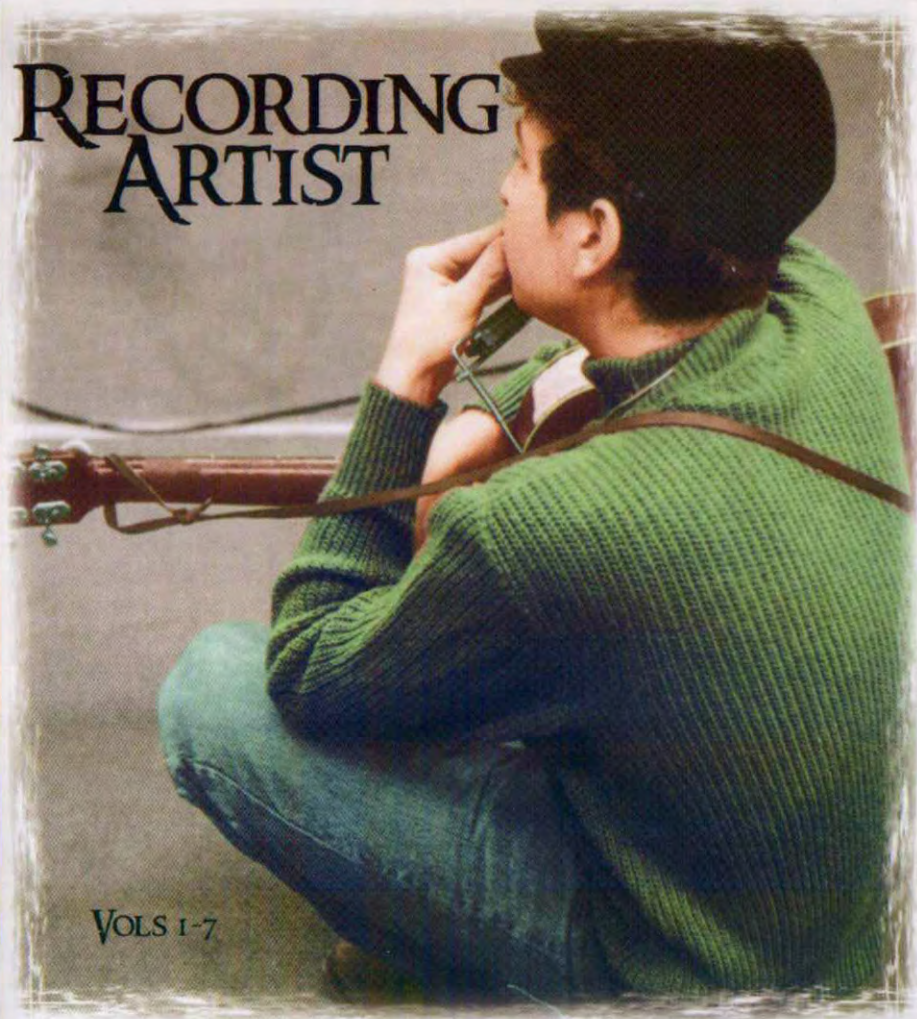


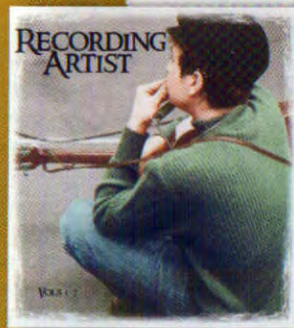


Bob Dylan
Recording Artist (1961 - 1996)



RECORDING ARTIST

VOLS 1-7



reference recordings
recording artist
(vols 1-7)

Recording Artist (Vols 1-7) documents Dylan's performances in recording studios including the early Publishing Demos, and Radio and TV broadcasts, as well as Studio sessions for recordings other than his own album catalogue (already documented in the *Studio Outtakes* series). These include 'sideman' contributions on other artists albums, as well as his own one-off projects for film soundtracks / compilation tribute albums etc.

As with other volumes in the Library the series includes all of the significant circulating recordings, presenting them with a view to enhancing the 'listenability' of the performances by placing them in context with each other both aesthetically and chronologically. Thus the series brings together recordings that have hitherto only been erratically and spuriously circulated and presents them, for the first time, in a cohesive and meaningful manner.

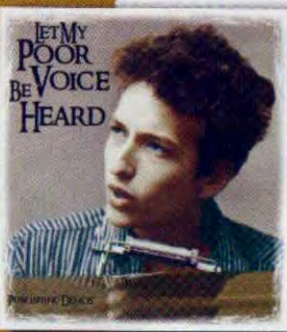
Many thanks to the various invaluable bodies of reference that we have plundered in compiling this booklet - of especial note: Clinton Heylin: *Behind The Shades & The Recording Sessions*, Glen Dundas: *Tangled Up In Tapes*, Alan Fraser and Hans Seegers: www.searchingforagem.com, and of course Bob Dylan: *Chronicles*.

The Reference Recording Library
(volumes currently available)

Studio Outtakes (Vol 1-8)

Recording Artist (Vol 1-7)

Performing Artist (Vol 1-7)



recording artist vol. 1
let my poor voice
be heard

Leeds Music: January 1962

Bob Dylan: "I had just signed a contract with Leeds Music giving it the right to publish my songs, not that there was any great deal to hammer out. I hadn't written much yet. Lou Levy, had advanced me a hundred dollars against future royalties to sign the paper and that was fine with me. Lou had autonomy at

Leeds Music Publishing company the same way John Hammond had autonomy at Columbia Records. Neither was a bureaucrat or egomaniac. Each came from an older world, a more ancient order. They knew where they belonged and they had guts to back up whatever their beliefs were. You didn't want to let them down. Whatever your dreams were, guys like these could make you realize them.

I opened my guitar case, took the guitar out and began fingering the strings. The room was cluttered, boxes of sheet music stacked up, recording dates of artists posted on bulletin boards, black lacquered discs, acetates with white labels scrambled around, a couple of console reel-to-reel tape recorders, big dark brown wooden desk full of hodgepodge. Lou had put a microphone on the desk in front of me and plugged the cord into one of the tape recorders. Later Lou shut off his tape machine and switched on some lamps. The songs I was recording for him were so unlike the big swinging ballads that he'd been used to.

Later when I told Grossman what I did, he just about went berserk. "What are you talking about?" he said. It wasn't what he expected. Grossman did get me out of my Leeds Music contract, though. I felt like that agreement didn't really matter and that Lou Levy hadn't really discovered me or could do anything with my songs anyway - at least not the ones I was doing then. On this deal breaker, Grossman had given

me \$1,000, told me to go up and see Lou, give the money to him and tell him that I wanted to buy my way out of the contract. I did that and Lou was only too happy to oblige. "Sure, son," he said. "There's something unique about your songs, but I can't put my finger on it." I gave Lou the \$1,000 and he gave me the contract back. My destiny wouldn't be made manifest up here at Leeds Music, but there was no way to know that in these moments while putting down my early songs into a tape recorder."

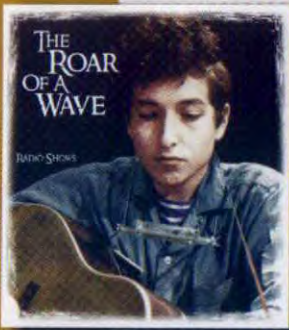
Witmark & Sons: July 1962 - June 1964

Bob Dylan: "Grossman later put me with Witmark Music, an old line-style publishing company - the epitome of Tin Pan Alley, which published the standards "When Irish Eyes Are Smiling," "The Very Thought of You," "Jeepers Creepers," countless other big songs".

Dylan's engineer for the Witmark sessions, Ivan Augenblink, made the recordings in full track mono on quarter inch tape at 7.5 ips. Acetates were then cut on a lathe at the time of the session so that the tape could be re-used. The acetates were distributed to "interested parties" and discarded once they were released on record.

The recordings took place both around and during the periods that Dylan was laying down tracks for Columbia and occasionally he would lodge a Columbia outtake recording with Witmark rather than record a specific demo. These outtake recordings are not included here, they are documented in the *Studio Outtakes* series.





recording artist vol. 2
the roar of
a wave

Saturday Of Folk Music: 29 July 1961

As part of WRVR-FM's Hootenanny Special, Dylan performs in a 12-hour radio broadcast live from the Riverside Church in New York.

Folk Song Festival: 29 October 1961

Izzy Young: "I called up Oscar Brand, 'Listen there's this guy in my store, he writes really good songs' He said OK, send him over. So I went over to his studio, which was in the Village at the time, and he sang two songs, his own songs, and he was mumbling. You couldn't understand 'em. I was very embarrassed and Oscar was embarrassed. But anyway, he put him on the radio.

Broadside Show: May 1962

Along with Sis Cunningham, Pete Seeger and Gil Turner, Dylan takes part in a radio programme on Folk Music for WBAI.

Folksingers Choice: 13 January 1962

An hour-long recording session with renowned folkie Cynthia Gooding, during which Dylan and Gooding chat extensively between songs. (Though retaining significant elements of the interview, for continuity, this recording is edited to focus on the songs rather than the interview). Dylan had first met Gooding at a party after one of her shows and Gooding, at the very least, had seen Dylan perform at Gerde's Folk City. **Cynthia Gooding:** "People listen. He talks and he laughs and just when they are about to catch him in a lie, he takes out his harmonica and blows them down."

There is uncertainty about the precise recording and broadcast dates for this session, its even possible that the show was never broadcast.

Billy Faier Show: October 1962

Broadcast by WBAI Dylan chats to Faier and plays four songs.

Madhouse On Castle Street: 4 January 1963

Dylan had been spotted playing in Greenwich Village by TV director Philip Saville who felt he'd be perfect for the part of Lennie, the rebellious young lead in a high-profile BBC drama Madhouse on Castle Street. Being custodians of our heritage the BBC wiped the tapes in 1968 and only 2 songs survive, courtesy of bootlegged recordings made on crude home recorders.



Skip Weshner: February 1963

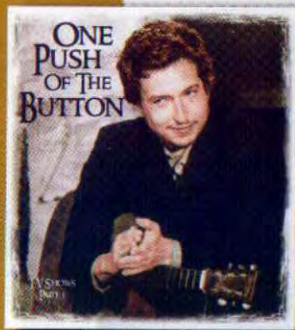
Dylan performs 3 songs for Weshner's New York radio show, (interspersed with insightful but gushing monologues from Weshner).

Oscar Brand Show: March 1963

Dylan arrived, unannounced, with scheduled guest Barbara Dane at the recording studio for Brand's "World Of Folk Music" and agreed to perform 2 songs.

Studs Terkel's Wax Museum: 26 April 1963

Broadcast by Chicago's WFMT radio station, Dylan is interviewed by Studs Terkel and performs 7 songs.



recording artist vol 3 one push of the button

In 1963 Grossman began directing Dylan's career. Obscure local radio appearances were strictly out. TV was the medium on which Dylan's persona was to be broadcast. His TV debut was to be on the Ed Sullivan show but during rehearsal his repertoire hit a snag.

Bob Dylan: "After they told me I couldn't sing Talkin' John Birch Society Blues, I walked out. I could have sung a substitute

song, something like East Virginia Blues but I just couldn't do it." Ironically this act of censorship, widely reported in the New York Times and Village Voice, provided Dylan with far more creditable exposure than he could possibly have achieved by appearing on the show.

Folk Songs And More Folk Songs: 4 March 1963

Dylan records three songs for the Westinghouse Broadcast Company (WBC-TV) as part of a one hour TV special compared by John Henry Faulk. It is to be his first appearance on national TV.

Songs Of Freedom: 30 July 1963

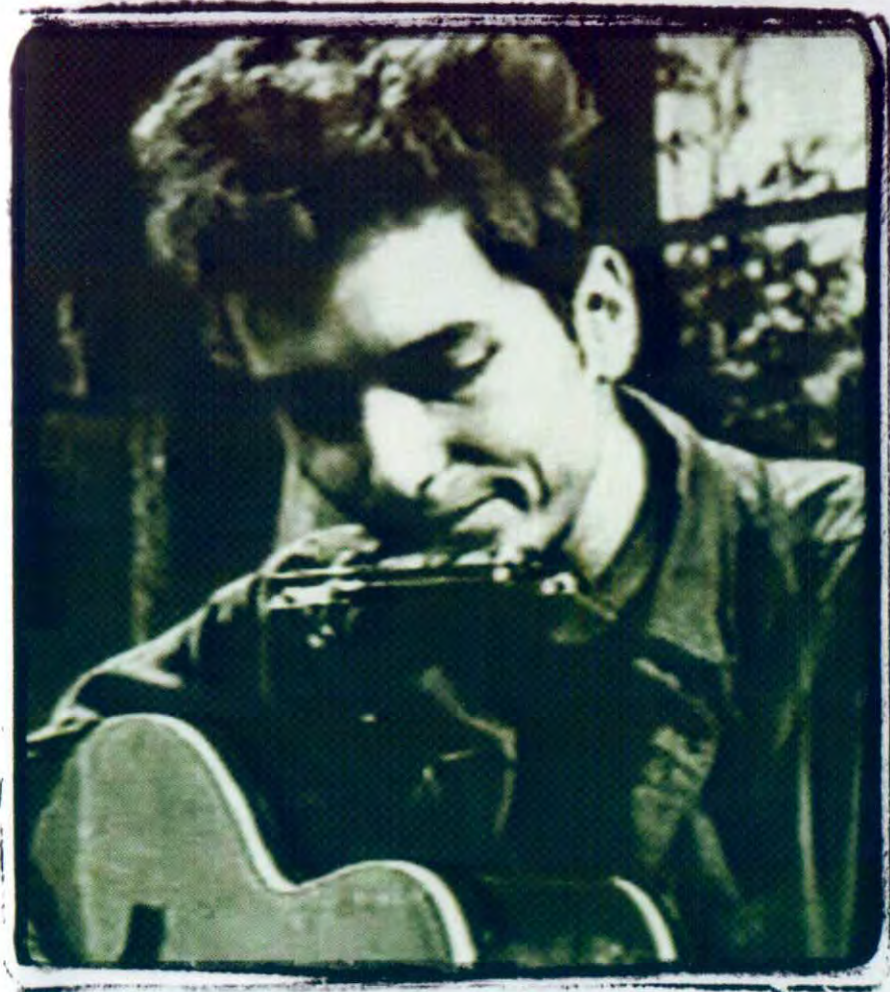
Arriving at the studio with Joan Baez, having been recommended for the show by Robert Shelton, Dylan performs two songs for broadcast by WNEW-TV

Quest: 1 February 1964

As the final programme of the CBC series 'Quest', Dylan records a complete half hour TV programme, the first TV performance devoted entirely to his own music.

Steve Allen Show: 25 February 1964

Whilst in Los Angeles for a series of concerts Dylan attends CBS's Hollywood studios where he records a song for the Steve Allen Show.





Tonight: 12 May 1964

Earlier in the day Dylan records a very self-conscious rendition of *With God On Our Side*, for the BBC Tonight programme, which is inserted into the evenings broadcast following an introduction by Cliff Michelmore.

Hallelujah: 14 May 1964

Dylan records three songs at the Didsbury Studios in Manchester for the ATV show Hallelujah.

Les Crane Show: 17 February 1965

Accompanied by Bruce Langhorn on guitar Dylan appears on the WABC-TV Les Crane show, to perform two songs, one to open the show, and one to close it.

BBC-TV: 1 June 1965

Dylan records material for two 35 minute TV specials, (the BBC having famously outbid Granada for the contract). Though the session had to be delayed for a week due to Dylan being hospitalized with a severe bout of food poisoning contracted while in Portugal. During rehearsals Dylan is filmed performing *Mr Tambourine Man*, but the footage is later destroyed. In total twelve songs are broadcast over the two programmes, they are to be Dylan's last entirely acoustic performance before his turbulent adoption of the electric guitar and his forthcoming amphetamine driven world tour.

Johnny Cash TV Show: 1 May 1969

Dylan records three songs, including a duet with Cash, at the Ryman Auditorium in Nashville. Dylan appears to be very self-conscious and somewhat ill-at-ease during the recordings.

Grammy Awards: 27 February 1980

Dylan is nominated for, and duly wins, a Grammy Award for the Best (Male) Rock Vocal Performance for *Gotta Serve Somebody*, which he performs at the ceremony.



recording artist vol. 4
some big
tv network

World Of John Hammond: 10 Sept 1975

Dylan, accompanied by Scarlet Rivera, Rob Stoner and Howie Wyeth, records 3 songs at the WTTW-TV studios in Chicago as part of a TV tribute to John Hammond.

Saturday Night Live: 20 October 1979

Dylan and his new touring band perform three songs from *Slow Train Coming* - much to the delight of the shows compere, Eric Idle.

Late Night With David Letterman: 22 March 1984

Backed by Justin Jesting, Tony Marisco and Charlie Quintana (later to form The Cruzados), Dylan performs an inspiring three song set. Dylan had arranged for a custom made jacket to be available for the performance but, on trying it on during rehearsals, was not happy with it. He had, however, taken a shine to his drummers worsted flannel jacket, and borrowed that for the performance instead.

Martin Luther King Birthday Tribute: 20 January 1986

At the Kennedy Centre for Performing Arts Dylan takes part in a Martin Luther King Benefit show, performing a totally rewritten version of *I Shall Be Released*. He also joins Stevie Wonder and Peter Paul & Mary on *Howlin In The Wind* as well as an ensemble rendition of Wonder's own *Happy Birthday*. The latter 2 performances are not included here as Dylan's shared vocal performance is minimal.

Shabad Telethon: August 1986

Backed by Tom Petty and the Heartbreakers, Dylan records Hank Williams' *Thank God* (probably at Universal Studios Soundstage rehearsal studio). It is subsequently broadcast as part of a Californian Kubavitcher's Telethon





The Gershwin Gala: 11 March 1987

Dylan performs solo at the Brooklyn Academy of Music in a tribute gala held on the 50th anniversary of Gershwin's death.

Rock 'n' Roll Hall Of Fame: 20 January 1988

To mark his induction into the self serving Rock 'n' Roll Hall of Fame, Dylan appears on stage duetting with George Harrison on *All Along The Watchtower* and taking lead vocal on *Like A Rolling Stone*.

Arena - Hill Of Muses: 27 June 1989

As part of a BBC 2 Arena special on Van Morrison, Van and Dylan are filmed dueting in very laid-back style in front of the Parthenon on the Hill of Muses in Greece. Three songs are later broadcast in the documentary. A fourth song (*And It Stoned Me*) made its way into circulation shortly afterwards.

Grammy Awards: 20 February 1991

Dylan receives a life-time achievement award and marks the event with a performance of *Masters Of War* backed by his current touring band.

Late Night With David Letterman: 18 January 1992

Backed by an ensemble that included Chrissie Hynde, Steve Vai, Carole King, Paul Schaffer, James Brown, Edgar Winter, Jim Keltner, Roseanne Cash, Nancy Griffith, Emmylou Harris, Michelle Shocked, and Mavis Staples, Dylan performed *Like A Rolling Stone* at Letterman's 10th Anniversary Show.

Willie Nelson Big 6-0: 28 April 1993

Dylan turns up for Willie Nelson's Birthday celebration. Included in the performance is a stunning duet with Nelson on Townes van Zandt's *Pancho and Lefty*.

Late Night With David Letterman: 18 November 1993

A hurriedly arranged guest appearance to round off his Supper Club residency.

Rock 'n' Roll Hall Of Fame: 2 September 1995

To mark the opening of the Rock 'n' Roll Hall of Fame Museum, Dylan partakes in a 5 song set that includes a duet with Bruuuuuuce.

Frank Sinatra Birthday Party: 19 November 1995

Dylan appears at the Frank Sinatra Birthday Tribute performing a very rare outing of *Restless Farewell*, (as requested by Sinatra). Dylan is backed by his current touring band and a string quartet. The performance is broadcast on 12th December, Sinatra's Birthday.

Grammy Awards: 25 February 1998

More silverware for the mantlepice - Dylan picks up awards for: Album Of The Year, Best Contemporary Folk Album (*Time Out Of Mind*), and Best Male Rock Vocal Performance (*Cold Irons Bound*).



Johnny Cash Tribute: 6 April 1999

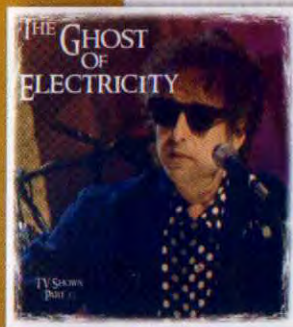
Recording of the Johnny Cash tribute show at the Hammerstein Ballroom, New York City. Bob Dylan and band appear in a pre-recorded video during the rehearsals for the European tour.

Academy Awards: 26 March 2001

Dylan wins an Oscar for *Things Have Changed* and participates in the ceremonies via satellite from the Channel 7 TV studios in Sydney. He performs the song backed by the touring band

Grammy Awards: 27 February 2002

At the 44th Annual Grammy Awards, Dylan gets a Grammy for Best Contemporary Folk Album for *Love And Theft*.



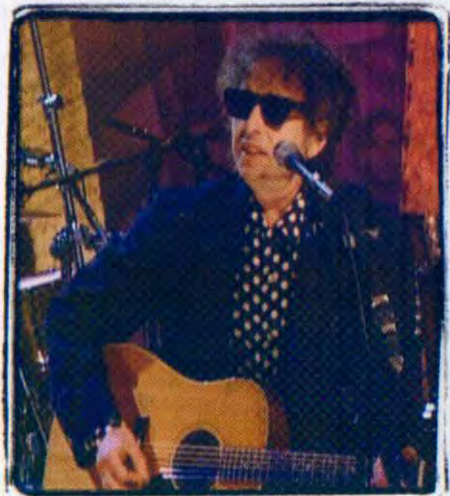
recording artist vol 5 the ghost of electricity

MTV Unplugged: 17-18 November 1994

Dylan and the band, (plus Brendan O'Brien drafted in on keyboards) partake in two recording sessions in front of a studio audience of dutiful Sony employees to make a recording for MTV Unplugged.

Dylan's own endeavour to record a similar event at the Supper Club the year before had seemingly been shelved, such authenticity, presumably, not meeting with Sony's vision of sterile placidity. In the end the selection of tracks and mixing for broadcast and later official release, somehow managed to ooze of corporate blandness, and reflected the air-brushed photograph of Dylan that graced the album cover.

No 'warts and all' here thankyou very much. *Hazel* remained firmly stashed in the can. Fortunately the complete and unedited rough-mix (including an abortive Rolling Stone), though not broadcast, did not perish in the dust and is testament to a much more vigorous and spontaneous performance than the plasticised offering deemed suitable for consumption to the sanitary masses seemed to suggest. The Music Business once again putting Business before Music. Thank goodness "some of these bootleggers make pretty good stuff".





recording artist vol. 6
friends will arrive

In addition to recording his own studio albums Dylan also entered the studio to contribute unique recordings to other artists albums, film soundtracks, tribute albums etc. These tracks are presented here, arranged firstly by Dylan's lead vocal contributions, and secondly by his 'sideman' duties.

Doug Sahm: Doug Sahm And Band



New York - October 1972

Wallflower

Dylan sits in on a Doug Sahm recording session at Atlantic Recording Studios, supplying various 'sideman' duties and providing lead vocal on this, his own composition. He also attends, (but does not contribute to), the recording of Bette Midler's debut album.

Bette Midler: Songs For The New Depression

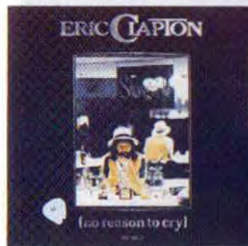


New York - October 1975

Buckets Of Rain

Dylan provides shared vocal on a re-arranged Buckets (now Nuggets!) of Rain. The recordings take place at New York's Secret Sound Studio. At least two takes were recorded, (the outtake appears in *Studio Outtakes*), both containing ad-libbed banter between Dylan and Midler.

Eric Clapton: No Reason To Cry



Malibu, California - March 1976

Sign Language

Dylan shares vocals on another of his own compositions (which he first played to Clapton back in July 1975). The recordings take place at Shangri-La Studios, in Malibu. According to Clapton a total of three takes were recorded of the song - the other two takes have not, so far, circulated.

Film Soundtrack: Band Of The Hand



Sydney, Australia - 8-9 February 1986

Band Of The Hand (It's Helltime Man)

Dylan, along with Petty and The Heartbreakers, fly into Australia and immediately proceed to the Festival Recording Studio in Sydney. With Petty as producer they record a new, venom charged, Dylan composition that is to be the title track for a new film.

Various Artists: A Vision Shared



Malibu, California - April 1987

Pretty Boy Floyd

Dylan contributes a track to the Folkways compilation album, a tribute to Woody Guthrie and Leadbelly. Other contributing artists include Bruce Springsteen, U2, Emmylou Harris, Arlo Guthrie, Willie Nelson and John Mellencamp.

Film Soundtrack: *Flashback*



Bloomington, Indiana - 20 November 1989

People Get Ready

Recorded at the Belmont Mall Recording Studio, with Barry Goldberg as producer. The song was featured in the film *Flashback*, (not, as is often confused, *Catchfire/Backtrack* - another Dennis Hooper movie in which Dylan has a cameo role)

Various Artists: *For Our Children*



Malibu, California - January 1991

This Old Man

Recorded at his home studio, Dylan provides vocals, guitar, and organ on this track recorded for a Disney Childrens Charity project.

Willie Nelson: *Across The Borderline*



New York - October 1992

Heartland

Recorded at The Power Station in New York, and produced by Don Was, Dylan shares vocal with Willie Nelson on this co-written song.

Mike Seeger: *Third Annual Farewell Reunion*



Los Angeles, California - 19 May 1993

Ballad Of Hollis Brown

Recorded at Grandma's Warehouse, with Mike Seeger providing 5-string banjo accompaniment.

Various Artists: *'Till The Night Is Gone*



Memphis, Tennessee - 9-11 May 1994

Boogie Woogie Country Girl

Recorded at Ardent studios, and produced by Dylan, this track was included in the Doc Pomus tribute compilation album

Various Artists: *The Songs Of Jimmie Rodgers*



Memphis, Tennessee - 9-11 May 1994

My Blue Eyed Jane

Recorded at the same sessions as *Boogie Woogie Country Girl* (see above) this was Dylan's contribution to his own various artists compilation album - a tribute to Jimmie Rodgers.

Film Soundtrack: *Feeling Minnesota*

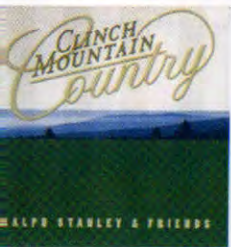


Los Angeles, California - January 1996

Ring Of Fire

Dylan on Guitar and Keyboard, recorded for the film soundtrack to 'Feeling Minnesota'. Produced by Nile Rodgers, with Richard Hilton (keyboard), Bernard Edwards (Bass), Omar Hakim (drums).

Ralph Stanley: *Clinch Mountain Country*



Nashville, Tennessee - 30 November 1997

The Lonesome River

For his first return to recording in Nashville since 1969 Dylan shares vocal with bluegrass legend Ralph Stanley and is backed by the Clinch Mountain Boys.

TV Soundtrack: *The '60's*



New York - 31 October 1998

Chimes Of Freedom

Shared vocal with Joan Osborne. Recorded for the mini TV series. Backed by Tony Garnier (bass) Bucky Baxter (steel guitar), Larry Campbell (guitar), David Kempner (drums).

Film Soundtrack: *Wonder Boys*



New York - 26 July 1999

Things Have Changed

Recorded for the film soundtrack for Wonderboys with Charlie Sexton and Larry Campbell on guitar, Tony Garnier on Bass and David Kempner on drums. Dylan received an Oscar for this recording.

Various Artists: *Good Rockin' Tonight*

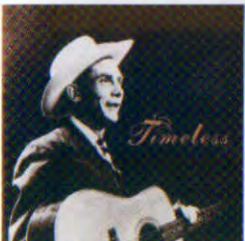


New York - May 2000

Red Cadillac And A Black Moustache

During rehearsals for his forthcoming european tour Dylan records this Warren Smith composition as his contribution to the "Legacy Of Sun Records" compilation album.

Various Artists: *Timeless*



New York - 17 December 2000

I Can't Get You Off Of My Mind

Recorded at Sony Studios, with Larry Campbell (guitar), Brian Mitchell (accordion), Tony Garnier (bass), and Shawn Pelton (drums). Dylan's contribution to the Hank Williams tribute album.

TV Soundtrack: *The Sopranos - Peppers And Eggs*

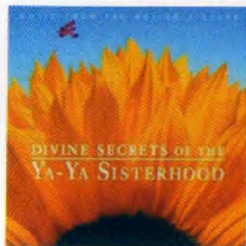


New York - 17 December 2000

Return To Me

During the same session that produced *I Can't Get You Off Of My Mind*, Dylan recorded this Dean Martin song, for inclusion in the TV Mafia Drama, 'The Sopranos'.

Film Soundtrack: *Divine Secrets Of The Ya Ya Sisterhood*

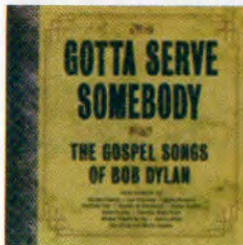


Los Angeles, California - 4 March 2002

Waitin' For You

Produced by T-Bone Burnett, Dylan contributes this self-penned song to the film soundtrack.

Various Artists: *The Gospel Songs Of Bob Dylan*



Los Angeles, California - 4 March 2002

Gonna Change My Way Of Thinking

At the same session that produced *Waitin' For You* Dylan also recorded this off beat and quirky rendition with the legendary Mavis Staples, for a various artists compilation album of his own gospel songs.

Film Soundtrack: *Gods And Generals*



California - July 2002

Cross The Green Mountain

This buried masterpiece, recorded with the touring band, was written specifically for the film soundtrack. An absolute gem.

Film Soundtrack: *North Country*



- 2005

Tell Ol' Bill

Self penned song recorded specifically for the film sound-track. A worktape containing a further 12 outtakes of this song also circulates...

Film Soundtrack: *Lucky You*



- 2007

Huck's Tune

Self penned song recorded specifically for the film sound-track.

Carolyn Hester: *Carolyn Hester*



New York - 29 September 1961

I'll Fly Away
Come Back Baby
Swing And Turn Jubilee

Dylan's first ever studio session, playing harmonica on Carolyn Hesters debut album. Alternate out-takes of *I'll Fly Away* and *Come Back Baby* were also released on 'Dear Companion'

Harry Belafonte: *The Midnight Special*



New York - 2 February 1962

The Midnight Special

Dylan plays harmonica. Dylan was reportedly ecstatic at getting the opportunity to play at Belafonte's session.

Eve McKenzie: "boy, did he complain about it later, about how he had to rehearse and rehearse and rehearse, doing it the same over and over."

Victoria Spivey & Big Joe Williams: *Three Kings And The Queen / Vol 2*



New York - 2 March 1962

Sitting On Top Of The world
Wichita Blues
Big Joe, Dylan And Victoria
It's Dangerous

Dylan on harmonica and backing vocal, with Spivey on piano and vocal and Big Joe Williams on guitar and vocal.

Farina and Schmidt: *Dick Farina And Eric Von Schmidt*



London, England - 15 January 1963

Glory Glory
You Can Always Tell
Christmas Island
Cocaine
London Waltz
Overseas Stomp

Dylan provides Harmonica and Back-Up Vocals as Blind Boy Grunt,

Ramblin' Jack Elliott: *Jack Elliott*



New York - Summer 1963

Will The Circle Be Unbroken?

Dylan plays Harmonica, as Tedham Porterhouse.

Various Artists: *The Blues Project*



New York - Early 1964

Downtown Blues

Dylan, plays piano, as Bob Landy.

David Bromberg: David Bromberg

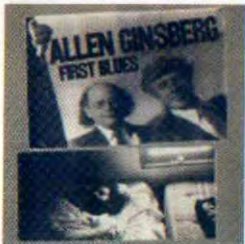


New York - 5 October 1971

Sammy's Song

Dylan plays Harmonica

Allen Ginsberg: First Blues



New York - 17 November 1971

Going To San Diego

Dylan contributes Back-Up Vocals and plays Guitar, Piano and Organ.

Also recorded at these sessions were *Jimmy Berman Rag*, *Vomit Express*, (on 'First Blues') and, *A Dream* and *September on Jessore Road* (on 'Holy Soul, Jelly Roll')

Steve Goodman: Somebody Else's Troubles / The Essential..

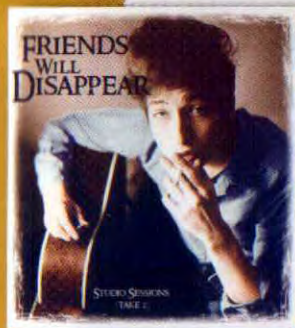


New York - October 1972

Somebody Else's Troubles

Election Year Rag

Dylan contributes Harmony Vocals and plays Piano under the name 'Robert Milkwood Thomas'. *Election Year Rag* was an outtake later released on 'The Essential Steve Goodman'



Roger McGuinn: Roger McGuinn



New York - September 1972

I'm So Restless

Dylan plays harmonica (and gets a name-check in the lyrics as 'Mr D')

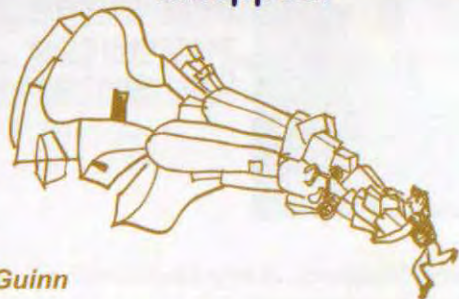
Doug Sahm: And Band / Texas Tornado / Genuine Texas Groover



New York - October 1972

Is Anybody Going To San Antone	.....	Bkg Vocals
Blues Stay Away From Me	..	Bkg Vocals & Guitar
Me And Paul	.....	Harmonica & Organ
On The Banks Of The Old Ponchartrain	....	Guitar
Hey Good Lookin'	.....	Guitar
Columbus Stockade Blues	.....	Piano & Organ
The Blues Walked On In	.....	Piano & Organ
Tennessee Blues	.....	Harmonica

recording artist vol. 7
friends will disappear



Booker T And Priscilla Jones: *Chronicles*



Malibu, California - February 1973

The Crippled Cow

Dylan plays Hamonica.

Barry Goldberg: *Barry Goldberg*



Sheffield Alabamma - August 1973

Stormy Weather Cowboy

It's Not The Spotlight

Silver Moon

Minstrel Show

Big City Woman

Dylan contributes Back-Up Vocals on all tracks and plays Percussion on *It's Not The Spotlight*

David Blue: *Com'n Back For More*



Los Angeles, California - Summer 1975

Who Love (If Not You Love)

Dylan plays Harmonica.

Leonard Cohen: *Death Of A Ladies Man*



Los Angeles, California - March 1977

Don't Go Home With Your Hard On

Dylan contributes Back-Up Vocals.

Keith Green: *So You Wanna Go Back To Egypt*



San Fernando Valley - March 1980

Pledge My Head To Heaven

Dylan plays Harmonica.

Allen Ginsberg: *Holy Soul Jelly Roll*



Santa Monica, California - 13 February 1982

Airplane Blues

Dylan plays Bass. (yeah, no kidding!)

Cruzos: *Unreleased Early Recordings*



Hollywood, California - Late 1983
Rising Sun
Dylan plays Harmonica.

Lone Justice: *The Millenium Collection*



New York - November 1984
Go 'Way Little Boy
Dylan plays Rhythm Guitar and Harmonica.

Various Artists: *Live Aid*



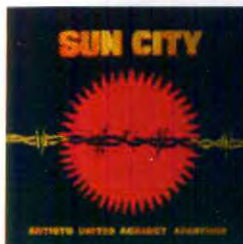
Hollywood, California - 28-29 January 1985
We Are The World
Dylan contributes Vocals.

Sly Dunbar & Robbie Shakespeare: *Language Barrier*



New York - April 1985
No Name On The Bullet
Dylan plays Harmonica.

Various Artists: *Artists Against Apartheid*



Hollywood, California - Summer 1985
Ain't Gonna Play Sun City
Dylan contributes Vocals.

Kurtis Blow: *Kingdom Blow*



New York - 1 April 1986
Street Rock
Dylan contributes Vocals.

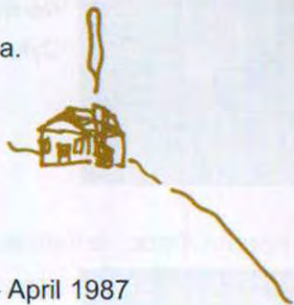
Warren Zevon: *Sentimental Hygiene*



Los Angeles, California - February 1987

The Factory

Dylan plays Harmonica.



U2: *Rattle And Hum*



Memphis Tennessee - April 1987

Love Rescue Me

Dylan provides Bkg Vocals and plays Harmonica.

Hollywood, California - May 1988

Hawkmoon 269

Dylan plays Organ

Brian Wilson: *Sweet Insanity*



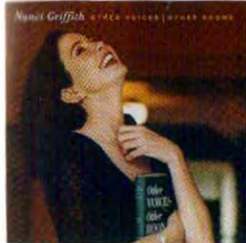
Los Angeles, California - Early 1991

Spirit Of Rock'n'Roll

Dylan provides Harmony Vocals.

This album was shelved and never released.

Nanci Griffith: *Other Voices Other Rooms*



Malibu, California - Summer 1992

Boots Of Spanish Leather

Dylan plays Harmonica.

Carlene Carter: *Hindsight 20/20*



Los Angeles, California - Early 1993

Trust Yourself

Dylan provides Bkg Vocals.

Stevie Nicks: *Street Angel*



Los Angeles, California - Winter 1993

Just Like A Woman

Dylan plays Guitar & Harmonica.

Gerry Goffin: *Back Room Blood*

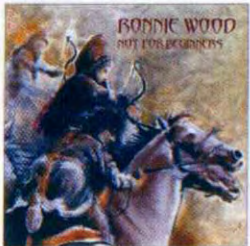


New York - Winter 1995

Tragedy Of The Trade
Masquerade

Dylan Provides Bkg Vocals and Guitar.
Both tracks are credited as Co-compositions.

Ronnie Wood: *Not For Beginners*

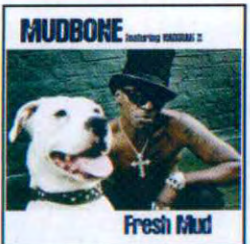


County Kildare, Ireland - Early 1996

Interfere
King Of Kings

Dylan plays Guitar.

Gary 'Mudbone' Cooper: *Fresh Mud*



- January 2002

Home

Dylan plays Piano.
Track credited as a co-composition.

