan's catalog in late 2020. Dylan's lawyer, Orin Snyder from the law firm of Gibson Dunn, countered that Levy's estate has been fully compensated with royalties of the ten songs that Levy co-wrote with Dylan by the parties licensing them and that Levy does not have a 35% claim to ownership of the songs because Levy wrote with Dylan on a work-for-hire basis, and that Dylan is the sole owner of the copyrights of the songs. [On July 30th, 2021](#), Judge Barry Ostrager ruled against Levy in Dylan's favor in an eighteen-page decision: "The Dylan Defendants owned all copyrights to the Compositions, as well as the absolute right to sell the Compositions and all associated rights, subject only to plaintiffs' right to receive the compensation specified in the 1975 Agreement, which does not include any portion of the proceeds from Dylan's sale of his own rights to the Universal Defendants."
- 27 January Musician, former proprietor of Podium in Dinkytown (the center of folk music in Minneapolis), guitar seller, builder, and repairer [Chris Weber](#), who performed guitar on [four tracks on *Blood on the Tracks*](#) ("Idiot Wind," "You're a Big Girl Now," "Tangled Up in Blue," and "If You See Her, Say Hello"), dies in Concord, California from COVID-19 complications at the age of 73.
- February Even as Dylan's first major museum retrospective travels across Asia from Shanghai to the Jupiter Museum of Art in Shenzhen where it remains until March, a new series of four prints from The Asia Series (2009-2010): *Hunan Province*, *Opium*, *Shanghai*, and *The Bridge* are released for purchase, available through Castle Fine Art. The originals were acrylics on canvas.
- 22 February Poet, painter, and co-founder of City Lights Booksellers & Publishers, which famously published Allen Ginsberg's *Howl and Other Poems* (1955), Lawrence Ferlinghetti dies at his home in San Francisco at the age of 101 of interstitial lung disease. On 20 February 1964, Dylan stopped at Ferlinghetti's home and found him gone, but left him a note telling him that he set aside two tickets for him to his [22 February Berkeley Community Theatre concert](#). Two months later, on 28 April 1964, Dylan wrote Ferlinghetti a letter published in *The Telegraph* #36 ("deare larry") that indicates the two discussed Ferlinghetti publishing something by Dylan ("I know I will send you something one of these days. all I have t do is finish something t send you. in any case, if I am poisoned [sic] or framed or kilt or ratted on I will will will you some edger lee masters? type (bob dylan written) poems of grand embarassment.").
- 24 February Musician Peter Ostroushko, whose mandolin part (along with one later recorded by Dylan) is on the [Blood on Tracks version](#) of "If You See Her, Say Hello," dies in Minneapolis at the age of 67. Ostroushko, who was suffering from pneumonia during the session, later described it as a "strange dream."
- 26 February 3-disc album *Bob Dylan – 1970* is released by Sony Legacy. The album includes a near-identical tracklisting to last year's *Bob Dylan – 50th Anniversary Collection 1970* with

In The Smoke Of The Twilight – Bob Dylan 2021

two additional versions of “If Not For You,” new cover art, and liner notes by Michael Simmons. The set features Dylan’s [studio recordings from 1970](#) that remained unreleased after *Self Portrait* (1970), *New Morning* (1970), *Dylan* (1973), *The Bootleg Series Volumes 1-3 (Rare and Unreleased) 1961-1991* (1991), and *The Bootleg Series vol. 10: Another Self Portrait* (2013).

- 11 March Widow of Dylan’s former manager Albert Grossman and alluring lady in red photographed on the cover of *Bringing It All Back Home*, Sally Grossman, passes away at her home in Bearsville in Woodstock, New York not far from the former Grossman house where the photograph was taken by Daniel Kramer in 1965. She was 81.
- 24 March Drummer Don Heffington, who played on sessions that appeared on *Empire Burlesque* and *Knocked Out Loaded* (“Brownsville Girl”) in [1984](#) and [1985](#) dies at his home in the Los Feliz neighborhood of Los Angeles at the age of 70.
- 11 April Suze Rotolo’s 1957 Martin D-18 Natural Acoustic guitar (serial #154103) – often played by Dylan in her Greenwich Village apartment – given to Bob Spitz by Rotolo, is auctioned by Heritage Auctions for Spitz. The guitar was originally owned by Tom Paxton to whom Spitz offered to return the guitar, but Paxton had declined.
- 15 April The [June issue of *Uncut*](#) hits British magazine stands featuring *Dylan Revisited*, a special CD of fourteen new covers of Bob Dylan songs prepared exclusively for *Uncut* that also includes an edited, “acoustic” version of “Too Late” from *Bootleg Series vol. 16*.
- 24 April Radio DJ Bob Fass, host of WBAI’s Radio Unnameable, passes away at the age of 87. He had Dylan on his program in both [1963](#) and [1966](#).
1965 Fender electric 12-string guitar (serial #L72261) given to Dylan by Fender and played by him in both the [Highway 61 Revisited](#) sessions and the New York City [Blonde on Blonde](#) sessions is auctioned for Dylan himself by Gotta Have Rock and Roll with an estimated value of \$1 million.
- 25 April Austin-based blues guitarist Denny Freeman, who played 471 shows with Dylan from 2005-2009 and played on [Modern Times](#), dies after a short bout with cancer at the age of 76.
- 26 April Record producer Al Schmitt, who engineered [Shadows in the Night](#), [Fallen Angels](#), and [Triplicate](#), dies at the age of 91.
- 13 May Bob Dylan is photographed [out and about](#) in Santa Monica.
- 15 May Handwritten lyrics by Dylan to “Blowin’ in the Wind” from 2011 are auctioned for Dylan by Iconic Auctions.
- 22-24 May The online conference “Dylan@80,” billed as a “virtual symposium,” is hosted by the University of Tulsa’s Institute for Bob Dylan Studies and includes seventeen sessions spread across three days featuring the work of over fifty scholars, journalists, and musicians from around the world.
- 24 May Dylan turns 80, receiving the approbation of the world.
- 22 June Sony Music Entertainment and Sony Pictures Home Entertainment [jointly release a digital video compilation](#), *Odds and Ends*, which brings together two hours of film and video clips that had mostly been previously released. Other Bob Dylan films are also

In The Smoke Of The Twilight – Bob Dylan 2021

released digitally: *Bob Dylan: Trouble No More – A Musical Film*, *The Other Side of The Mirror: Bob Dylan Live at The Newport Folk Festival 1963-1965*, *Bob Dylan: The 30th Anniversary Concert Celebration*, and *Bob Dylan: MTV Unplugged*, as well as *Masked and Anonymous*

- July Dylan concludes the sale of the commercial rights to all of his master recordings to Sony Music Entertainment for an undisclosed sum that is estimated to be between \$150 and 200 million. This deal, which is not [announced by Sony Music Entertainment until January 24, 2022](#), includes all of Dylan's recordings from 1962 to the present. Dylan is sent as a gift from Sony a cream-colored 1959 Chevrolet Impala with a green-hued interior that cost about \$100,000 after Sony had the engine rebuilt; it is unclear if this gift was to mark Dylan's 80th birthday, to celebrate the sale of the recordings, or intended to mark both occasions. Of the sale of the recordings, Dylan said, "Columbia Records and [Sony Music Entertainment CEO] Rob Stringer have been nothing but good to me for many, many years and a whole lot of records. I'm glad that all my recordings can stay where they belong."
- 10 July Fiddler Byron Berline passes away at the age of 77. He played on both "River Theme" and "Turkey Chase" on [Pat Garrett & Billy the Kid](#).
- 18 July *Shadow Kingdom: The Early Songs of Bob Dylan* debuts on Veeps.com. The concert film, directed by Alma Har'el, features Dylan performing thirteen of his songs with a new band of musicians with whom he has not worked in the past. The film was shot in Malibu in May of 2021 with the audio track and video recorded separately and Los Angeles-based actors as the audience. Originally scheduled to be accessible online until 20 July, due to "popular demand," the film remains available until 25 July.
- 30 July Supreme Court of New York Justice Barry Ostrager [rules against Claudia Levy](#) in her \$7.2 million suit against Bob Dylan in the wake of his sale of the publishing and songwriting rights of his songs to Universal Music Group (see entry for 22 January above).
- 8 August Former president and CEO of CBS Records (now Sony Music Entertainment) from 1975 to 1990, [Walter Yetnikoff](#), dies in New York City at the age of 87. Yetnikoff features in *Renaldo & Clara* when Dylan, Louie Kemp, and a cameraman surprise Yetnikoff with an unannounced visit to his Manhattan office in the fall of 1975 in order to ask that the "Hurricane" single be rushed to market; a request to which Yetnikoff acceded. During Yetnikoff's tenure at CBS Records, Dylan released ten studio albums, from *Desire* to *Oh Mercy* (*Under the Red Sky* was released only five days after Yetnikoff stepped down as CEO).
- 13 August A filing is made with a civil court in New York City that accuses Dylan of sexually abusing a minor in the spring of 1965 in New York when he appears to have not even been in the state. A representative for Dylan is quoted as saying "the 56-year-old claim is untrue and will be vigorously defended."
- 18 August Guitarist Ron Cornelius, who recorded with Dylan at Columbia's Studio E in Manhattan in early June of 1970 for [New Morning](#) and, three months earlier, had overdubbed some guitar parts for [Self Portrait](#) down at the Columbia Music Row Studios in Nashville, passes away at the age of 76.

In The Smoke Of The Twilight – Bob Dylan 2021

- 13 September George Wein, founder of the Newport Folk Festival, not to mention the Newport Jazz Festival, passes away in New York City at the age 95.
- 17 September *Bob Dylan – Springtime in New York: The Bootleg Series, Vol. 16 (1980-1985)* is released by Columbia Records and Legacy Recordings in multiple formats: 2-LP and 2-CD “highlight” versions compiling alternate takes, outtakes, rehearsals, and live performances encompassing Dylan’s activity between *Shot of Love* (1981) and *Empire Burlesque* (1985), a 5-CD deluxe box set containing 57 tracks, downloadable and streaming versions of the 2-CD and 5-CD versions, and a 4-LP version that is the result of a unique partnership with Jack White’s Third Man Records in Detroit. See also chapter 4.3.
- 22 September Nashville bassist Bob Moore – one of the most recorded musicians who appeared in over 17,000 recording sessions – passes at the age of 88. Moore recorded overdubs that appeared on the [Self Portrait](#) songs “Days of ’49,” “Little Sadie,” “Copper Kettle,” “Belle Isle,” and “All the Tired Horses.”
- 7 October The Swedish Academy announces that Abdulrazak Gurnah is awarded the 2021 Nobel Prize in Literature for his uncompromising and compassionate penetration of the effects of colonialism and the fate of the refugee in the gulf between cultures and continents.”
- 13 October Performances of Conor McPherson’s *Girl From the North Country* return to Broadway at The Belasco Theatre after a nineteen-month hiatus due to the COVID-19 pandemic.
- 2 November Dylan begins a 21-night tour of the Midwest and East Coast of the United States in Milwaukee, Wisconsin, his first concert in twenty-three months due to the COVID-19 pandemic. Dylan plays music theaters, debuting eight of the ten songs from *Rough and Rowdy Ways*, garnering exceptional reviews, and addressing crowds during the band introductions, often including local references unique to each city. The six-person band includes two new players: drummer Charley Drayton and guitarist Doug Lancio, who replaces Charlie Sexton who played with Dylan for 1235 concerts (from 1999-2002 and then from 2009-2019) and who contributed to six of Dylan’s studio albums.
- 16 November The Bob Dylan Archive announces that it acquired a trove of early Bob Dylan recordings and other one-of-a-kind tapes, journals, books, and historical elements. Highlights include: The Madison Tapes made of Dylan in the winter of 1960-61 at the apartment of musician Danny Kalb in Madison and another location when Dylan was en route to New York City for the first time; [the Bailey Tapes](#), which consist of more than a half-dozen previously unknown tapes recorded in New York City in 1961 and 1962 that include the earliest known versions of "Oxford Town" and "Don't Think Twice, It's All Right," as well as the July 29, 1961 "Saturday of Folk Music" hootenanny at [Harlem's Riverside Church](#); and the Toni Mendell Tapes, representing the first complete extant recording of Bob Dylan performing at [Carnegie Chapter Hall](#) on Nov. 4, 1961.
- 30 November The exhibition Retrospectum travels from China to the Patricia & Philip Frost Art Museum in Miami, Florida. It spans five decades of Dylan’s artistic career, featuring more than 250 paintings and drawings created using different media including oil, acrylic and watercolor paint, ink, pastel, and charcoal as well as ironwork sculptures. The American exhibit debuts *Deep Focus*, a new series of over 40 paintings wherein Dylan transformed film stills from period films into paintings. Of his new series, *Deep*

In The Smoke Of The Twilight – Bob Dylan 2021

Focus, Dylan explained, “All these images come from films. They try to highlight the different predicaments that people find themselves in. Whether it’s James Cagney or Margaret Rutherford, the dreams and schemes are the same – life as it’s coming at you in all its forms and shapes.”

8 December Robbie Shakespeare, Jamaican bassist, passed away in a Miami hospital at the age of 68 where he had been treated for kidney disease. Shakespeare played on Dylan’s [*Infidels*](#) and [*Empire Burlesque*](#).

4. NEW RELEASES

4.1 Bob Dylan 1970

This is a version of the limited European release **50th Anniversary Collection 1970**. For details please refer to the [2020 Chronicle](#) section 4.3 and the [1970 session file](#). Liner notes by Michael Simmons.

There are some differences between the 50th Anniversary Collection (A) and Bob Dylan 1970 (B):

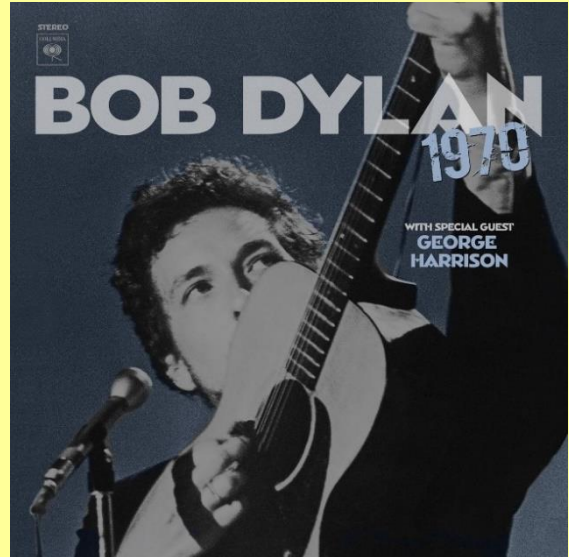
Disc A1 = disc B1.

Day Of The Locusts – Take 2 on disc A2 is removed from disc B2.

Track 24 Day Of The Locusts – Take 2 on disc B2 is removed and added to disc B3 12 August. as track 23.

Track 1 on disc B3 is new, not included in A, timing 2:19.

Track 22 on disc B3 is new, not included in A, timing 3:08.



Summary of Dylan songs

CD1:

#6 *Woogie Boogie*

#16 *Alberta* tk 5

CD2:

-#17 *If Not For You*

#18 *Sign On The Window*

#19 *Sign On The Window*

#20 *Sign On The Window*

#23 *Alligator Man* (country)

#24 *Sara Jane 1*

#25 *Sign On The Window*

#26 *Sara Jane 2*

CD3:

#2 *If Not for you* tk 2

#6 *One More Weekend*

#19 *Father Of Night*

#20 *Lily Of The West*

#21 *If Not For You* (take 1)

#22 *If Not For You* (take 2) (new)

#23 *Day Of The Locusts*

4.2 Shadow Kingdom

4.2.1 Introduction

This concert film, directed by Alma Har'el, features Dylan performing thirteen of his songs with a new band of musicians with whom he has not worked in the past. The film was shot in Malibu in May of 2021 with the audio track and video recorded separately and Los Angeles-based actors as the audience.

Some thoughts concerning Shadow Kingdom:

The film aesthetic appears to be an extension of what he has been working on for twenty years, once he began to take more of an active hand in his televised performances.

Larry Charles has discussed Dylan's interest in having all of the band in the main shot during their performances in *Masked & Anonymous* so that there were minimal cutaways. This aesthetic runs contrary to the dizzying quick cuts and swooping camera shots of *Unplugged* and *Woodstock '94*.

This film aesthetic is now pushed further with the implementation of compositing in an audience in the foreground by using green screen technology.

Dylan is finally using film technology to fill out the frame and create the image he wants, which harkens back to the juke joint image that is on the cover of *Rough and Rowdy Ways* and is also a little reminiscent of how some of the clubs may have been in Greenwich Village in 1961.

The black & white is perfect. Obviously, Dylan likes the noir look. Early on, he used a black & white image for the "When the Night Comes Falling from the Sky" and "Emotionally Yours" videos and a bit later the "Blood in My Eyes" video shot in London and, more recently black & white for the noir-influenced "The Night We Called It a Day" video. The "Beyond Here Lies Nothin'" video is not black & white but kind of a monochrome sepia.

Also, Dylan is obviously no longer featured in close-ups, a preference that we were able to observe from how he had himself filmed for his interview for the American Masters documentary, *Joan Baez: How Sweet the Sound* (2019). I was surprised at the close-up of Dylan that Scorsese framed for the interview sections of *Rolling Thunder Revue: A Bob Dylan Story by Martin Scorsese* (2019), it stands out as unique in his film and television appearances of the last ten years, which demonstrate a preference to have his profile obscured in shadow and shot from a distance.

4.2.2 Musicians

Bob Dylan (vocal, guitar, harmonica), Buck Meek (guitar), Alexander Burke (accordion), Janie Cowan (bass), Joshua Crumbly (bass), Shahzad Ismaily (guitar, bass, banjo, accordion)*.

* Session guitarist and Rick Springfield alum Tim Pierce posted a video in which he was interviewed on his "Tim Pierce Guitar" Youtube channel on 29 August 2021 where he claims to have performed "thirty songs live off the floor in April and May with Bob Dylan, so I got to work with him up close, and we were all sitting in a circle." This sounds like the recording of *Shadow*

In The Smoke Of The Twilight – Bob Dylan 2021

Kingdom, which would confirm the rampant speculation that some or all of the credited musicians in the film are not the musicians heard on the audio track of the film.

4.2.3 Setlist

1. *When I Paint My Masterpiece*
2. *Most Likely You Go Your Way (And I'll Go Mine)*
3. *Queen Jane Approximately*
4. *I'll Be Your Baby Tonight*
5. *Just Like Tom Thumb's Blues*
6. *Tombstone Blues*
7. *To Be Alone With You*
8. *What Was It You Wanted*
9. *Forever Young*
10. *Pledging My Time*
11. *The Wicked Messenger*
12. *Watching The River Flow*
13. *It's All Over Now, Baby Blue*

For further details please refer to the [session page](#).

4.3 Odds and Ends

A two-hour film compilation of miscellaneous scenes from earlier projects, *Bob Dylan: Odds and Ends* collects rare promotional films, videos and behind-the-scenes footage.

Chapters

- 00:20 Roy Silver interview
- 14:50 Inside *The Witmark Demos*
- 20:25 Stick with mono! *The Original Mono Recordings*
- 24:30 “Just Like Tom Thumb’s Blues” music video
- 27:45 The story of *The Cutting Edge*
- 32:30 *Bringing It All Back Home* The story of the album cover
- 34:55 *Highway 61 Revisited* The story of the album cover
- 37:55 *Blonde On Blonde* The story of the album cover
- 40:15 “Visions Of Johanna” promotional video
- 43:45 The untold story of *The 1966 Live Recordings*
- 56:20 From the Village to the Basement
- 59:44 *The Basement Tapes*
- 1:23:35 Dylan in Nashville: The Story of *Travelin’ Thru*
- 1:30:50 Reflections of *Another Self Portrait*
- 1:42:39 Columbia Records In-House sales video for *Blood On The Tracks* (featuring John Hammond)
- 1:52:00 Dylan Career-spanning Hits Promo
- 1:53:25 Credits

4.4 Bootleg Series Vol. 16: Springtime in New York

4.4.1 Introduction

Bob Dylan – Springtime in New York: The Bootleg Series, Vol. 16 (1980-1985) is released by Columbia Records and Legacy Recordings in multiple formats: 2-LP and 2-CD “highlight” versions compiling alternate takes, outtakes, rehearsals, and live performances encompassing Dylan’s activity between *Shot of Love* (1981) and *Empire Burlesque* (1985), a 5-CD deluxe box set containing 57 tracks, downloadable and streaming versions of the 2-CD and 5-CD versions, and a 4-LP version that is the result of a unique partnership between Legacy Recordings and Jack White’s Third Man Records in Detroit.

4.4.2 CD 1: Fall Rehearsals 1980

11 tracks from the Fall rehearsals at Rundown Studios in Santa Monica, California in September, and October 1980:

1. *Senor (Tales of Yankee Power)*, 28 October
2. *To Ramona*, 10 October
3. *Jesus Met The Woman At The Well*, 16 October
4. *Mary Of The Wild Moor*, 16 October
5. *Need A Woman*, 20 March 1981
6. *A Couple More Years*, 18 September
7. *Mystery Train*, 15 May 1981
8. *This Night Won’t Last Forever*, 9 October
9. *We Just Disagree*, 10 October
10. *Let’s Keep It Between Us*, 26 September
11. *Sweet Caroline*, 18 September
12. *Fever*, 27 October
13. *Abraham, Martin and John*, 28 October

5 and 7 are **Shot of Love** outtakes from 1981.

1, 2, 5 and 10 are Dylan songs, the others are covers.

8 and 11 are new to collectors.

For more details please refer to session files [1980 Fall Rehearsals](#) and [1981 Shot Of Love Sessions](#).

4.4.3 CD 2: Shot of Love Outtakes 1981

1. *Angelina*, 26 March
2. *Price of Love*, 1 May
3. *I Wish It Would Rain*, 1 April
4. *Let It Be Me*, 1 May
5. *Cold Cold Heart*, 1 April
6. *Don’t Ever Take Yourself Away*, 23 April
7. *Fur Slippers*, 2 April
8. *Borrowed Time*, 1 April
9. *Is It Worth It?*, 2 April
10. *Lenny Bruce*, 15 May
11. *Yes Sir, No Sir (Hallelujah)*, 2 April

In The Smoke Of The Twilight – Bob Dylan 2021

1, 2 and 6-11 are Dylan songs, the others are covers.

For further details please refer to session file [1981 Shot Of Love Sessions](#).

4.4.4 CD 3: 1983 Infidels Outtakes I

1. *Jokerman*, 13 April
2. *Blind Willie McTell*, 11 April
3. *Don't Fall Apart on Me Tonight*, 11 April
4. *Don't Fall Apart on Me Tonight*, 11 April
5. *Neighborhood Bully*, 19 April
6. *Someone's Got A Hold of My Heart*, 26 April
7. *This Was My Love*, 30 April
8. *Too Late*, 23 April
9. *Too Late*, 23 April
10. *Foot of Pride*, 25 April

All songs by Bob Dylan except track 7.

9 and 10 are new to collectors.

For further details please refer to session file [1983 Sessions](#).

4.4.5 CD 4: 1983 Infidels Outtakes II

1. *Clean Cut Kid*, 15 April
2. *Sweetheart Like You*, 18 April
3. *Baby What You Want Me To Do*, 2 May
4. *Tell Me*, 21 April
5. *Angel Flying Too Close To The Ground*, 2 May
6. *Julius And Ethel*, 27 April
7. *Green, Green Grass of Home*, 2 May
8. *Union Sundown*, 2 May
9. *Lord Protect My Child*, 2 May
10. *I And I*, 27 April
11. *Death Is Not The End*, 2 May

All songs by Bob Dylan except track 3, 5 and 7.

3 and 7 are new to collectors.

For further details please refer to session file [1983 Sessions](#).

4.4.6 CD 5: 1984-1985 Empire Burlesque Outtakes

1. *Enough Is Enough*, 8 July 1984
2. *License to Kill*, 23 March 1984
3. *I'll Remember You*, 5 January 1985
4. *Tight Connection to My Heart (Has Anybody Seen My Love)*, 5 January 1985
5. *Seeing The Real You at Last*, 14 February 1985
6. *Emotionally Yours*, 12 February 1985
7. *Clean Cut Kid*, 26 July 1984
8. *Straight A's In Love*, 14 February 1985
9. *When The Night Comes Falling From The Sky*, 19 February 1985

In The Smoke Of The Twilight – Bob Dylan 2021

10. *When The Night Comes Falling From The Sky*, 19 February 1985
11. *New Danville Girl*, 6 December 1984
12. *Dark Eyes*, 6 March 1985

For further details please refer to session files [1984 Early Sessions](#), [1984 Europe Tour](#), [1984 Recording Sessions](#), [1985 Empire Burlesque sessions](#).

5. THE NEVER ENDING TOUR

5.1 US Fall Tour

Dylan begins a 21-night tour of the Midwest and East Coast of the United States in Milwaukee, Wisconsin, his first concert in twenty-three months due to the COVID-19 pandemic. Dylan plays music theaters, debuting eight of the ten songs from *Rough and Rowdy Ways* and playing five of the songs featured in *Shadow Kingdom: The Early Songs of Bob Dylan*, garnering exceptional reviews, and addressing crowds during the band introductions, often including local references unique to each city. The six-person band includes two new players: drummer Charley Drayton and guitarist Doug Lancio, who replaces Charlie Sexton who played with Dylan for 1235 concerts (from 1999-2002 and then from 2009-2019) and who contributed to six of Dylan's studio albums.

5.1.1 Dates and venues

NOVEMBER

2	Milwaukee, Wisconsin	Riverside Theatre
3	Chicago, Illinois	Auditorium Theatre
5	Cleveland, Ohio	KeyBank State Theatre
6	Columbus, Ohio	Palace Theatre
7	Bloomington, Indiana	Indiana University Auditorium, Indiana University
9	Cincinnati, Ohio	Procter & Gamble Hall, Aronoff Center for the Arts
10	Knoxville, Tennessee	Knoxville Civic Auditorium
12	Louisville, Kentucky	The Louisville Palace
13	Charleston, West Virginia	Municipal Auditorium
15	Moon Township, Pennsylvania	UPMC Events Center, Robert Morris University
16	Hershey, Pennsylvania	Hershey Theatre
19	New York City, New York	The Beacon Theatre
20	New York City, New York	The Beacon Theatre
21	New York City, New York	The Beacon Theatre
23	Port Chester, New York	The Capitol Theatre
24	Port Chester, New York	The Capitol Theatre
26	Providence, Rhode Island	Performing Arts Center
27	Boston, Massachusetts	Wang Theatre
29	Philadelphia, Pennsylvania	The Met Philadelphia
30	Philadelphia, Pennsylvania	The Met Philadelphia

DECEMBER

2 [Washington, DC](#)

The Anthem

For details please refer to the [2021 US Fall Tour](#) session file.



5.1.2 Musicians

The 26th Never-Ending Tour Band:

- | | |
|-----------------|---|
| Bob Dylan | vocal, harmonica, & piano |
| Doug Lancio | guitar |
| Donnie Herron | violin, mandolin, accordion, lap steel guitar, & pedal steel guitar |
| Robert Britt | guitar |
| Tony Garnier | bass |
| Charley Drayton | drums |

In The Smoke Of The Twilight – Bob Dylan 2021

5.1.3 Songs

The following songs were played:

	# of times performed
Black Rider	21
Early Roman Kings	21
Every Grain Of Sand	19
False Prophet	21
Goodbye Jimmy Reed	21
Gotta Serve Somebody	21
I Contain Multitudes	21
I'll Be Your Baby Tonight	21
It Takes A Lot To Laugh, It Takes A Train To Cry	2
I've Made Up My Mind To Give Myself To You	21
Key West (Philosopher Pirate)	21
Love Sick	2
Melancholy Mood	21
Most Likely You Go Your Way (And I'll Go Mine)	21
Mother Of Muses	21
My Own Version Of You	21
Simple Twist Of Fate	1
Soon After Midnight	1
To Be Alone with you	20
Watching The River Flow	21
When I Paint My Masterpiece	20
Total # of songs performed	359

6. NEW BOOKS 2021

John Bauldie: The Chameleon Poet.

Bob Dylan's Search for Self

Route Publishing 2021. Hardback, 288 pages.

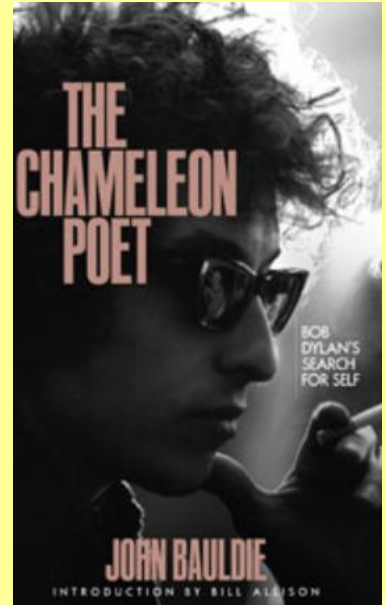
At his untimely death at 47 years old in October 1996, not only did John Bauldie sit at what could be called the high table of Dylan Studies, but from the early nineties, when he was invited by Dylan's management to write the liner notes that accompanied the *Bootleg Series Volume 1-3*, many would attest that he was chairman of the board.

In his lifetime, John Bauldie was a giant amongst Bob Dylan fans and collectors. As the editor of *The Telegraph*, he voraciously advocated for Dylan to be afforded the respect of a major artist; Bauldie was an early lobbyist for Dylan to be awarded the Nobel Prize for Literature as well. Yet, despite creating the *Wanted Man Study Series* to encourage analysis of Dylan's work, Bauldie never published his own full critical study, though regular subscribers to *The Telegraph* knew he had completed one. A few teasing extracts and a handful of mysterious mentions revealed the existence of this fabled manuscript, *The Chameleon Poet*, which has remained unpublished until now.

Covering the formative span of Dylan's career from his emergence in the early sixties to his conversion to Christianity in the late seventies, *The Chameleon Poet* traces each step in the development of the artist and man from youth to maturity. With scholarly precision and vivid clarity, Bauldie's analysis of Dylan's work reveals a continuous journey.

Forty years on, as a Nobel Laureate, Bob Dylan's position as one of the great artists of the age is secure, fulfilling Bauldie's vision. Now it is time to read the only full-length critical study by the foremost champion of Dylan's art. *The Chameleon Poet* – a book of its time – maintains an awareness of the inner journey of Everyman, making it as relevant today and tomorrow as it was the day it was written.

Bill Allison's introduction sketches a portrait of Bauldie's life and his ascendancy in the world of Dylan Studies.



David Boucher and Lucy Boucher: Bob Dylan and Leonard Cohen: Deaths and Entrances

Bloomsbury Academic 2021. Softback, 304 pages.

Both Dylan and Cohen have been a shared presence on the music and poetry landscape spanning six decades. This book begins with a discussion of their contemporary importance, and how they have sustained their enduring appeal as performers and recording artists. The authors argue that both Dylan and Cohen shared early aspirations that mirrored the Beat Generation. They aspired to achieve the fame of Dylan Thomas, who proved a Bohemian poet could thrive outside academia while living a life of unconditional social irresponsibility.

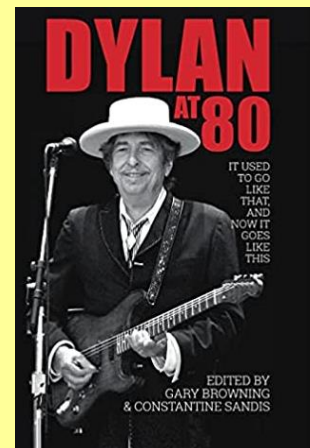
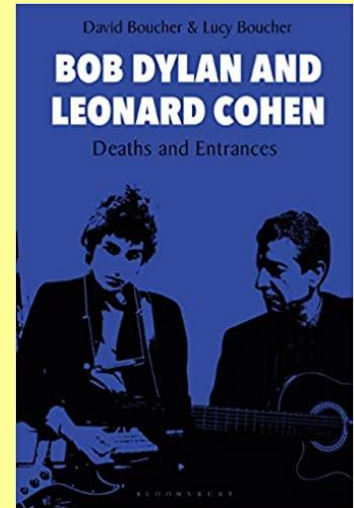
While Dylan's and Cohen's fame fluctuated over the decades, it was sustained by self-consciously adopted personae that distanced themselves from their public selves. This separation of self requires an exploration of the artists' relation to religion as an avenue to find and preserve inner identity. The relationship between their lyrics and poetry is explored in the context of Federico García Lorca's concept of the poetry of inspiration and the emotional depths of 'duende.' Such ideas draw upon the dislocation of the mind and the liberation of the senses that so struck Dylan and Cohen when they first read the poetry and letters of Arthur Rimbaud and Lorca. The authors show that performance and poetry are integral, and the 'duende,' or passion of the delivery, is inseparable from the lyric or poetry, and common to Dylan, Cohen, and the Beat Generation.

Gary Browning (Editor), Constantine Sandis (Editor): Dylan at 80: It used to go like that, and now it goes like this

Imprint Academic 2021. Softback, 238 pages.

2021 marks Dylan's 80th birthday and his 60th year as a professional recording musician. These occasions invite us to look back on his career and the multitudes that it contains. Is he a song and dance man? A political hero? A protest singer? A self-portrait artist who has yet to paint his masterpiece? Is he Shakespeare in the alley? The greatest living exponent of American music? An ironsmith? Internet radio DJ? Poet (who knows it)? Is he a spiritual and religious parking meter? Judas? The voice of a generation or a false prophet, jokerman, and thief? Dylan is all these and none.

The essays in this book explore the Nobel Laureate's masks, collectively reflecting upon their meaning through time, change, movement, and age. They are written by a wonderful and diverse set of contributors, all here for his 80th birthday bash: celebrated Dylanologists like Michael Gray and Laura Tenschert; recording artists such as Robyn Hitchcock, Barb Jungr, Amy Rigby, and Emma Swift; and 'the professors' who all like his looks: David Boucher, Anne Margaret Daniel, Ray Monk, Galen Strawson, and more. Read it on your toaster!

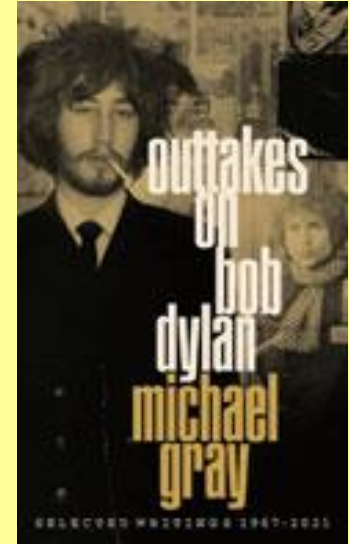


**Michael Gray: *Outtakes on Bob Dylan:*
*Selected Writings 1967-2021.***

Route 2021. Hardback, 349 pages.

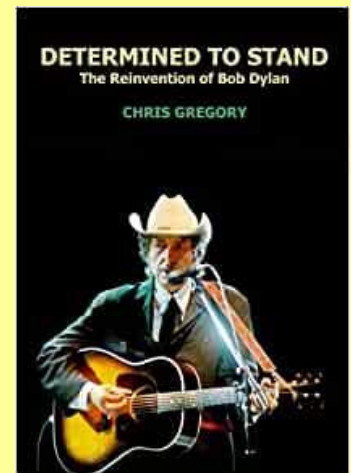
A compendium of over five decades of writing on Dylan for newspapers, magazines, and journals, plus a new extended essay on *Rough and Rowdy Ways* from the go-to critic for Dylan fans in search of serious analysis. In *Outtakes on Bob Dylan*, we get Gray the man as well as a unique measure of Dylan's long career as it unfolds, not in retrospect but in real time.

Here we have eye-witness accounts of concerts: from a mercurial 1966 show in Liverpool through to bulletins from glorious, and not so glorious, shows on the Never-Ending Tour. Dylan's blues roots are explored in train rides through Mississippi. On a trip to Hibbing, Gray gets to play the same piano in the same school hall where Dylan hammered out Little Richard numbers in the 1950s. Throughout, Gray turns his critical attention to Dylan's work as it appears, from his immediate perceptive take on 1975's *Blood on The Tracks* up to a new, extended essay on 2020's *Rough and Rowdy Ways*.



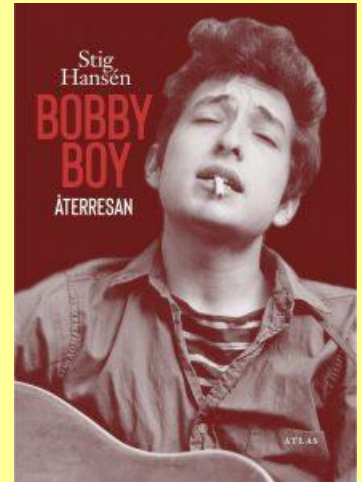
**Chris Gregory: *Determined to Stand:*
*The Reinvention of Bob Dylan***
The Plotted Plain Press 2021. Softback, 335 pages.

Although Bob Dylan's music of the 1960s and 70s was highly acclaimed and vastly influential, by the mid 1980s his creativity had dipped so low that he was seriously thinking of retiring. Yet from the late '90s onwards he began to produce work that was comparable in quality to that of his heyday. The action in these extraordinary songs appears to take place in an indeterminate historical period, sometime between the American Civil War and the present day; in a mythic landscape of noisy, smoky honkytonks and juke joints; haunted by the ghosts of the great blues and country music legends, along with various long-lost crooners and torch singers. The songs reference a vast number of literary texts, ranging from Ancient Greek epics and the King James Bible to Shakespeare and the Romantic and Symbolist poets. They tell the story of Dylan's personal battle to reclaim contact with his poetic muse. In *Determined to Stand*, Chris Gregory traces the way in which Dylan, by focusing on his roots in folk, blues, country, and gospel music, was able to reinvent his art and his persona from the 1990s onward to create a new and unique body of work. The book is an in-depth study of Bob Dylan's songs from 1997's *Time Out of Mind* to 2020's *Rough and Rowdy Ways*. It also focuses on the crucial role that the live performances on Dylan's Never Ending Tour (1988 to the present) played in his battle to find ways of remaining creative in the midst of the decrepitude of age.



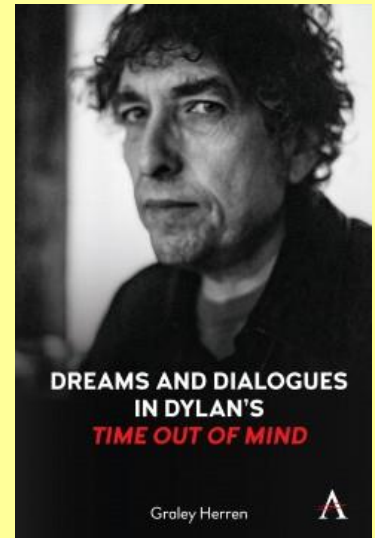
Stig Hansén: Bobby Boy. Återresan
Bokförlaget Atlas 2021. Hardback, 347 pages. Swedish.

In *Bobby Boy*, Stig Hansén takes some of Bob Dylan's most famous songs and travels with them, including Highway 61 and Dylan's childhood home. He travels to several of Dylan's concerts, hears him talk about the songs, the lyrics, the role models, about the doors he keeps trying to open, and about his parents. Hansén links Dylan's song treasure to personal stories about his own life and various kinds of reunions, while Dylan, who increasingly often sings about death, says, "I let others decide what my songs are about."



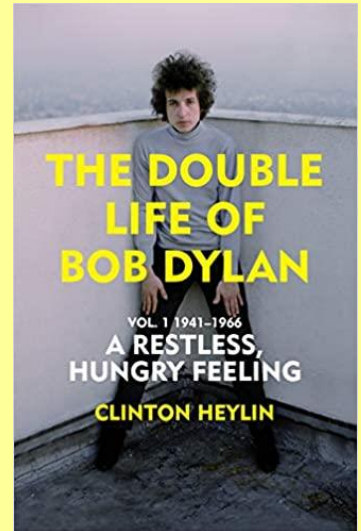
Graley Herren: Dreams and Dialogues in Dylan's Time Out of Mind
Anthem Press 2021. Hardback, 175 pages.

Time Out of Mind is one of the most ambitious, complex, and provocative albums of Bob Dylan's career. This album marks the culmination of several recurring themes that have preoccupied Dylan for decades, and it serves as a pivotal turning point toward his late renaissance in terms of both subject matter and intertextual approach. Despite winning a few accolades, *Time Out of Mind* has been largely misunderstood and underestimated. This book seeks to remedy that by excavating three distinct levels of meaning at work in the songs recorded for the album. On one level, *Time Out of Mind* is Dylan's intimate portrait of a killer, a series of murder ballads drawn from the memories, dreams, and fantasies of a condemned man awaiting execution for killing his lover. On another level, the album is a religious allegory, dramatizing the protagonist's relentless struggles with his lover as a battle between spirit and flesh, earth and heaven, salvation and damnation. On still another level, *Time Out of Mind* is a meditation on American slavery and racism, Dylan's most personal encounter with the subject, but one tangled up in the minstrelsy tradition and other white appropriations of black experiences.



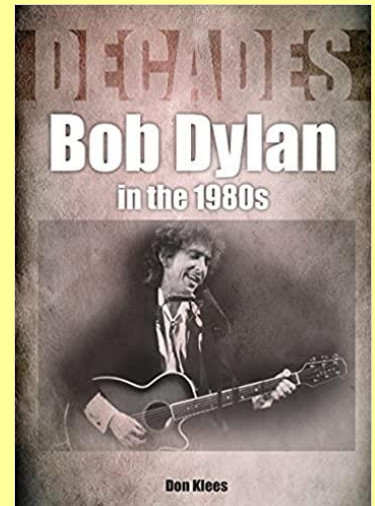
**Clinton Heylin: The Double Life of Bob Dylan:
A Restless, Hungry Feeling, 1941-1966
[The Bodley Head](#) 2021. Hardback, 520 pages.**

With fresh and revealing information on every page, *A Restless, Hungry Feeling* tells the story of Dylan's meteoric rise to fame: his arrival in early 1961 in New York, where he is embraced by the folk scene; his elevation to spokesman of a generation whose protest songs provide the soundtrack for the burgeoning Civil Rights movement; his alleged betrayal when he 'goes electric' at Newport in 1965; his subsequent controversial world tour with a rock 'n' roll band; and the recording of his three undisputed electric masterpieces: *Bringing it All Back Home*, *Highway 61 Revisited* and *Blonde on Blonde*. At the peak of his fame in July 1966, he reportedly crashes his motorbike in Woodstock, upstate New York, and disappears from public view. When he re-emerges, he looks different, his voice sounds different, his songs are different. That other story will be told in Volume 2, to be published in autumn 2022.



**Don Klees: Bob Dylan in the 80s
Sonicbond Publishing 2021. Softback 125 pages.**

No period of Bob Dylan's six-decade career confounds fans more than the 1980s. The singer began the decade with *Saved*, the second in a trio of explicitly religious records, and a tour in which he declined to play his older songs because of concern they were anti-god. Dylan's ambivalence about the songs that made him an icon was mirrored by fans, many of whom found his post-conversion messages strident and judgmental. This made *Saved* his worst selling album in years and set a pattern for the next several years. Despite being a prolific time, in which the singer released seven studio albums, the decade was defined by inconsistency. Throughout the 1980s, some of his most profound work alternated with lackluster compositions and indifferent performances - sometimes on the same album. However, even as Dylan struggled artistically, all of his albums contained reminders of why he continued to be celebrated. By the end of the decade, his perseverance - both on stage and in the studio - and a spontaneous collaboration with some of his peers coalesced into his best received releases since the 1970s. Rather than closing a book, the combination of *Oh Mercy* and the first *Traveling Wilburys* record pointed to new chapters. The 1990s began a remarkable run of success that few popular artists have managed at any stage of their careers



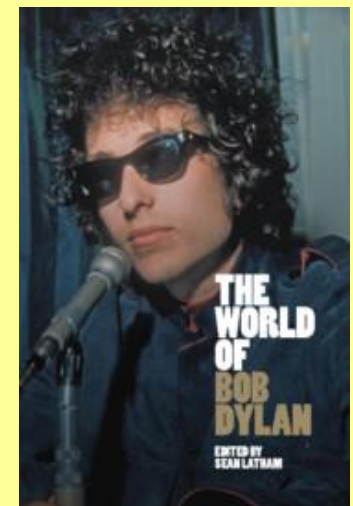
Sven-Erik Klinkman: Dylans lögn-detektor. En essä om tiden
The Dylan Lie Detector – An Essay on Time
Ellips 2021. Softback, 315 pages. Swedish.

In *The Dylan Lie Detector: An Essay on Time*, Sven-Erik Klinkmann writes about the multifaceted concept of time in the work of Bob Dylan, emphasizing his later production, starting with the album *Time Out of Mind* (1997). The book was published on Dylan's 80th birthday on 24 May 2021.



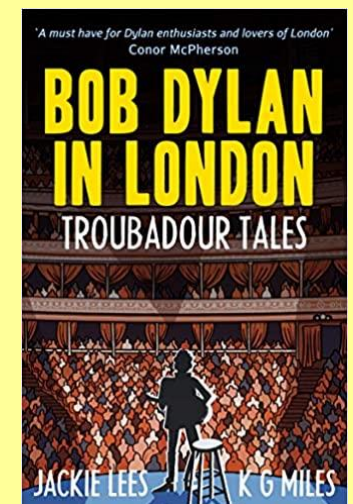
Sean Latham: The World of Bob Dylan
Cambridge University Press 2021. Hardback, 351 pages.

Bob Dylan has helped transform music, literature, pop culture, and even politics. *The World of Bob Dylan* chronicles a lifetime of creative invention that has made a global impact. Leading rock and pop critics and music scholars address themes and topics central to Dylan's life and work: the Blues, his religious faith, Civil Rights, Gender, Race, and American and World literature. Incorporating a rich array of new archival material from never before accessed archives, *The World of Bob Dylan* offers a comprehensive, uniquely informed and wholly fresh account of the songwriter, artist, filmmaker, and Nobel Laureate whose unique voice has permanently reshaped our cultural landscape.



Jackie Lees, K G Miles: Bob Dylan in London: Troubadour Tales
McNidder & Grace 2021. Softback, 129 pages.

“A must have for Dylan enthusiasts, lovers of London, and anyone with even a passing interest in the history of music. I devoured it in two sittings - and I loved it!” exclaimed Conor McPherson, playwright and director of *Girl from the North Country*. This is both a guide and history on the impact of London on Dylan, and the legacy of Bob Dylan on the London music scene. 'Bob Dylan in London' celebrates this journey and allows readers to experience his London and follow in his footsteps to places such as the King and Queen pub (the first venue that Dylan performed at in London), the Savoy Hotel, and Camden Town. This book explores the key London places and times that contributed vital and constituent experiences to the greatest of all popular musicians, Bob Dylan.

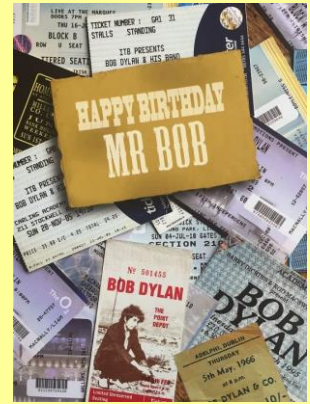


Liamy MacNally: Happy Birthday Mr Bob
Mayobooks 2021. Softback, 198 pages.

This is a celebration of Bob Dylan's 80th Birthday with submissions from almost one hundred people: Irish poets, writers, singers, songwriters, artists, photographers, and an eclectic mix of admirers, some well-known, others lesser-known, but all contributors in equal measure. They are a cross-section of a Bob Dylan audience ranging from a 15-year-old to those who are so much younger than that now!

Pictures include drawings of Bob Dylan by the rock legend, the late Rory Gallagher (1948-1995), Mairéad Irwin, and Claire Stewart, with photographs from Antonio Parrinello, Nutan, and Colm Henry.

This is a "project of the heart done with goodwill" to celebrate Bob Dylan, Nobel Laureate for Literature and one of the world's greatest and respected songwriters.

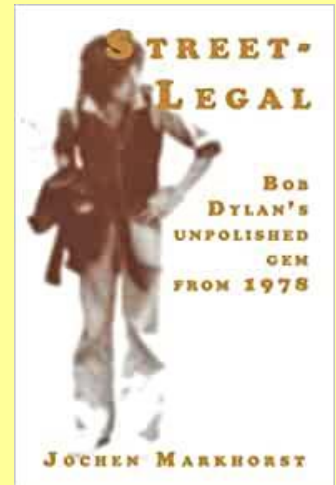


Jochen Markhorst: Street-Legal: Bob Dylan's Unpolished Gem
From 1978
Self-published 2021. Softback, 129 pages.

Street-Legal: the album that has been giving trouble since its release in 1978. Authoritative critic Greil Marcus chops it to pieces. "Dead air" he calls it; the singing fake, fey, and smug; the songs bad. Most American reviewers agree, and the album sells moderately by Dylan standards. In Europe, people are much more positive, the record gets cheering reviews, up to over-enthusiastic even: "His best album since *John Wesley Harding*," Melody Maker writes, for example, and here *Street-Legal* reaches the top of the charts.

However, everyone agrees on one thing: the sound quality is lousy. Dull, messy, unfinished. The master himself is not too proud either and apologizes with time and stress. In 1999, a polished, remastered reissue of *Street-Legal* is released, and that one takes away some of the worst deficiencies – yes, a veil is lifted.

In *Street-Legal: Bob Dylan's Unpolished Gem From 1978*, Dylan author Jochen Markhorst professes his deep love for the album. The song-by-song analysis demonstrates the richness of the lyrics, explores the backgrounds and underlying layers, and highlights aspects of the nine album songs, the outtakes, and Dylan's peculiar, fruitful collaboration with backing vocalist Helena Springs.



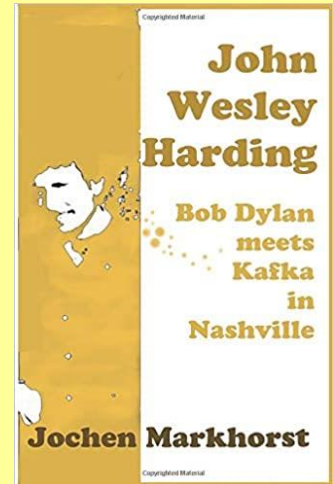
**Jochen Markhorst: John Wesley Harding:
Bob Dylan Meets Kafka in Nashville**

Self-published 2021. Softback, 129 pages.

The Summer of Love passes Dylan by while *Sergeant Pepper* converts the rest of the music scene to sitar, trumpets, sound experiments, strings, studio effects and psychedelics, Dylan and The Band spend months in the countryside, playing antique folk songs and country songs in the basement of Big Pink, tinkering with some seventy of his own songs that sound fresh and old-fashioned at the same time: the legendary *Basement Tapes*. In October and November '67, Dylan interrupted his months of playing three times, for three short recording sessions in Nashville. Dylan takes the scanty instrumentation and the old-fashioned, simple song structures of *The Basement Tapes* with him. The big difference lies in the lyrics. In the basement, the songs – often made on the spot – are nonsensical ("Quinn the Eskimo"), funny, stately ("I Shall Be Released"), cheerful, and even childish. For the lyrics of *John Wesley Harding*, Dylan has taken his time – they were already written well before the recordings – an unusual way of working for the bard. Just as on *Blonde on Blonde*, the texts are still suggestive and elusive, but also much more precise. "What I'm trying to do now is not use too many words," says Dylan in an interview in 1968, "There's no line that you can stick your finger through, there's no hole in any of the stanzas. There's no blank filler. Each line has something." Dylan now avoids the decorations from songs like "Visions of Johanna" and "Desolation Row" – every metaphor, every image, according to him, is functional. But even though the poetry is precise, concise, finished – it remains ambiguous. It is Kafka. In his eleventh Dylan book, Jochen Markhorst leads the reader through Bob Dylan's lonely masterpiece *John Wesley Harding*, highlighting the background, history, and impact of the songs on this legendary album, the album with immortal classics like "All Along the Watchtower" and "I'll Be Your Baby Tonight."

**Jochen Markhorst: Bob Dylan's Greatest Hits
Self-published 2021. Softback, 145 pages.**

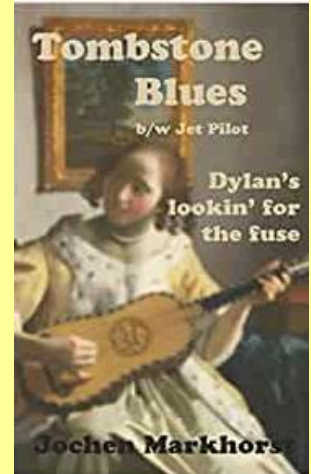
In early summer 1966, long before the American and English editions, the first Bob Dylan's *Greatest Hits* is compiled in Hamburg: the so-called "Stern Musik" edition. Since the 1960s, the German magazine *Stern*, in cooperation with the respective record company, has regularly published records it has compiled itself, which the magazine's subscribers can then order at a discount. Mostly middle of the road (James Last, Herb Albert, and the like), but occasionally special, attractive rarities – for example The Beatles in Hamburg. And Bob Dylan's *Greatest Hits*. When the track list is to be selected, presumably somewhere in the spring of '66, Dylan has only had one real hit on the European mainland: "Like A Rolling Stone." Plus, the three songs known in the cover versions, but that's it – the record is supposed to have twelve songs, so there are eight vacancies. *Blonde On Blonde* is not yet out, the debut *Bob Dylan* album has no nominees. That limits the selection to five LPs (*Freewheelin'* to *Highway 61 Revisited*), to 54 album tracks and



some non-album singles, offering a grand choice of classic, indestructible songs. But the final track list is still surprising.

**Jochen Markhorst: Tombstone Blues b/w Jet Pilot:
Dylan's Lookin' for the Fuse.
Self-published 2021. Softback, 205 pages.**

OK. If you would like to choose a last, final song for this interview. BD: You choose it. KB: There's none in particular that you would like more than another one? BD: No. Well, I'd rather have you play, you know, Tombstone Blues than Pretty Peggy-O! But, other than that, you know, I'll let you make your own choice. (Klas Burling interviews Dylan for Swedish radio, May 28, 1966) Poor Klas Burling struggles with admirable decency through a hellish "interview" with a reluctant, obstinate Dylan, who answers hardly any question seriously and in between makes anarchic asides and nonsensical statements ("you know my songs are all mathematical songs"). But at least Dylan's very last answer has some credible content; "Pretty Peggy-O" is an age-old folk song that Dylan recorded for his debut album, "Tombstone Blues" is ten months old and the blueprint for the songs of his mercurial period; the Big Bang that led to brilliant songs like "Desolation Row" and "Stuck Inside Of Mobile With The Memphis Blues Again," "Highway 61 Revisited," "Visions Of Johanna," and all those others, to songs at the crossroads of Chuck Berry, Arthur Rimbaud, Bo Diddley, William Burroughs, medieval folk songs, the Bible, Sinatra, Robert Johnson, and William Blake. In *Tombstone Blues: Dylan's Looking' For the Fuse*, Dylan scholar Jochen Markhorst delves into the kaleidoscopic lyrics, irresistible musical accompaniment, rich music-historical roots and literary brilliance of one of Dylan's groundbreaking masterpieces – demonstrating why the song belongs in the outer category of songs like "Desolation Row," "Like A Rolling Stone," and "Mississippi."

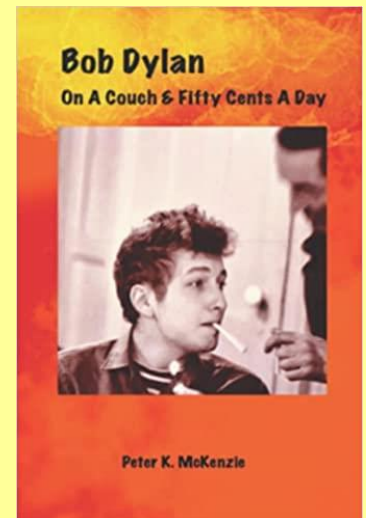


**Peter McKenzie: Bob Dylan. On A Couch & Fifty Cents A Day
MKB Press 2021, Softback, 275 pages.**

In mid-May 1961, when Peter McKenzie was a 15-year-old high school sophomore, a disheveled 19-year-old showed up at his family's apartment in New York City. He was supposed to spend just one night. By the time he left in mid-September, Bob Dylan had become an earnest adult. One reason: the discussions about world history, politics and religion he had with Peter's parents, Eve and Mac McKenzie.

"I want to be as big as Harry Belafonte," Bob told Eve McKenzie one morning in June 1961, while seated at the family kitchen table. He had just begun eating breakfast. Eve made it for him each morning, or early afternoon, depending how late he was out the night before. That was his dream then. We all know how that turned out.

"Bob Dylan: On A Couch & Fifty Cents a Day" is Peter McKenzie's retelling of the year when Dylan, hungry for knowledge and experience, was fed at every level by the McKenzie family. It's an all-access pass to an



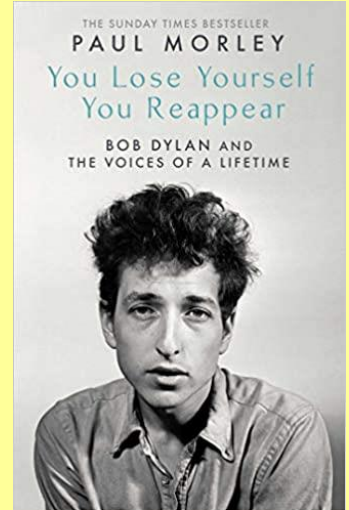
In The Smoke Of The Twilight – Bob Dylan 2021

eyewitness account of a magical time and a must read for anyone interested in Bob Dylan.

Paul Morley: You Lose Yourself, You Reappear: Bob Dylan and The Voices of a Lifetime.

Simon & Shuster 2021. Hardback, 390 pages.

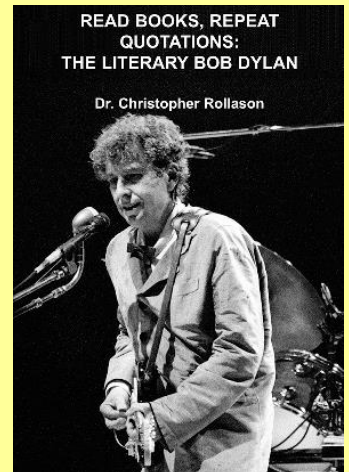
As one of the world’s greatest musicians, Bob Dylan has enriched the American song tradition for over 50 years. With a talent that has been proven in music, radio, art, and poetry, Dylan is a man of many personae. From defying pop music conventions with protest songs such as “The Times They Are a-Changin’” to releasing three of the most influential rock albums of the 60s, he has not only extended the parameters of music genres but has also showed us the fluidity of his craft. To mark Bob Dylan’s 80th birthday and 60 illustrious years in the arts, this insightful biography by bestselling author Paul Morley explores the many voices of the folk icon.



Dr. Christopher Rollason: Read Books, Repeat Quotations: The Literary Bob Dylan

Two Riders 2021. Softback, 219 pages.

This book offers a collection of essays as a contribution to the storehouse of Dylan lore. The first is a discussion of the Nobel and its reception. This is followed by a series of lyric analyses ranging across Dylan's writing career. After these come two case studies considering Dylan and individual authors, namely the influence on Dylan of Edgar Allan Poe and, conversely, the influence of Dylan on Salman Rushdie. Finally, the book concludes with an examination of the state and prospects of Dylan Studies at the present time, looking towards whatever future awaits us in what Dylan himself has called our ‘shadowy world.’

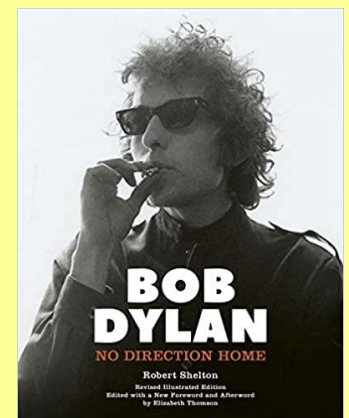


Robert Shelton, Elizabeth Thomson: No Direction Home (Illustrated edition).

Palazzo Editions 2021. Hardback, 303 pages.

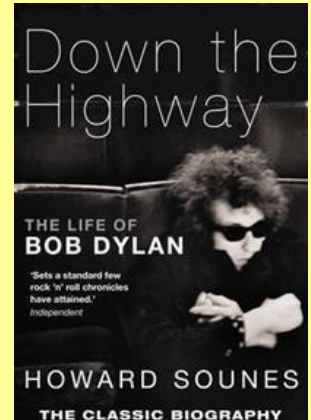
Robert Shelton met Bob Dylan when the young singer arrived in New York in 1961. He became Dylan’s friend, champion, and critic. His book, first published in 1986, was hailed as the definitive unauthorized biography of this moody, passionate genius. Shelton tells the intimate and first-hand story of Bob Dylan’s formative years in Greenwich Village NYC, and it is the only biography that has been written with his active cooperation.

Following his Nobel Prize for Literature Award in 2016, Dylan’s standing is higher than at any time since the 1960s and Shelton’s book is now seen as a classic. This new illustrated edition, published in the year of Dylan’s 80th birthday, includes key images of Dylan throughout his incredible, enduring career, making it a must for all Dylan fans.



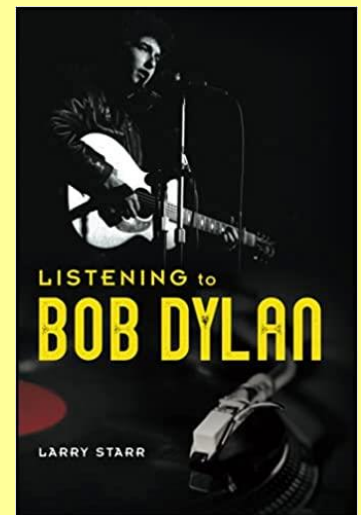
Howard Sounes: Down the Highway: The Life of Bob Dylan
Transworld 2021. Softback, 599 pages.

This new edition of Howard Sounes' classic and definitive biography of Bob Dylan now offers a new chapter that brings Dylan's story fully up to date for his seventieth birthday. First published to international critical acclaim in 2001, it gives a complete picture of the man as well as of the artist and performer. Based on in-depth original research, including hundreds of interviews with Dylan's closest associates, *Down the Highway* now also contains a fresh section covering the artist's most recent projects. A compelling, engagingly fast-paced, and revelatory life, it takes the reader on a journey from Dylan's childhood in a Minnesota mining town to the status he enjoys today as the leading poet-troubadour of popular song, and one of the most iconic figures of contemporary culture.



Larry Starr: Listening to Bob Dylan. Music In American Life.
University Of Illinois Press 2021. Softback, 126 pages.

Venerated for his lyrics, Bob Dylan in fact is a songwriting musician with a unique mastery of merging his words with music and performance. Larry Starr cuts through pretention and myth to provide a refreshingly holistic appreciation of Dylan's music. Ranging from celebrated classics to less familiar compositions, Starr invites readers to reinvigorate their listening experiences by sharing his own – sometimes approaching a song from a fresh perspective, sometimes reeling in surprise at discoveries found in well-known favorites. Starr breaks down often-overlooked aspects of the works, from Dylan's many vocal styles to his evocative harmonica playing to his choices as a composer. The result is a guide that allows listeners to follow their own passionate love of music into hearing these songs – and personal favorites – in new ways.



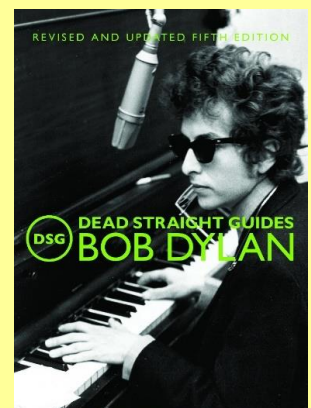
Reader-friendly and revealing, *Listening to Bob Dylan* encourages hardcore fans and Dylan-curious seekers alike to rediscover the music legend.

Nigel Williamson: Bob Dylan. Dead Straight Music Guides
Revised and Updated Fifth Edition.

Red Planet 2021, Softback, 429 pages.

A brand-new edition of the *Bob Dylan Dead Straight Guides*. Six years since the previous edition and a lot has happened including the release of the new album *Rough and Rowdy Ways*.

Its 432 pages includes a full biography, albums, songs, bootlegs, gigs, and playlists as well as movies books, lists and more. Printed in full color throughout. Accessible for the newcomer, detailed enough for the diehard fan.



**Mike Wyvill & John Wraith: Comes A-Rolling In
(Bob Dylan's Concerts 1986 – 1987)**

The latest in the retrospective series of Bob Dylan tour summaries. The book features track listings of almost every 1986 and 1987 show and is lavishly illustrated with photos, tickets etc.



7. REFERENCES & SOURCES

- Research for **The 2021 Calendar** by [Daniel Mackay](#).
- Articles and columns in [Isis](#) 2021.
- Articles and columns in [The Bridge](#) 2021.