

Bob Dylan

Bob Dylan (legally **Robert Dylan**;^[3] born **Robert Allen Zimmerman**, May 24, 1941) is an American singer-songwriter. Often considered to be one of the greatest songwriters in history,^{[4][5][6]} Dylan has been a major figure in popular culture over his 60-year career. He rose to prominence in the 1960s, when his songs "Blowin' in the Wind" (1963) and "The Times They Are a-Changin'" (1964) became anthems for the civil rights and antiwar movements. Initially modeling his style on Woody Guthrie's folk songs,^[7] Robert Johnson's blues,^[8] and what he called the "architectural forms" of Hank Williams's country songs,^[9] Dylan added increasingly sophisticated lyrical techniques to the folk music of the early 1960s, infusing it "with the intellectualism of classic literature and poetry".^[4] His lyrics incorporated political, social, and philosophical influences, defying pop music conventions and appealing to the burgeoning counterculture.^[10]

Dylan was born and raised in St. Louis County, Minnesota. Following his self-titled debut album of traditional folk songs in 1962, he made his breakthrough with *The Freewheelin' Bob Dylan* the next year. The album features "Blowin' in the Wind" and "A Hard Rain's a-Gonna Fall" which, like many of his early songs, adapted the tunes and phrasing of older folk songs. He released the politically charged *The Times They Are a-Changin'* and the more lyrically abstract and introspective *Another Side of Bob Dylan* in 1964. In 1965 and 1966, Dylan drew controversy among folk purists when he adopted electrically amplified rock instrumentation, and in the space of 15 months recorded three of the most influential rock albums of the 1960s: *Bringing It All Back Home*, *Highway 61 Revisited* (both 1965) and *Blonde on Blonde* (1966). When Dylan made his move from acoustic folk and blues music to rock, the mix became more complex. His six-minute single "Like a Rolling Stone" (1965) expanded commercial and creative boundaries in popular music.^{[11][12]}

In July 1966, a motorcycle accident led to Dylan's withdrawal from touring. During this period, he recorded a large body of songs with members of the Band, who had previously backed him on tour. These recordings were later released as *The Basement Tapes* in 1975. In the late 1960s and early 1970s, Dylan explored country music and rural themes on *John Wesley Harding* (1967), *Nashville Skyline* (1969) and *New Morning* (1970). In 1975, he released

Bob Dylan




Dylan in 2010

Born	Robert Allen Zimmerman May 24, 1941 <u>Duluth, Minnesota, US</u>
Other names	Shabtai Zisel ben Avraham (Hebrew name) ^[1] · Elston Gunn · Blind Boy Grunt · Bob Landy · Robert Milkwood Thomas · Tedham Porterhouse · <u>Lucky Wilbury</u> · <u>Boo Wilbury</u> · Jack Frost · Sergei Petrov · Jimmy
Occupations	Singer-songwriter · painter · writer
Years active	1959–present ^[2]
Spouses	<u>Sara Lownds</u> (m. 1965; div. 1977) <u>Carolyn Dennis</u> (m. 1986; div. 1992)

Blood on the Tracks, which many saw as a return to form. In the late 1970s, he became a born-again Christian and released three albums of contemporary gospel music before returning to his more familiar rock-based idiom in the early 1980s. Dylan's *Time Out of Mind* (1997) marked the beginning of a career renaissance. He has released five critically acclaimed albums of original material since, most recently *Rough and Rowdy Ways* (2020). He also recorded a trilogy of albums covering the Great American Songbook, especially songs sung by Frank Sinatra, and an album smoothing his early rock material into a mellower Americana sensibility, *Shadow Kingdom* (2023). Dylan has toured continuously since the late 1980s on what has become known as the Never Ending Tour.^[13]

Since 1994, Dylan has published nine books of paintings and drawings, and his work has been exhibited in major art galleries. He has sold more than 145 million records,^[14] making him one of the best-selling musicians ever. He has received numerous awards, including the Presidential Medal of Freedom, ten Grammy Awards, a Golden Globe Award and an Academy Award. Dylan has been inducted into the Rock and Roll Hall of Fame, Nashville Songwriters Hall of Fame and the Songwriters Hall of Fame. In 2008, the Pulitzer Prize Board awarded him a special citation for "his profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power." In 2016, Dylan was awarded the Nobel Prize in Literature "for having created new poetic expressions within the great American song tradition."^[15]

Children	6, including <u>Jesse</u> and <u>Jakob</u>
Awards	<u>2016 Nobel Prize in Literature</u> (for others, see <u>list</u>)
Musical career	
Genres	<u>Folk</u> · <u>blues</u> · <u>rock</u> · <u>gospel</u> · <u>country</u> · <u>traditional pop</u> · <u>jazz</u>
Instruments	Vocals · guitar · harmonica · keyboards
Labels	<u>Columbia</u> · <u>Asylum</u>
Website	<u>bobdylan.com</u> (http://bobdylan.com)
Signature	
	

Life and career

1941–1959: Origins and musical beginnings

Bob Dylan was born **Robert Allen Zimmerman** (Hebrew: שבתאי זיסל בן אברהם *Shabtai Zisl ben Avraham*)^{[1][16][17]} in St. Mary's Hospital on May 24, 1941, in Duluth, Minnesota,^[18] and raised in Hibbing, Minnesota, on the Mesabi Range west of Lake Superior. Dylan's paternal grandparents, Anna Kirghiz and Zigman Zimmerman, emigrated from Odesa in the Russian Empire (now Ukraine) to the United States, following the pogroms against Jews of 1905.^[19] His maternal grandparents, Florence and Ben Stone, were Lithuanian Jews who had arrived in the United States in 1902.^[19] Dylan wrote that his paternal grandmother's family was originally from the Kağızman district of Kars Province in northeastern Turkey.^[20]



The Zimmerman family home in Hibbing, Minnesota

Dylan's father Abram Zimmerman and his mother Beatrice "Beatty" Stone were part of a small, close-knit Jewish community.^{[21][22][23]} They lived in Duluth until Dylan was six, when his father contracted polio and the family returned to his mother's hometown of Hibbing, where they lived for the rest of Dylan's

childhood, and his father and paternal uncles ran a furniture and appliance store.^{[23][24]} In his early years he listened to the radio—first to blues and country stations from Shreveport, Louisiana, and later, when he was a teenager, to rock and roll.^[25]

Dylan formed several bands while attending Hibbing High School. In the Golden Chords, he performed covers of songs by Little Richard^[26] and Elvis Presley.^[27] Their performance of Danny & the Juniors' "Rock and Roll Is Here to Stay" at their high school talent show was so loud that the principal cut the microphone.^[28] In 1959, Dylan's high school yearbook carried the caption "Robert Zimmerman: to join 'Little Richard' ".^{[26][29]} That year, as Elston Gunn, he performed two dates with Bobby Vee, playing piano and clapping.^{[30][31][32]} In September 1959, Dylan moved to Minneapolis to enroll at the University of Minnesota.^[33] Living at the Jewish-centric fraternity Sigma Alpha Mu house, Dylan began to perform at the Ten O'Clock Scholar, a coffeehouse a few blocks from campus, and became involved in the Dinkytown folk music circuit.^{[34][35]} His focus on rock and roll gave way to American folk music, as he explained in a 1985 interview:

The thing about rock'n'roll is that for me anyway it wasn't enough ... There were great catch-phrases and driving pulse rhythms ... but the songs weren't serious or didn't reflect life in a realistic way. I knew that when I got into folk music, it was more of a serious type of thing. The songs are filled with more despair, more sadness, more triumph, more faith in the supernatural, much deeper feelings.^[36]

During this period, he began to introduce himself as "Bob Dylan".^[37] In his memoir, he wrote that he considered adopting the surname *Dillon* before unexpectedly seeing poems by Dylan Thomas, and deciding upon the given name spelling.^{[38][a 1]} Explaining his change of name in a 2004 interview, he said, "You're born, you know, the wrong names, wrong parents. I mean, that happens. You call yourself what you want to call yourself. This is the land of the free."^[39]

1960s

Relocation to New York and record deal

In May 1960, Dylan dropped out of college at the end of his first year. In January 1961, he traveled to New York City to perform there and visit his musical idol Woody Guthrie,^[40] who was seriously ill with Huntington's disease in Greystone Park Psychiatric Hospital.^[41] Guthrie had been a revelation to Dylan and influenced his early performances. He wrote of Guthrie's impact: "The songs themselves had the infinite sweep of humanity in them... [He] was the true voice of the American spirit. I said to myself I was going to be Guthrie's greatest disciple".^[42] In addition to visiting Guthrie in hospital, Dylan befriended his protégé Ramblin' Jack Elliott.^[43]

From February 1961, Dylan played at clubs around Greenwich Village, befriending and picking up material from folk singers, including Dave Van Ronk, Fred Neil, Odetta, the New Lost City Ramblers and Irish musicians the Clancy Brothers and Tommy Makem.^[44] In September, *The New York Times* critic Robert Shelton boosted Dylan's career with a very enthusiastic review of his performance at Gerde's Folk City: "Bob Dylan: A Distinctive Folk-Song Stylist".^[45] That month, Dylan played harmonica on folk singer Carolyn Hester's third album, bringing him to the attention of the album's producer John Hammond,^[46] who signed Dylan to Columbia Records.^[47] Dylan's debut album, *Bob Dylan*, released March 19,

1962,^{[48][49]} consisted of traditional folk, blues and gospel material with just two original compositions, "Talkin' New York" and "Song to Woody". The album sold 5,000 copies in its first year, just enough to break even.^[50]

In August 1962, Dylan took two decisive steps in his career. He changed his name to Bob Dylan,^[a 2] and he signed a management contract with Albert Grossman.^[51] Grossman remained Dylan's manager until 1970, and was known for his sometimes confrontational personality and protective loyalty.^[52] Dylan said, "He was kind of like a Colonel Tom Parker figure ... you could smell him coming."^[35] Tension between Grossman and John Hammond led to the latter suggesting Dylan work with the jazz producer Tom Wilson, who produced several tracks for the second album without formal credit. Wilson produced the next three albums Dylan recorded.^{[53][54]}



Joan Baez and Dylan during the civil rights "March on Washington for Jobs and Freedom", August 28, 1963

Dylan made his first trip to the United Kingdom from December 1962 to January 1963.^[55] He had been invited by television director Philip Saville to appear in a drama, Madhouse on Castle Street, which Saville was directing for BBC Television.^[56] At the end of the play, Dylan performed "Blowin' in the Wind", one of its first public performances.^[56] While in London, Dylan performed at London folk clubs, including the Troubadour, Les Cousins, and Bunjies.^{[55][57]} He also learned material from UK performers, including Martin Carthy.^[56]

By the release of Dylan's second album, The Freewheelin' Bob Dylan, in May 1963, he had begun to make his name as a singer-songwriter. Many songs on the album were labeled protest songs, inspired partly by Guthrie and influenced by Pete Seeger's passion for topical songs.^[58] "Oxford Town" was an account of James Meredith's ordeal as the first black student to risk enrollment at the University of Mississippi.^[59] The first song on the album, "Blowin' in the Wind", partly derived its melody from the traditional slave song "No More Auction Block"^[60] while its lyrics questioned the social and political status quo. The song was widely recorded by other artists and became a hit for Peter, Paul and Mary.^[61] "A Hard Rain's a-Gonna Fall" was based on the folk ballad "Lord Randall". With its apocalyptic premonitions, the song gained resonance when the Cuban Missile Crisis developed a few weeks after Dylan began performing it.^{[62][a 3]} Like "Blowin' in the Wind", "A Hard Rain's a-Gonna Fall" marked a new direction in songwriting, blending a stream-of-consciousness, imagist lyrical attack with traditional folk form.^[63]

Dylan's topical songs led to his being viewed as more than just a songwriter. Janet Maslin wrote of Freewheelin': "These were the songs that established [Dylan] as the voice of his generation—someone who implicitly understood how concerned young Americans felt about nuclear disarmament and the growing Civil Rights Movement: his mixture of moral authority and nonconformity was perhaps the most timely of his attributes."^{[64][a 4]} Freewheelin' also included love songs and surreal talking blues. Humor was an important part of Dylan's persona from the start,^[65] and the range of material on the album impressed listeners, including the Beatles. George Harrison said of the album: "We just played it, just wore it out. The content of the song lyrics and just the attitude—it was incredibly original and wonderful".^[66]

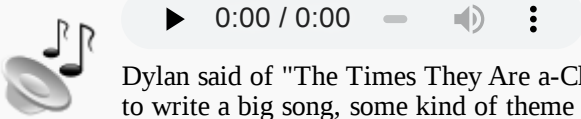
The rough edge of Dylan's singing unsettled some but attracted others. Author Joyce Carol Oates wrote: "When we first heard this raw, very young, and seemingly untrained voice, frankly nasal, as if sandpaper could sing, the effect was dramatic and electrifying".^[67] Many early songs reached the public through more

palatable versions by other performers, such as Joan Baez, who became Dylan's advocate and lover.^[68] Baez was influential in bringing Dylan to prominence by recording several of his early songs and inviting him on stage during her concerts.^[69] Others who had hits with Dylan's songs in the early 1960s included the Byrds, Sonny & Cher, the Hollies, the Association, Manfred Mann and the Turtles.

"Mixed-Up Confusion", recorded during the *Freewheelin'* sessions with a backing band, was released as Dylan's first single in December 1962, but then swiftly withdrawn. In contrast to the mostly solo acoustic performances on the album, the single showed a willingness to experiment with a rockabilly sound. Cameron Crowe described it as "a fascinating look at a folk artist with his mind wandering towards Elvis Presley and Sun Records".^[70]

Protest and *Another Side*

"The Times They Are a-Changin' "



Dylan said of "The Times They Are a-Changin' ": "This was definitely a song with a purpose. I wanted to write a big song, some kind of theme song, with short concise verses that piled up on each other in a hypnotic way. The civil rights movement and the folk music movement were pretty close and allied together at that time."^[36]

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In May 1963, Dylan's political profile rose when he walked out of *The Ed Sullivan Show*. During rehearsals, Dylan had been told by CBS television's head of program practices that "Talkin' John Birch Paranoid Blues" was potentially libelous to the John Birch Society. Rather than comply with censorship, Dylan refused to appear.^[71]

By this time, Dylan and Baez were prominent in the civil rights movement, singing together at the March on Washington on August 28, 1963.^[72] Dylan's third album, *The Times They Are a-Changin'*, reflected a more politicized Dylan.^[73] The songs often took as their subject matter contemporary stories, with "Only a Pawn in Their Game" addressing the murder of civil rights worker Medgar Evers; and the Brechtian "The Lonesome Death of Hattie Carroll" the death of black hotel barmaid Hattie Carroll at the hands of young white socialite William Zantinger.^[74] "Ballad of Hollis Brown" and "North Country Blues" addressed despair engendered by the breakdown of farming and mining communities. This political material was accompanied by two personal love songs, "Boots of Spanish Leather" and "One Too Many Mornings".^[75]

By the end of 1963, Dylan felt both manipulated and constrained by the folk and protest movements.^[76] Accepting the "Tom Paine Award" from the National Emergency Civil Liberties Committee shortly after the assassination of John F. Kennedy, an intoxicated Dylan questioned the role of the committee, characterized the members as old and balding, and claimed to see something of himself and of every man in Kennedy's assassin, Lee Harvey Oswald.^[77]

Another Side of Bob Dylan, recorded in a single evening on June 9, 1964,^[78] had a lighter mood. The humorous Dylan reemerged on "I Shall Be Free No. 10" and "Motorpsycho Nightmare". "Spanish Harlem Incident" and "To Ramona" are passionate love songs, while "Black Crow Blues" and "I Don't Believe You (She Acts Like We Never Have Met)" suggest the rock and roll soon to dominate Dylan's music. "It Ain't Me Babe", on the surface a song about spurned love, has been described as a rejection of the role of political spokesman thrust upon him.^[79] His new direction was signaled by two lengthy songs: the



Bobby Dylan, as the college yearbook lists him: St. Lawrence University, upstate New York, November 1963

impressionistic "Chimes of Freedom", which sets social commentary against a metaphorical landscape in a style characterized by Allen Ginsberg as "chains of flashing images,"^[a 5] and "My Back Pages", which attacks the simplistic and arch seriousness of his own earlier topical songs and seems to predict the backlash he was about to encounter from his former champions.^[80]

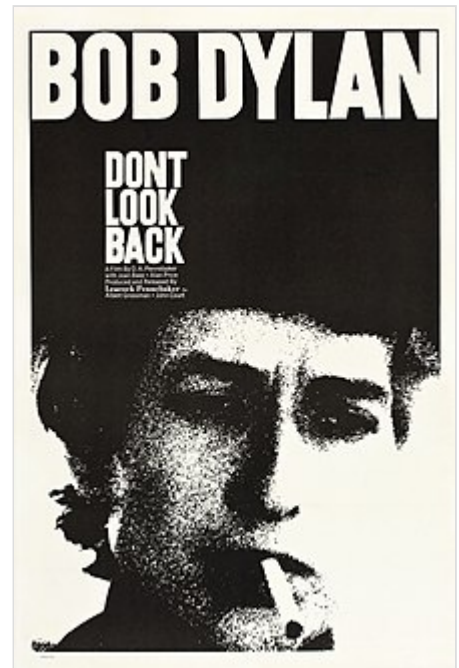
In the latter half of 1964 and into 1965, Dylan moved from folk songwriter to folk-rock pop-music star. His jeans and work shirts were replaced by a Carnaby Street wardrobe, sunglasses day or night, and pointed "Beatle boots". A London reporter noted "Hair that would set the teeth of a comb on edge. A loud shirt that would dim the neon lights of Leicester Square. He looks like an undernourished cockatoo."^[81] Dylan began to spar with interviewers. Asked about a movie he planned while on Les Crane's television show, he told Crane it would be a "cowboy horror movie." Asked if he played the cowboy, Dylan replied, "No, I play my mother."^[82]

Going electric

Dylan's late March 1965 album Bringing It All Back Home was another leap,^[83] featuring his first recordings with electric instruments, under producer Tom Wilson's guidance.^[84] The first single, "Subterranean Homesick Blues", owed much to Chuck Berry's "Too Much Monkey Business";^[85] its free-association lyrics described as harking back to the energy of beat poetry and as a forerunner of rap and hip-hop.^[86] The song was provided with an early music video, which opened D. A. Pennebaker's cinéma vérité presentation of Dylan's 1965 tour of Great Britain, Dont Look Back.^[87] Instead of miming, Dylan illustrated the lyrics by throwing cue cards containing key words from the song on the ground. Pennebaker said the sequence was Dylan's idea, and it has been imitated in music videos and advertisements.^[88]

The second side of Bringing It All Back Home contained four long songs on which Dylan accompanied himself on acoustic guitar and harmonica.^[89] "Mr. Tambourine Man" became one of his best-known songs when The Byrds recorded an electric version that reached number one in the US and UK.^{[90][91]} "It's All Over Now, Baby Blue" and "It's Alright Ma (I'm Only Bleeding)" were two of Dylan's most important compositions.^{[89][92]}

In 1965, headlining the Newport Folk Festival, Dylan performed his first electric set since high school with a pickup group featuring Mike Bloomfield on guitar and Al Kooper on organ.^[93] Dylan had appeared at Newport in 1963 and 1964, but in 1965 met with cheering and booing and left the stage after three songs.



The cinéma vérité documentary Dont Look Back (1967) follows Dylan on his 1965 tour of England. An early music video for "Subterranean Homesick Blues" was used as the film's opening segment.

One version has it that the boos were from folk fans whom Dylan had alienated by appearing, unexpectedly, with an electric guitar. Murray Lerner, who filmed the performance, said: "I absolutely think that they were booing Dylan going electric."^[94] An alternative account claims audience members were upset by poor sound and a short set.^{[95][96]}

Nevertheless, Dylan's performance provoked a hostile response from the folk music establishment.^{[97][98]} In the September issue of *Sing Out!*, Ewan MacColl wrote: "Our traditional songs and ballads are the creations of extraordinarily talented artists working inside disciplines formulated over time ... 'But what of Bobby Dylan?' scream the outraged teenagers ... Only a completely non-critical audience, nourished on the watery pap of pop music, could have fallen for such tenth-rate drivel".^[99] On July 29, four days after Newport, Dylan was back in the studio in New York, recording "Positively 4th Street". The lyrics contained images of vengeance and paranoia,^[100] and have been interpreted as Dylan's put-down of former friends from the folk community he had known in clubs along West 4th Street.^[101]

Highway 61 Revisited and Blonde on Blonde



"Like a Rolling Stone"

Dylan's 1965 hit single, which appeared on the album *Highway 61 Revisited*. In 2004, it was chosen as the greatest song of all time by *Rolling Stone* magazine.^[102]

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In July 1965, Dylan's six-minute single "Like a Rolling Stone" peaked at number two in the US chart. In 2004 and in 2011, *Rolling Stone* listed it as number one on "The 500 Greatest Songs of All Time".^{[11][102]} Bruce Springsteen recalled first hearing the song: "that snare shot sounded like somebody'd kicked open the door to your mind."^[103] The song opened Dylan's next album, *Highway 61 Revisited*, named after the road that led from Dylan's Minnesota to the musical hotbed of New Orleans.^[104] The songs were in the same vein as the hit single, flavored by Mike Bloomfield's blues guitar and Al Kooper's organ riffs. "Desolation Row", backed by acoustic guitar and understated bass,^[105] offers the sole exception, with Dylan alluding to figures in Western culture in a song described by Andy Gill as "an 11-minute epic of entropy, which takes the form of a Fellini-esque parade of grotesques and oddities featuring a huge cast of celebrated characters, some historical (Einstein, Nero), some biblical (Noah, Cain and Abel), some fictional (Ophelia, Romeo, Cinderella), some literary (T. S. Eliot and Ezra Pound), and some who fit into none of the above categories, notably Dr. Filth and his dubious nurse".^[106] Poet Philip Larkin, who also reviewed jazz for *The Daily Telegraph*, wrote "I'm afraid I poached Bob Dylan's *Highway 61 Revisited* (CBS) out of curiosity and found myself well rewarded."^[107]

In support of the album, Dylan was booked for two US concerts with Al Kooper and Harvey Brooks from his studio crew and Robbie Robertson and Levon Helm, former members of Ronnie Hawkins's backing band the Hawks.^[108] On August 28 at Forest Hills Tennis Stadium, the group was heckled by an audience still annoyed by Dylan's electric sound. The band's reception on September 3 at the Hollywood Bowl was more favorable.^[109]

From September 24, 1965, in Austin, Texas, Dylan toured the US and Canada for six months, backed by the five musicians from the Hawks who became known as The Band.^[110] While Dylan and the Hawks met increasingly receptive audiences, their studio efforts foundered. Producer Bob Johnston persuaded Dylan to record in Nashville in February 1966, and surrounded him with top-notch session men. At Dylan's



Dylan in 1966

insistence, Robertson and Kooper came from New York City to play on the sessions.^[111] The Nashville sessions produced the double album *Blonde on Blonde* (1966), featuring what Dylan called "that thin wild mercury sound".^[112] Kooper described it as "taking two cultures and smashing them together with a huge explosion": the musical worlds of Nashville and of the "quintessential New York hipster" Bob Dylan.^[113]

On November 22, 1965, Dylan quietly married 25-year-old former model Sara Lownds.^[114] Some of Dylan's friends, including Ramblin' Jack Elliott, say that, immediately after the event, Dylan denied he was married.^[114] Writer Nora Ephron made the news public in the *New York Post* in February 1966 with the headline "Hush! Bob Dylan is wed".^[115]

Dylan toured Australia and Europe in April and May 1966. Each show was split in two. Dylan performed solo during the first half, accompanying himself on acoustic guitar and harmonica. In the second, backed by the Hawks, he played electrically amplified music. This contrast provoked many fans, who jeered and slow handclapped.^[116] The tour culminated in a raucous confrontation between Dylan and his audience at the Manchester Free Trade Hall in England on May 17, 1966.^[117] A recording of this concert was released in 1998: *The Bootleg Series Vol. 4: Bob Dylan Live 1966*. At the climax of the evening, a member of the audience, angered by Dylan's electric backing, shouted: "Judas!" to which Dylan responded, "I don't believe you ... You're a liar!" Dylan turned to his band and said, "Play it fucking loud!"^[118] as they launched into the final song of the night—"Like a Rolling Stone".

During his 1966 tour, Dylan was described as exhausted and acting "as if on a death trip".^[119] D. A. Pennebaker, the filmmaker accompanying the tour, described Dylan as "taking a lot of amphetamine and who-knows-what-else".^[120] In a 1969 interview with Jann Wenner, Dylan said, "I was on the road for almost five years. It wore me down. I was on drugs, a lot of things ... just to keep going, you know?"^[121]

Motorcycle accident and reclusion

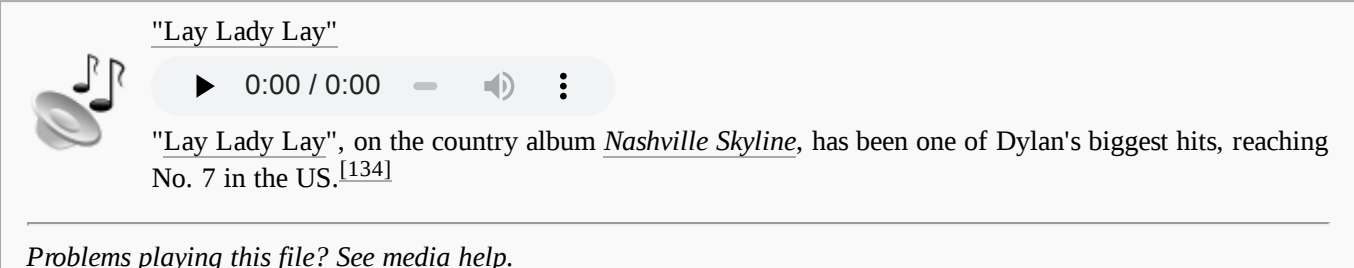
On July 29, 1966, Dylan crashed his motorcycle, a Triumph Tiger 100, near his home in Woodstock, New York. Dylan said he broke several vertebrae in his neck.^[122] Mystery still surrounds the circumstances of the accident since no ambulance was called to the scene and Dylan was not hospitalized.^{[122][123]} Dylan's biographers have written that the crash offered him the chance to escape the pressures around him.^{[122][124]} Dylan concurred: "I had been in a motorcycle accident and I'd been hurt, but I recovered. Truth was that I wanted to get out of the rat race."^[125] He made very few public appearances, and did not tour again for almost eight years.^{[123][126]}

Once Dylan was well enough to resume creative work, he began to edit D. A. Pennebaker's film of his 1966 tour. A rough cut was shown to ABC Television, but they rejected it as incomprehensible to mainstream audiences.^[127] The film, titled *Eat the Document* on bootleg copies, has since been screened at a handful of film festivals.^[128] Secluded from public gaze, Dylan recorded over 100 songs during 1967 at his Woodstock home and in the basement of the Hawks' nearby house, "Big Pink".^[129] These songs were initially offered as demos for other artists to record and were first heard in the shape of hits for Julie Driscoll, the Byrds, and Manfred Mann. The public heard these recordings when *Great White Wonder*, the

first "bootleg recording", appeared in West Coast shops in July 1969, containing Dylan material recorded in Minneapolis in 1961 and seven Basement Tapes songs. This record gave birth to a minor industry in the illicit release of recordings by Dylan and other major rock artists.^[130] Columbia released a Basement selection in 1975 as *The Basement Tapes*.

In late 1967, Dylan returned to studio recording in Nashville,^[131] accompanied by Charlie McCoy on bass,^[131] Kenny Buttrey on drums^[131] and Pete Drake on steel guitar.^[131] The result was *John Wesley Harding*, a record of short songs thematically drawing on the American West and the Bible. The sparse structure and instrumentation, with lyrics that took the Judeo-Christian tradition seriously, was a departure from Dylan's previous work.^[132] It included "All Along the Watchtower", famously covered by Jimi Hendrix.^{[36][a 6]} Woody Guthrie died in October 1967, and Dylan made his first live appearance in twenty months at a memorial concert held at Carnegie Hall on January 20, 1968, where he was backed by the Band.^[133]

"Lay Lady Lay"



"Lay Lady Lay", on the country album *Nashville Skyline*, has been one of Dylan's biggest hits, reaching No. 7 in the US.^[134]

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Nashville Skyline (1969), featured Nashville musicians, a mellow-voiced Dylan, a duet with Johnny Cash and the single "Lay Lady Lay".^[135] *Variety* wrote, "Dylan is definitely doing something that can be called singing. Somehow he has managed to add an octave to his range."^[136] During one recording session, Dylan and Cash recorded a series of duets, but only their version of "Girl from the North Country" appeared on the album.^{[137][138]} The album influenced the nascent genre of country rock.^[4]

In 1969, Dylan was asked to write songs for *Scratch*, Archibald MacLeish's musical adaptation of "The Devil and Daniel Webster". MacLeish initially praised Dylan's contributions, writing to him "Those songs of yours have been haunting me — and exciting me," but creative differences led to Dylan leaving the project. Some of the songs were later recorded by Dylan in a revised form.^[139] In May 1969, Dylan appeared on the first episode of *The Johnny Cash Show* where he sang a duet with Cash on "Girl from the North Country" and played solos of "Living the Blues" and "I Threw It All Away". Dylan traveled to England to top the bill at the Isle of Wight Festival on August 31, 1969, after rejecting overtures to appear at the Woodstock Festival closer to his home.^[140]

1970s

In the early 1970s, critics charged that Dylan's output was varied and unpredictable. Greil Marcus asked "What is this shit?" upon first hearing *Self Portrait*, released in June 1970.^{[141][142]} It was a double LP including few original songs and was poorly received.^[143] In October 1970, Dylan released *New Morning*, considered a return to form.^[144] The title track was from Dylan's ill-fated collaboration with MacLeish,^[139] and "Day of the Locusts" was his account of receiving an honorary degree from Princeton University on June 9, 1970.^[145] In November 1968, Dylan co-wrote "I'd Have You Anytime" with George Harrison;^[146] Harrison recorded that song and Dylan's "If Not for You" for his album *All Things Must Pass*. Olivia Newton-John covered "If Not For You" on her debut album and "The Man in Me" was prominently featured in the film *The Big Lebowski* (1998).

Tarantula, a freeform book of prose-poetry had been written by Dylan during a creative burst in 1964-65, the period that produced *Bringing It All Back Home* and *Highway 61 Revisited*.^[147] Dylan shelved his book for several years, apparently uncertain of its status,^[148] until he suddenly informed Macmillan at the end of 1970 that the time had come to publish it.^[149] The book attracted negative reviews but later critics have suggested its affinities with *Finnegans Wake* and *A Season In Hell*.^[150]

Between March 16 and 19, 1971, Dylan reserved three days at Blue Rock, a small studio in Greenwich Village, to record with Leon Russell. These sessions resulted in "Watching the River Flow" and a new recording of "When I Paint My Masterpiece".^[151] On November 4, 1971, Dylan recorded "George Jackson", which he released a week later. For many, the single was a surprising return to protest material, mourning the killing of Black Panther George Jackson in San Quentin State Prison that year.^[152] Dylan's surprise appearance at Harrison's Concert for Bangladesh on August 1, 1971, attracted media coverage as his live appearances had become rare.^[153]

In 1972, Dylan joined Sam Peckinpah's film *Pat Garrett and Billy the Kid*, providing the soundtrack and playing "Alias", a member of Billy's gang.^[154] Despite the film's failure at the box office, "Knockin' on Heaven's Door" became one of Dylan's most covered songs.^{[155][156]} That same year, Dylan protested the move to deport John Lennon and Yoko Ono, who had been convicted for marijuana possession, by sending a letter to the US Immigration Service which read in part: "Hurray for John & Yoko. Let them stay and live here and breathe. The country's got plenty of room and space. Let John and Yoko stay!"^[157]

Return to touring

Dylan began 1973 by signing with a new label, David Geffen's Asylum Records, when his contract with Columbia Records expired.^[159] His next album, *Planet Waves*, was recorded in the fall of 1973, using the Band as his backing group as they rehearsed for a major tour.^[160] The album included two versions of "Forever Young", which became one of his most popular songs.^[161] As one critic described it, the song projected "something hymnal and heartfelt that spoke of the father in Dylan",^[162] and Dylan said "I wrote it thinking about one of my boys and not wanting to be too sentimental".^[36] Columbia Records simultaneously released *Dylan*, a collection of studio outtakes, widely interpreted as a churlish response to Dylan's signing with a rival record label.^[163]



Bob Dylan and the Band commenced their 1974 tour in Chicago on January 3.^[158]

In January 1974, Dylan, backed by the Band, embarked on a North American tour of 40 concerts—his first tour for seven years. A live double album, *Before the Flood*, was released on Asylum Records. Soon, according to Clive Davis, Columbia Records sent word they "will spare nothing to bring Dylan back into the fold".^[164] Dylan had second thoughts about Asylum, unhappy that Geffen had sold only 600,000 copies of *Planet Waves* despite millions of unfulfilled ticket requests for the 1974 tour;^[165] he returned to Columbia Records, which reissued his two Asylum albums.^[166]

"Tangled Up in Blue"



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Dylan said of the opening song from *Blood on the Tracks*: "I was trying to deal with the concept of time, and the way the characters change from the first person to the third person, and you're never sure

if the first person is talking or the third person. But as you look at the whole thing it really doesn't matter."^[36]

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After the tour, Dylan and his wife became estranged. He filled three small notebooks with songs about relationships and ruptures, and recorded the album *Blood on the Tracks* in September 1974.^{[167][168]} Dylan delayed the album's release and re-recorded half the songs at Sound 80 Studios in Minneapolis with production assistance from his brother, David Zimmerman.^[169] Released in early 1975, *Blood on the Tracks* received mixed reviews. In *NME*, Nick Kent described the "accompaniments" as "often so trashy they sound like mere practice takes".^[170] In *Rolling Stone*, Jon Landau wrote that "the record has been made with typical shoddiness".^[170] Over the years critics came to see it as one of Dylan's masterpieces. In *Salon*, journalist Bill Wyman wrote: "*Blood on the Tracks* is his only flawless album and his best produced; the songs, each of them, are constructed in disciplined fashion. It is his kindest album and most dismayed, and seems in hindsight to have achieved a sublime balance between the logorrhea-plagued excesses of his mid-1960s output and the self-consciously simple compositions of his post-accident years."^[171]



Bob Dylan with Allen Ginsberg on the Rolling Thunder Revue in 1975.
Photo: Elsa Dorfman.

In the middle of 1975, Dylan championed boxer Rubin "Hurricane" Carter, imprisoned for a triple murder in Paterson, New Jersey, with his ballad "Hurricane" making the case for Carter's innocence. Despite its length—over eight minutes—the song was released as a single, peaking at 33 on the US Billboard chart, and performed at every 1975 date of Dylan's next tour, the Rolling Thunder Revue.^{[a 7][172]} Running through late 1975 and again through early 1976, the tour featured about one hundred performers and supporters from the Greenwich Village folk scene, among them Ramblin' Jack Elliott, T-Bone Burnett, Joni Mitchell,^{[173][174]} David Mansfield, Roger McGuinn, Mick Ronson, Joan Baez and Scarlet Rivera, whom Dylan discovered walking down the street,

her violin case on her back.^[175] The tour encompassed the January 1976 release of the album *Desire*. Many of *Desire*'s songs featuring a travelogue-like narrative style, influenced by Dylan's new collaborator, playwright Jacques Levy.^{[176][177]} The 1976 half of the tour was documented by a TV concert special, *Hard Rain*, and the LP *Hard Rain*.

The 1975 tour with the Revue provided the backdrop to Dylan's film *Renaldo and Clara*, a sprawling narrative mixed with concert footage and reminiscences. Actor and playwright Sam Shepard accompanied the Revue and was to serve as screenwriter, but much of the film was improvised. Released in 1978, it received negative, sometimes scathing, reviews.^{[178][179]} Later in the year, a two-hour edit, dominated by the concert performances, was more widely released.^[180] In November 1976, Dylan appeared at the Band's farewell concert with Eric Clapton, Muddy Waters, Van Morrison, Neil Young and Joni Mitchell. Martin Scorsese's 1978 film of the concert, *The Last Waltz*, included most of Dylan's set.^[181]

In 1978, Dylan embarked on a year-long world tour, performing 114 shows in Japan, the Far East, Europe and North America, to a total audience of two million. Dylan assembled an eight-piece band and three backing singers. Concerts in Tokyo in February and March were released as the live double album *Bob Dylan at Budokan*.^[182] Reviews were mixed. Robert Christgau awarded the album a C+ rating,^[183] while Janet Maslin defended it: "These latest live versions of his old songs have the effect of liberating Bob Dylan from the originals".^[184] When Dylan brought the tour to the US in September 1978, the press described the

look and sound as a "Las Vegas Tour".^[185] The 1978 tour grossed more than \$20 million, and Dylan told the *Los Angeles Times* that he had debts because "I had a couple of bad years. I put a lot of money into the movie, built a big house ... and it costs a lot to get divorced in California."^[182] In April and May 1978, Dylan took the same band and vocalists into Rundown Studios in Santa Monica, California, to record an album of new material, *Street-Legal*.^[186] It was described by Michael Gray as "after *Blood On The Tracks*, arguably Dylan's best record of the 1970s: a crucial album documenting a crucial period in Dylan's own life".^[187] However, it had poor sound and mixing (attributed to Dylan's studio practices), muddying the instrumental detail until a remastered CD release in 1999 restored some of the songs' strengths.^{[188][189]}



Dylan performing in the De Kuip Stadium, Rotterdam, June 23, 1978

Christian period

"Gotta Serve Somebody"



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Dylan took five months off at the beginning of 1979 to attend Bible school.^[36] His subsequent album *Slow Train Coming* reached No. 3 on the US Billboard 200 chart and included this Grammy-winning song.

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In the late 1970s, Dylan converted to Evangelical Christianity,^{[190][191]} undertaking a three-month discipleship course run by the Association of Vineyard Churches.^{[192][193]} He released three albums of contemporary gospel music. *Slow Train Coming* (1979) featured Dire Straits guitarist Mark Knopfler and was produced by veteran R&B producer Jerry Wexler. Wexler said that Dylan had tried to evangelize him during the recording. He replied: "Bob, you're dealing with a 62-year-old Jewish atheist. Let's just make an album."^[194] Dylan won the Grammy Award for Best Male Rock Vocal Performance for the song "Gotta Serve Somebody". When touring in late 1979 and early 1980, Dylan would not play his older, secular works, and he delivered declarations of his faith from the stage, such as:

Years ago they ... said I was a prophet. I used to say, "No I'm not a prophet", they say "Yes you are, you're a prophet." I said, "No it's not me." They used to say "You sure are a prophet." They used to convince me I was a prophet. Now I come out and say Jesus Christ is the answer. They say, "Bob Dylan's no prophet." They just can't handle it.^[195]

Dylan's Christianity was unpopular with some fans and musicians.^[196] John Lennon, shortly before being murdered, recorded "Serve Yourself" in response to "Gotta Serve Somebody".^[197] In 1981, Stephen Holden wrote in *The New York Times* that "neither age (he's now 40) nor his much-publicized conversion to born-again Christianity has altered his essentially iconoclastic temperament".^[198]

1980s

In late 1980, Dylan briefly played concerts billed as "A Musical Retrospective", restoring popular 1960s songs to the repertoire. His second Christian album, *Saved* (1980), received mixed reviews, described by Michael Gray as "the nearest thing to a follow-up album Dylan has ever made, *Slow Train Coming II* and inferior".^[199] His third Christian album was *Shot of Love* (1981).^[200] The album featured his first secular compositions in more than two years, mixed with Christian songs. The lyrics of "Every Grain of Sand" recall William Blake's "Auguries of Innocence."^[201] Elvis Costello wrote that "*Shot of Love* may not be your favorite Bob Dylan record, but it might contain his best song: 'Every Grain of Sand'."^[202]



Dylan in Toronto, April 18, 1980

Reception of Dylan's 1980s recordings varied. Gray criticized Dylan's 1980s albums for carelessness in the studio and for failing to release his best songs.^[203] An example of the latter: the *Infidels* (1983) recording sessions, which again employed Knopfler on lead guitar and also as producer, resulted in several songs that Dylan left off the album. Best regarded of these were "Blind Willie McTell" (a tribute to the eponymous blues musician and an evocation of African American history),^[204] "Foot of Pride" and "Lord Protect My Child". These three songs were released on *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991*.^[205]

Between July 1984 and March 1985, Dylan recorded *Empire Burlesque*.^[206] Arthur Baker, who had remixed hits for Bruce Springsteen and Cyndi Lauper, was asked to engineer and mix the album. Baker said he felt he was hired to make Dylan's album sound "a little bit more contemporary".^[206] In 1985 Dylan sang on USA for Africa's famine relief single "We Are the World". He also joined Artists United Against Apartheid, providing vocals for their single "Sun City".^[207] On July 13, 1985, he appeared at the Live Aid concert at JFK Stadium, Philadelphia. Backed by Keith Richards and Ronnie Wood, he performed a ragged version of "Ballad of Hollis Brown", a tale of rural poverty, and then said to the worldwide audience: "I hope that some of the money ... maybe they can just take a little bit of it, maybe ... one or two million, maybe ... and use it to pay the mortgages on some of the farms and, the farmers here, owe to the banks".^[208] His remarks were widely criticized as inappropriate, but inspired Willie Nelson to organize a concert, Farm Aid, to benefit debt-ridden American farmers.^[209]

In October 1985, Dylan released *Biograph*, a box set featuring 53 tracks, 18 of them previously unreleased. Stephen Thomas Erlewine wrote: "Historically, *Biograph* is significant not for what it did for Dylan's career, but for establishing the box set, complete with hits and rarities, as a viable part of rock history."^[210] *Biograph* also contained liner notes by Cameron Crowe in which Dylan discussed the origins of some of his songs.^[211]

In April 1986, Dylan made a foray into rap when he added vocals to the opening verse of "Street Rock" on Kurtis Blow's album *Kingdom Blow*.^[212] Dylan's next studio album, *Knocked Out Loaded* (1986), contained three covers (by Junior Parker, Kris Kristofferson and the gospel hymn "Precious Memories"), plus three collaborations (with Tom Petty, Sam Shepard and Carole Bayer Sager), and two solo compositions by Dylan. A reviewer wrote that "the record follows too many detours to be consistently compelling, and some of those detours wind down roads that are indisputably dead ends. By 1986, such uneven records weren't entirely unexpected by Dylan, but that didn't make them any less frustrating."^[213] It was the first Dylan album since his 1962 debut to fail to make the Top 50.^[214] Some critics have called the song Dylan co-wrote with Shepard, "Brownsville Girl", a masterpiece.^[215]

In 1986 and 1987, Dylan toured with Tom Petty and the Heartbreakers, sharing vocals with Petty on several songs each night. Dylan also toured with the Grateful Dead in 1987, resulting in the live album Dylan & The Dead, which received negative reviews; Erlewine said it was "quite possibly the worst album by either Bob Dylan or the Grateful Dead".^[216] Dylan initiated what came to be called the Never Ending Tour on June 7, 1988, performing with a back-up band featuring guitarist G. E. Smith. Dylan would continue to tour with a small, changing band for the next 30 years.^[217] In 1987, Dylan starred in Richard Marquand's movie Hearts of Fire, in which he played Billy Parker, a washed-up rock star turned chicken farmer whose teenage lover (Fiona) leaves him for a jaded English synth-pop sensation (Rupert Everett).^[218] Dylan also contributed two original songs to the soundtrack—"Night After Night", and "Had a Dream About You, Baby", as well as a cover of John Hiatt's "The Usual". The film was a critical and commercial flop.^[219]

Dylan was inducted into the Rock and Roll Hall of Fame in January 1988. Bruce Springsteen, in his introduction, declared, "Bob freed your mind the way Elvis freed your body. He showed us that just because music was innately physical did not mean that it was anti-intellectual".^[103] Down in the Groove (1988) sold even more poorly than Knocked Out Loaded.^[220] Gray wrote: "The very title undercuts any idea that inspired work may lie within. Here was a further devaluing of the notion of a new Bob Dylan album as something significant."^[221] The critical and commercial disappointment of that album was swiftly followed by the success of the Traveling Wilburys, a supergroup Dylan co-founded with George Harrison, Jeff Lynne, Roy Orbison and Tom Petty. In late 1988, their Traveling Wilburys Vol. 1 reached number three on the US albums chart,^[220] featuring songs described as Dylan's most accessible compositions in years.^[222] Despite Orbison's death in December 1988, the remaining four recorded a second album in May 1990, Traveling Wilburys Vol. 3.^[223]



Dylan in Barcelona, Spain, 1984

Dylan finished the decade on a critical high note with Oh Mercy, produced by Daniel Lanois. Gray praised the album as "Attentively written, vocally distinctive, musically warm, and uncompromisingly professional, this cohesive whole is the nearest thing to a great Bob Dylan album in the 1980s."^[221] "Most of the Time", a lost-love composition, was prominently featured in the film High Fidelity (2000), while "What Was It You Wanted" has been interpreted both as a catechism and a wry comment on the expectations of critics and fans.^[224] The religious imagery of "Ring Them Bells" struck some critics as a re-affirmation of faith.^[225]

1990s

Dylan's 1990s began with Under the Red Sky (1990), an about-face from the serious Oh Mercy. It contained several apparently simple songs, including "Under the Red Sky" and "Wiggle Wiggle". The album was dedicated to "Gabby Goo Goo", a nickname for the daughter of Dylan and Carolyn Dennis, Desiree Gabrielle Dennis-Dylan, who was four.^[226] Musicians on the album included George Harrison, Slash, David Crosby, Bruce Hornsby, Stevie Ray Vaughan, and Elton John. The record received negative reviews and sold poorly.^[227] In 1990 and 1991 Dylan was described by his biographers as drinking heavily, impairing his performances on stage.^{[228][229]} In an interview with Rolling Stone, Dylan dismissed allegations that drinking was interfering with his music: "That's completely inaccurate. I can drink or not drink. I don't know why people would associate drinking with *anything* I do, really".^[230]

Defilement and remorse were themes Dylan addressed when he received a Grammy Lifetime Achievement Award from Jack Nicholson in February 1991.^[231] The event coincided with the start of the Gulf War and Dylan played "Masters of War"; Rolling Stone called his performance "almost unintelligible".^[232] He made a short speech: "My daddy once said to me, he said, 'Son, it is possible for you to become so defiled in this world that your own mother and father will abandon you. If that happens, God will believe in your ability to mend your own ways'".^{[231][233]} This was a paraphrase of 19th-century Orthodox Rabbi Samson Raphael Hirsch's commentary on Psalm 27.^[234] On October 16, 1992, the thirtieth anniversary of Dylan's debut album was celebrated with a concert at Madison Square Garden, christened "Bobfest" by Neil Young and featuring John Mellencamp, Stevie Wonder, Lou Reed, Eddie Vedder, Dylan and others. It was recorded as the live album The 30th Anniversary Concert Celebration.^[232]

Over the next few years Dylan returned to his roots with two albums covering traditional folk and blues songs: Good as I Been to You (1992) and World Gone Wrong (1993), backed solely by his acoustic guitar.^[235] Many critics and fans noted the quiet beauty of the song "Lone Pilgrim",^[236] written by a 19th-century teacher. In August 1994, he played at Woodstock '94; Rolling Stone called his performance "triumphant".^[232] In November, Dylan recorded two live shows for MTV Unplugged. He said his wish to perform traditional songs was overruled by Sony executives who insisted on hits.^[237] The resulting album, MTV Unplugged, included "John Brown", an unreleased 1962 song about how enthusiasm for war ends in mutilation and disillusionment.^[238]

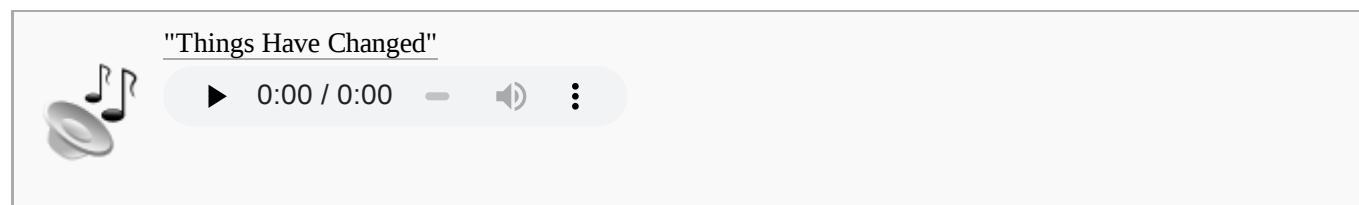


Dylan performs during the 1996 Lida Festival in Stockholm.

With a collection of songs reportedly written while snowed in on his Minnesota ranch,^[239] Dylan booked recording time with Daniel Lanois at Miami's Criteria Studios in January 1997. The subsequent recording sessions were, by some accounts, fraught with musical tension.^[240] Before the album's release Dylan was hospitalized with a life-threatening heart infection, pericarditis, brought on by histoplasmosis. His scheduled European tour was canceled, but Dylan made a speedy recovery and left the hospital saying, "I really thought I'd be seeing Elvis soon".^[241] He was back on the road by mid-year, and performed before Pope John Paul II at the World Eucharistic Conference in Bologna, Italy. The Pope treated the audience of 200,000 to a homily based on Dylan's "Blowin' in the Wind".^[242]

In September, Dylan released the new Lanois-produced album, Time Out of Mind. With its bitter assessments of love and morbid ruminations, Dylan's first collection of original songs in seven years was highly acclaimed. Alex Ross called it "a thrilling return to form."^[243] "Cold Irons Bound" won Dylan another Grammy For Best Male Rock Vocal Performance, and the album won him his first Grammy Award for Album of the Year.^[244] The album's first single, "Not Dark Yet", has been called one of Dylan's best songs^[245] and "Make You Feel My Love" was covered by Billy Joel, Garth Brooks, Adele and others. Elvis Costello said "I think it might be the best record he's made."^[246]

2000s



Dylan's Oscar-winning song was featured in the movie *Wonder Boys*. The line "sapphire-tinted skies" echoes the verse of Shelley^[247] while "forty miles of bad road" echoes Duane Eddy's hit single.

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In 2001, Dylan won an Academy Award for Best Original Song for "Things Have Changed", written for the film *Wonder Boys*.^[248] "*Love and Theft*" was released on September 11, 2001. Recorded with his touring band, Dylan produced the album under the alias Jack Frost.^[249] Critics noted that Dylan was widening his musical palette to include rockabilly, Western swing, jazz and lounge music.^[250] The album won the Grammy Award for Best Contemporary Folk Album.^[251] Controversy ensued when *The Wall Street Journal* pointed out similarities between the album's lyrics and Junichi Saga's book *Confessions of a Yakuza*. Saga was not familiar with Dylan's work, but said he was flattered. Upon hearing the album, Saga said of Dylan: "His lines flow from one image to the next and don't always make sense. But they have a great atmosphere."^{[252][253]}

In 2003, Dylan revisited the evangelical songs from his Christian period and participated in the project *Gotta Serve Somebody: The Gospel Songs of Bob Dylan*. That year, Dylan released *Masked & Anonymous*, which he co-wrote with director Larry Charles under the alias Sergei Petrov.^[254] Dylan starred as Jack Fate, alongside a cast that included Jeff Bridges, Penélope Cruz and John Goodman. The film polarized critics.^[255] In *The New York Times*, A. O. Scott called it as an "incoherent mess";^[256] a few treated it as a serious work of art.^{[257][258]}

In 2004, Dylan published the first part of his memoir, *Chronicles: Volume One*. Confounding expectations,^[259] Dylan devoted three chapters to his first year in New York City in 1961–1962, virtually ignoring the mid-1960s when his fame was at its height, while devoting chapters to the albums *New Morning* (1970) and *Oh Mercy* (1989). The book reached number two on *The New York Times*' Hardcover Non-Fiction best seller list in December 2004 and was nominated for a National Book Award.^[260]

Martin Scorsese's Dylan documentary *No Direction Home* was broadcast on September 26–27, 2005, on BBC Two in the UK and as part of *American Masters* on PBS in the US.^[261] It covers the period from Dylan's arrival in New York in 1961 to his motorcycle crash in 1966, featuring interviews with Suze Rotolo, Liam Clancy, Joan Baez, Allen Ginsberg, Pete Seeger, Mavis Staples and Dylan himself. The film earned a Peabody Award^[262] and a Columbia-duPont Award.^[263] The accompanying soundtrack featured unreleased songs from Dylan's early years.^[264]

Modern Times

Dylan's career as a radio presenter began on May 3, 2006, with his weekly program, *Theme Time Radio Hour*, on XM Satellite Radio. He played songs with a common theme, such as "Weather", "Weddings", "Dance" and "Dreams".^{[265][266]} Dylan's records ranged from Muddy Waters to Prince, L.L. Cool J to the Streets. Dylan's show was praised for the breadth of his musical selections^[267] and for his jokes, stories and eclectic references.^{[268][269]} In April 2009, Dylan broadcast the 100th show in his radio series; the theme was "Goodbye" and he signed off with Woody Guthrie's "So Long, It's Been Good to Know Yuh".^[270]

Dylan released *Modern Times* in August 2006. Despite some coarsening of Dylan's voice (a critic for *The Guardian* characterized his singing on the album as "a catarrhal death rattle"^[271]) most reviewers praised the album, and many described it as the final installment of a successful trilogy, encompassing *Time Out of Mind* and "*Love and Theft*".^[272] *Modern Times* entered the US charts at number one, making it Dylan's first album to reach that position since 1976's *Desire*.^[273] *The New York Times* published an article



Dylan, the Spectrum, 2007

exploring similarities between some of Dylan's lyrics in *Modern Times* and the work of the Civil War poet Henry Timrod.^[274] *Modern Times* won the Grammy Award for Best Contemporary Folk Album and Dylan won Best Solo Rock Vocal Performance for "Someday Baby".^[275] *Modern Times* was named Album of the Year by *Rolling Stone*^[276] and *Uncut*.^[277] On the same day that *Modern Times* was released, the iTunes Music Store released Bob Dylan: The Collection, a digital box set containing all of his albums

(773 tracks in total), along with 42 rare and unreleased tracks.^[278]

On October 1, 2007, Columbia Records released the triple CD retrospective *Dylan*, anthologizing his entire career under the *Dylan 07* logo.^[279] The sophistication of the *Dylan 07* marketing campaign was a reminder that Dylan's commercial profile had risen considerably since the 1990s. This became evident in 2004, when Dylan appeared in a TV advertisement for Victoria's Secret lingerie.^[280] Three years later, in October 2007, he participated in a multi-media campaign for the 2008 Cadillac Escalade.^{[281][282]} In 2009 he gave the highest profile endorsement of his career to date, appearing with rapper will.i.am in a Pepsi ad that debuted during the telecast of Super Bowl XLIII. The ad opened with Dylan singing the first verse of "Forever Young" followed by will.i.am doing a hip hop version of the song's third and final verse.^[283]



Bob Dylan performs at Air Canada Centre, Toronto, November 7, 2006.

The Bootleg Series Vol. 8 – Tell Tale Signs was released in October 2008, as both a two-CD set and a three-CD version with a 150-page hardcover book. The set contains live performances and outtakes from selected studio albums from *Oh Mercy* to *Modern Times*, as well as soundtrack contributions and collaborations with David Bromberg and Ralph Stanley.^[284] The pricing of the album—the two-CD set went on sale for \$18.99 and the three-CD version for \$129.99—led to complaints about "rip-off packaging" from some fans and commentators.^{[285][286]} The release was widely acclaimed by critics.^[287] The abundance of alternative takes and unreleased material suggested to one reviewer that this volume of old outtakes "feels like a new Bob Dylan record, not only for the astonishing freshness of the material, but also for the incredible sound quality and organic feeling of everything here".^[288]

Together Through Life* and *Christmas in the Heart

Dylan released *Together Through Life* on April 28, 2009. In a conversation with music journalist Bill Flanagan, Dylan explained it originated when French director Olivier Dahan asked him to supply a song for his movie *My Own Love Song*. He initially intended to record a single track, "Life Is Hard", but "the record sort of took its own direction".^[289] Nine of the album's ten songs are credited as co-written by Dylan and Robert Hunter.^[290] The album received largely favorable reviews,^[291] although several critics described it as a minor addition to Dylan's canon.^[292] In its first week of release, the album reached number one on the Billboard 200 chart in the US, making Dylan, at 67 years of age, the oldest artist to ever debut at number one on that chart.^[293]

Dylan's *Christmas in the Heart* was released in October 2009, comprising such Christmas standards as "Little Drummer Boy", "Winter Wonderland" and "Here Comes Santa Claus".^[294] Edna Gundersen wrote that Dylan was "revisiting yuletide styles popularized by Nat King Cole, Mel Tormé, and the Ray Conniff Singers".^[295] Dylan's royalties from the album were donated to the charities Feeding America in the USA, Crisis in the UK, and the World Food Programme.^[296] The album received generally favorable reviews.^[297] In an interview published in *The Big Issue*, Flanagan asked Dylan why he had performed the songs in a straightforward style, and he replied: "There wasn't any other way to play it. These songs are part of my life, just like folk songs. You have to play them straight too."^[298]

2010s

Tempest

Volume 9 of Dylan's Bootleg Series, *The Witmark Demos*, was issued in October 18, 2010. It comprised 47 demo recordings of songs taped between 1962 and 1964 for Dylan's earliest music publishers: Leeds Music in 1962, and Witmark Music from 1962 to 1964. One reviewer described the set as "a hearty glimpse of young Bob Dylan changing the music business, and the world, one note at a time."^[299] On the critical aggregator Metacritic, the album has a score of 86, indicating "universal acclaim".^[300] In the same week, Sony Legacy released *Bob Dylan: The Original Mono Recordings*, a box set that presented Dylan's eight earliest albums, from *Bob Dylan* (1962) to *John Wesley Harding* (1967), in their original mono mix in the CD format for the first time. The set was accompanied by a booklet featuring an essay by Greil Marcus.^{[301][302]}

On April 12, 2011, Legacy Recordings released *Bob Dylan in Concert – Brandeis University 1963*, taped at Brandeis University on May 10, 1963, two weeks before the release of *The Freewheelin' Bob Dylan*. The tape was discovered in the archive of music writer Ralph J. Gleason, and the recording carries liner notes by Michael Gray, who says it captures Dylan "from way back when Kennedy was President and the Beatles hadn't yet reached America. It reveals him not at any Big Moment but giving a performance like his folk club sets of the period ... This is the last live performance we have of Bob Dylan before he becomes a star."^[303]



Dylan and the Obamas at the White House, after a performance celebrating music from the civil rights movement (February 9, 2010)

On Dylan's 70th birthday, three universities organized symposia on his work: the University of Mainz,^[304] the University of Vienna,^[305] and the University of Bristol^[306] invited literary critics and cultural historians to give papers on aspects of Dylan's work. Other events, including tribute bands, discussions and simple singalongs, took place around the world, as reported in *The Guardian*: "From Moscow to Madrid, Norway to Northampton and Malaysia to his home state of Minnesota, self-confessed 'Bobcats' will gather today to celebrate the 70th birthday of a giant of popular music."^[307]

Dylan's 35th studio album, *Tempest*, was released on September 11, 2012.^[308] The album features a tribute to John Lennon, "Roll On John", and the title track is a 14-minute song about the sinking of the *Titanic*.^[309] In *Rolling Stone*, Will

Hermes gave *Tempest* five out of five stars, writing: "Lyrically, Dylan is at the top of his game, joking around, dropping wordplay and allegories that evade pat readings and quoting other folks' words like a freestyle rapper on fire".^[310]

Volume 10 of Dylan's Bootleg Series, *Another Self Portrait (1969–1971)*, was released in August 2013.^[311] The album contained 35 previously unreleased tracks, including alternative takes and demos from Dylan's 1969–1971 recording sessions during the making of the *Self Portrait* and *New Morning* albums. The box set also included a live recording of Dylan's performance with the Band at the Isle of Wight Festival in 1969. Thom Jurek wrote, "For fans, this is more than a curiosity, it's an indispensable addition to the catalog."^[312] Columbia Records released a boxed set containing all 35 Dylan studio albums, six albums of live recordings and a collection of non-album material (*Sidetracks*) as *Bob Dylan: Complete Album Collection: Vol. One*, in November 2013.^{[313][314]} To publicize the box set, an innovative video of "Like a Rolling Stone" was released on Dylan's website. The interactive video, created by director Vania Heymann, allowed viewers to switch between 16 simulated TV channels, all featuring characters who are lip-synching the lyrics.^{[315][316]}

Dylan appeared in a commercial for the *Chrysler 200* car which aired during the 2014 Super Bowl. In it, he says that "Detroit made cars and cars made America." He concludes: "So let Germany brew your beer, let Switzerland make your watch, let Asia assemble your phone. We will build your car." Dylan's ad was criticized for its protectionist implications, and people wondered whether he had "sold out" to corporate interests.^{[317][318]} *The Lyrics: Since 1962* was published by *Simon & Schuster* in the fall of 2014. The book was edited by literary critic *Christopher Ricks*, *Julie Nemrow* and *Lisa Nemrow* and offered variant versions of Dylan's songs, sourced from out-takes and live performances. A limited edition of 50 books, signed by Dylan, was priced at \$5,000. "It's the biggest, most expensive book we've ever published, as far as I know", said *Jonathan Karp*, *Simon & Schuster's* president and publisher.^{[319][320]} A comprehensive edition of the *Basement Tapes*, songs recorded by Dylan and the Band in 1967, was released as *The Bootleg Series Vol. 11: The Basement Tapes Complete* in November 2014. The album included 138 tracks in a six-CD box; the 1975 album *The Basement Tapes* contained just 24 tracks from the material which Dylan and the Band had recorded at their homes in Woodstock, New York in 1967. Subsequently, over 100 recordings and alternate takes had circulated on bootleg records. The sleeve notes for the box set are by *Sid Griffin*, author of *Million Dollar Bash: Bob Dylan, the Band, and the Basement Tapes*.^{[321][322]} *The Basement Tapes Complete* won the *Grammy Award for Best Historical Album*.^[323] The box set earned a score of 99 on *Metacritic*.^[324]

Shadows in the Night, Fallen Angels and Triplicate

In February 2015, Dylan released *Shadows in the Night*, featuring ten songs written between 1923 and 1963,^{[325][326]} which have been described as part of the *Great American Songbook*.^[327] All of the songs on the album had been recorded by *Frank Sinatra*, but both critics and Dylan himself cautioned against seeing the record as a collection of "Sinatra covers".^{[325][328]} Dylan explained: "I don't see myself as covering these songs in any way. They've been covered enough. Buried, as a matter a fact. What me and my band are basically doing is uncovering them. Lifting them out of the grave and bringing them into the light of day".^[329] Critics praised the restrained instrumental backings and the quality of Dylan's singing.^{[327][330]} The album debuted at number one in the *UK Albums Chart* in its first week of release.^[331] *The Bootleg Series Vol. 12: The Cutting Edge 1965–1966*, consisting of previously unreleased material from the three albums Dylan recorded between January 1965 and March 1966 (*Bringing It All Back Home*, *Highway 61 Revisited* and *Blonde on Blonde*) was released in November 2015. The set was

released in three formats: a 2-CD "Best Of" version, a 6-CD "Deluxe edition", and an 18-CD "Collector's Edition" in a limited edition of 5,000 units. On Dylan's website the "Collector's Edition" was described as containing "every single note recorded by Bob Dylan in the studio in 1965/1966".^{[332][333]} *The Best of the Cutting Edge* entered the *Billboard* Top Rock Albums chart at number one on November 18, based on its first-week sales.^[334]

Dylan released *Fallen Angels*, described as "a direct continuation of the work of 'uncovering' the Great Songbook that he began on *Shadows In the Night*", in May.^[335] The album contained twelve songs by classic songwriters such as Harold Arlen, Sammy Cahn and Johnny Mercer, eleven of which had been recorded by Sinatra.^[335] Jim Farber wrote in *Entertainment Weekly*: "Tellingly, [Dylan] delivers these songs of love lost and cherished not with a burning passion but with the wistfulness of experience. They're memory songs now, intoned with a present sense of commitment. Released just four days ahead of his 75th birthday, they couldn't be more age-appropriate".^[336] *The 1966 Live Recordings*, including every known recording of Dylan's 1966 concert tour, was released in November 2016.^[337] The recordings commence with the concert in White Plains New York on February 5, 1966, and end with the Royal Albert Hall concert in London on May 27.^{[338][339]} *The New York Times* reported most of the concerts had "never been heard in any form", and described the set as "a monumental addition to the corpus".^[340]

In March 2017, Dylan released a triple album of 30 more recordings of classic American songs, *Triplicate*. Dylan's 38th studio album was recorded in Hollywood's Capitol Studios and features his touring band.^[341] Dylan posted a long interview on his website to promote the album, and was asked if this material was an exercise in nostalgia. "Nostalgic? No I wouldn't say that. It's not taking a trip down memory lane or longing and yearning for the good old days or fond memories of what's no more. A song like 'Sentimental Journey' is not a way back when song, it doesn't emulate the past, it's attainable and down to earth, it's in the here and now."^[342] Critics praised the thoroughness of Dylan's exploration of the Great American Songbook, though, in the opinion of *Uncut*, "For all its easy charms, *Triplicate* labours its point to the brink of overkill. After five albums' worth of croon toons, this feels like a fat full stop on a fascinating chapter."^[343]

The next volume of Dylan's Bootleg Series revisited his "Born Again" Christian period of 1979 to 1981, described by *Rolling Stone* as "an intense, wildly controversial time that produced three albums and some of the most confrontational concerts of his long career".^[344] Reviewing the box set *The Bootleg Series Vol. 13: Trouble No More 1979–1981*, comprising 8 CDs and 1 DVD,^[344] Jon Pareles wrote in *The New York Times*: "Decades later, what comes through these recordings above all is Mr. Dylan's unmistakable fervor, his sense of mission. The studio albums are subdued, even tentative, compared with what the songs became on the road. Mr. Dylan's voice is clear, cutting and ever improvisational; working the crowds, he was emphatic, committed, sometimes teasingly combative. And the band tears into the music."^[345] *Trouble No More* includes a DVD of a film directed by Jennifer Lebeau consisting of live footage of Dylan's gospel performances interspersed with sermons delivered by actor Michael Shannon.

In April 2018, Dylan made a contribution to the compilation EP *Universal Love*, a collection of reimagined wedding songs for the LGBT community.^[346] The album was funded by MGM Resorts International and the songs are intended to function as "wedding anthems for same-sex couples".^[347] Dylan recorded the 1929 song "She's Funny That Way", changing the gender pronoun to "He's Funny That Way". The song was previously recorded by Billie Holiday and Frank Sinatra.^{[347][348]} That same month, *The New York Times* reported that Dylan was launching Heaven's Door, a range of three whiskeys: a straight rye, a straight bourbon and a "double-barreled" whiskey. The *Times* described the venture as "Mr. Dylan's entry into the booming celebrity-branded spirits market, the latest career twist for an artist who has spent five decades

confounding expectations".^[349] Dylan has been involved in both the creation and the marketing of the range; on September 21, 2020, Dylan resurrected *Theme Time Radio Hour* with a two-hour special with the theme of "Whiskey".^[350] On November 2, 2018, Dylan released *More Blood, More Tracks* as Volume 14 in the Bootleg Series. The set comprises all Dylan's recordings for *Blood On the Tracks* and was issued as a single CD and also as a six-CD Deluxe Edition.^[351]

In 2019, Netflix released *Rolling Thunder Revue: A Bob Dylan Story by Martin Scorsese*, billed as "Part documentary, part concert film, part fever dream".^{[352][353]} The film received largely positive reviews but caused confusion because it mixed documentary footage filmed during the Rolling Thunder Revue in the fall of 1975 with fictional characters and stories, and scenes from Dylan's *Renaldo and Clara*, which likewise mixed fact and fiction.^{[354][355]} Coinciding with the film release, the box set *The Rolling Thunder Revue: The 1975 Live Recordings*, was released by Columbia Records. The set comprises five full Dylan performances from the tour and recently discovered tapes from Dylan's tour rehearsals.^[356] The box set received an aggregate score of 89 on Metacritic, indicating "universal acclaim".^[357] The next installment of Dylan's Bootleg Series, *Bob Dylan (featuring Johnny Cash) – Travelin' Thru, 1967 – 1969: The Bootleg Series Vol. 15*, was released on November 1. The set comprises outtakes from Dylan's albums *John Wesley Harding* and *Nashville Skyline*, and songs that Dylan recorded with Johnny Cash in Nashville in 1969 and with Earl Scruggs in 1970.^{[358][359]}

2020s

Rough and Rowdy Ways

On March 26, 2020, Dylan used his YouTube channel to release "Murder Most Foul", a seventeen-minute song revolving around the Kennedy assassination.^[360] Dylan posted a statement: "This is an unreleased song we recorded a while back that you might find interesting. Stay safe, stay observant and may God be with you."^[361] *Billboard* reported on April 8 that "Murder Most Foul" had topped the Billboard Rock Digital Song Sales Chart, the first time that Dylan had scored a number one song on a pop chart under his own name.^[362] Three weeks later, on April 17, 2020, Dylan released another new song, "I Contain Multitudes".^{[363][364]} The title is a quote from Walt Whitman's poem "Song of Myself".^[365] On May 7, Dylan released a third single, "False Prophet", accompanied by the news that the three songs would all appear on a forthcoming double album.

Rough and Rowdy Ways, Dylan's 39th studio album and his first album of original material since 2012, was released on June 19 to favorable reviews.^[366] Alexis Petridis wrote: "For all its bleakness, *Rough and Rowdy Ways* might well be Bob Dylan's most consistently brilliant set of songs in years: the die-hards can spend months unravelling the knottier lyrics, but you don't need a PhD in Dylanology to appreciate its singular quality and power."^[367] Rob Sheffield wrote: "While the world keeps trying to celebrate him as an institution, pin him down, cast him in the Nobel Prize canon, embalm his past, this drifter always keeps on making his next escape. On *Rough and Rowdy Ways*, Dylan is exploring terrain nobody else has reached before—yet he just keeps pushing on into the future".^[368] The album earned a score of 95 on Metacritic, indicating "universal acclaim".^[366] In its first week of release *Rough and Rowdy Ways* reached number one on the UK album chart, making Dylan "the oldest artist to score a No. 1 of new, original material".^[369]

In December 2020, it was announced that Dylan had sold his entire song catalog to Universal Music Publishing Group.^[370] Dylan's deal includes 100 percent of his rights for all the songs of his catalog, including both the income he receives as a songwriter and his control of each song's copyright. In exchange

for its payment to Dylan, Universal, a division of the French media conglomerate Vivendi, will collect all future income from the songs.^[371] *The New York Times* stated Universal had purchased the copyright to over 600 songs and the price was "estimated at more than \$300 million",^[371] although other reports suggested the figure was closer to \$400 million.^[372]

In February 2021, Columbia Records released *1970*, a three-CD set of recordings from the *Self Portrait* and *New Morning* sessions, including the entirety of the session Dylan recorded with George Harrison on May 1, 1970.^{[373][374]} Dylan's 80th birthday was commemorated by a virtual conference, *Dylan@80*, organized by the University of Tulsa Institute for Bob Dylan Studies. The program featured seventeen sessions spread across three days delivered by over fifty scholars, journalists and musicians, contributing from around the world through internet connections.^[375] Several new biographies and studies of Dylan were published as journalists and critics assessed the scale of Dylan's achievements in a career spanning 60 years.^{[376][377]}

In July 2021, Livestream platform Veeps presented a 50 minute performance by Dylan, *Shadow Kingdom: The Early Songs of Bob Dylan*.^[378] Filmed in black and white with a film noir look,^[379] Dylan performed 13 songs in a club setting with an audience.^{[378][380]} The performance was favorably reviewed,^{[380][379]} and one critic suggested the backing band resembled the style of the musical *Girl from the North Country*.^[381] The soundtrack to the film was released on 2 LP and CD formats in June 2023.^[382] In September, Dylan released *Springtime In New York: The Bootleg Series Vol. 16 (1980–1985)*, issued in 2 LP, 2 CD and 5 CD formats. It comprised rehearsals, live recordings, out-takes and alternative takes from *Shot of Love*, *Infidels* and *Empire Burlesque*.^[383] In *The Daily Telegraph*, Neil McCormick wrote: "These bootleg sessions remind us that Dylan's worst period is still more interesting than most artists' purple patches".^[384] *Springtime in New York* received an aggregate score of 85 on Metacritic, indicating "universal acclaim".^[385]

On July 7, 2022, Christie's, London, auctioned a 2021 recording of Dylan singing "Blowin' in the Wind". The record was in an innovative "one of one" recording medium, branded as Ionic Original, which producer T Bone Burnett claimed "surpasses the sonic excellence and depth for which analogue sound is renowned, while at the same time boasting the durability of a digital recording."^{[386][387]} The recording fetched GBP £1,482,000—equivalent to \$1,769,508.^{[388][389]} In November, Dylan published *The Philosophy of Modern Song*, a collection of 66 essays on songs by other artists. *The New Yorker* described it as "a rich, riffy, funny, and completely engaging book of essays".^[390] Other reviewers praised the book's eclectic outlook,^[391] while some questioned its variations in style and dearth of female songwriters.^[392]

In January 2023, Dylan released *The Bootleg Series Vol. 17: Fragments – Time Out of Mind Sessions (1996–1997)* in multiple formats. The 5-CD version comprised a re-mix of the 1997 album "to sound more like how the songs came across when the musicians originally played them in the room" without the effects and processing which producer Daniel Lanois applied later; 25 previously unreleased out-takes from the studio sessions; and a disc of live performances of each song on the album performed by Dylan and his band in concert.^[393]

Never Ending Tour

The Never Ending Tour commenced on June 7, 1988.^[394] Dylan has played roughly 100 dates a year since, a heavier schedule than most performers who started in the 1960s.^[395] By April 2019, Dylan and his band had played more than 3,000 shows,^[396] anchored by long-time bassist Tony Garnier and multi-instrumentalist Donnie Herron.^[397]

In September 2021, Dylan's touring company announced a series of tours which were billed as the "Rough and Rowdy Ways World Wide Tour, 2021–2024". In January 2024, Dylan's touring company announced he would commence a spring tour on March 1 in Fort Lauderdale, FL, and it would conclude in Austin, TX, on April 6.^[398]

To the dismay of some of his audience,^[399] Dylan's performances are unpredictable as he often alters his arrangements and changes his vocal approach.^[400] Critical opinion about the shows is divided. Critics such as Richard Williams and Andy Gill have argued that Dylan has found a successful way to present his rich legacy of material.^{[401][402]}

Others have criticized his live performances for changing "the greatest lyrics ever written so that they are effectively unrecognisable", and giving so little to the audience that "it is difficult to understand what he is doing on stage at all".^[403] Alex Ross writes that "his shows cause his songs to mutate, so that no definitive or ideal version exists. Dylan's legacy will be the sum of thousands of performances, over many decades... Every night, whether he's in good or bad form, he says, in effect, 'Think again.'"^[243]



Dylan performing at Finsbury Park, London, June 18, 2011

Personal life

Romantic relationships

Echo Helstrom

Echo Helstrom was Dylan's high school girlfriend. The couple listened together to rhythm-and-blues coming in on distant high-watt radio stations, and her family exposed him to singers such as Jimmie Rodgers on 78 RPM records, and a plethora of folk music magazines, sheet music, and manuscripts.^[404] Helstrom is believed by some to be the inspiration for Dylan's song "Girl from the North Country", though this is disputed and unprovable.^[405]

Suze Rotolo

Dylan's first serious relationship was with artist Suze Rotolo, a daughter of Communist Party USA radicals. According to Dylan, "She was the most erotic thing I'd ever seen ... The air was suddenly filled with banana leaves. We started talking and my head started to spin".^[406] Rotolo was photographed arm-in-arm with Dylan on the cover of his album *The Freewheelin' Bob Dylan*. Critics have connected Rotolo to some of Dylan's early love songs, including "Don't Think Twice It's All Right". The relationship ended in 1964.^[407] In 2008, Rotolo published a memoir about her life in Greenwich Village and relationship with Dylan in the 1960s, *A Freewheelin' Time*.^[408]

Joan Baez

When Joan Baez first met Dylan in April 1961, she had already released her first album and was acclaimed as the "Queen of Folk".^[409] On hearing Dylan perform his song "With God on Our Side", Baez later said, "I never thought anything so powerful could come out of that little toad".^[410] In July 1963, Baez invited Dylan to join her on stage at the Newport Folk Festival, setting the scene for similar duets over the next two

years.^[411] By the time of Dylan's 1965 tour of the U.K, their romantic relationship had begun to fizzle out, as captured in D. A. Pennebaker's documentary film *Dont Look Back*.^[411] Baez later toured with Dylan as a performer on his Rolling Thunder Revue in 1975–76. Baez also starred as "The Woman In White" in the film *Renaldo and Clara* (1978), directed by Dylan and filmed during the Rolling Thunder Revue.^[412] Dylan and Baez toured together again in 1984 with Carlos Santana.^[411]

Baez recalled her relationship with Dylan in Martin Scorsese's documentary film *No Direction Home* (2005). Baez wrote about Dylan in two autobiographies—admiringly in *Daybreak* (1968), and less admiringly in *And A Voice to Sing With* (1987). Baez portrayed her relationship with Dylan in her song "Diamonds & Rust", which has been described as "an acute portrait" of Dylan.^[411]

Sara Lownds

Dylan married Sara Lownds, who had worked as a model and a secretary at Drew Associates, on November 22, 1965.^[413] Their first child, Jesse Byron Dylan, was born on January 6, 1966, and they had three more children: Anna Lea (born July 11, 1967), Samuel Isaac Abram (born July 30, 1968), and Jakob Luke (born December 9, 1969). Dylan also adopted Sara's daughter from a prior marriage, Maria Lownds (later Dylan, born October 21, 1961). Sara Dylan played the role of Clara in Dylan's film *Renaldo and Clara* (1978). Bob and Sara Dylan were divorced on June 29, 1977.^[413]

Carolyn Dennis

Dylan and his backing singer Carolyn Dennis (often professionally known as Carol Dennis) have a daughter, Desiree Gabrielle Dennis-Dylan, born on January 31, 1986.^[414] The couple were married on June 4, 1986, and divorced in October 1992. Their marriage and child remained a closely guarded secret until the publication of Howard Sounes's biography *Down the Highway: The Life of Bob Dylan*, in 2001.^[415]

Home

When not touring, Dylan is believed to live primarily in Point Dume, a promontory on the coast of Malibu, California, though he also owns property around the world.^{[416][417]}

Religious beliefs

Growing up in Hibbing, Minnesota, Dylan and his family were part of the area's small, close-knit Jewish community, and Dylan had his Bar Mitzvah in May 1954.^{[418][23]} Around the time of his 30th birthday, in 1971, Dylan visited Israel, and also met Rabbi Meir Kahane, founder of the New York-based Jewish Defense League.^[419]

In the late 1970s, Dylan converted to Christianity. In November 1978, guided by his friend Mary Alice Artes, Dylan made contact with the Vineyard School of Discipleship.^[191] Vineyard Pastor Kenn Gulliksen recalled: "Larry Myers and Paul Emond went over to Bob's house and ministered to him. He responded by saying yes, he did in fact want Christ in his life. And he prayed that day and received the Lord".^{[420][421]} From January to March 1979, Dylan attended Vineyard's Bible study classes in Reseda, California.^{[191][422]}

By 1984, Dylan was distancing himself from the "born again" label. He told Kurt Loder of *Rolling Stone*: "I've never said I'm 'born again'. That's just a media term. I don't think I've been an agnostic. I've always thought there's a superior power, that this is not the real world and that there's a world to come."^[423] In 1997, he told David Gates of *Newsweek*:

Here's the thing with me and the religious thing. This is the flat-out truth: I find the religiosity and philosophy in the music. I don't find it anywhere else. Songs like "Let Me Rest on a Peaceful Mountain" or "I Saw the Light"—that's my religion. I don't adhere to rabbis, preachers, evangelists, all of that. I've learned more from the songs than I've learned from any of this kind of entity. The songs are my lexicon. I believe the songs.^[424]

Dylan has supported the Chabad Lubavitch movement,^[425] and has privately participated in Jewish religious events, including his sons' Bar Mitzvahs and services at Hadar Hatorah, a Chabad Lubavitch yeshiva. In 1989 and 1991, he appeared on the Chabad telethon.^[426]

Dylan has continued to perform songs from his gospel albums in concert, occasionally covering traditional religious songs. He has made passing references to his religious faith, such as in a 2004 interview with *60 Minutes*, when he told Ed Bradley, "the only person you have to think twice about lying to is either yourself or to God". He explained his constant touring schedule as part of a bargain he made a long time ago with the "chief commander—in this earth and in the world we can't see".^[39]

Speaking to Jeff Slate of *The Wall Street Journal* in December 2022, Dylan reaffirmed his religious outlook: "I read the scriptures a lot, meditate and pray, light candles in church. I believe in damnation and salvation as well as predestination. The Five Books of Moses, Pauline Epistles, Invocation of the Saints, all of it."^{[427][428]}

Accolades

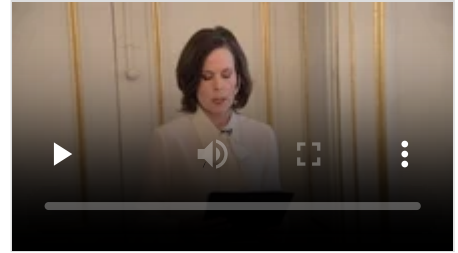
Dylan has been inducted into the Rock and Roll Hall of Fame, Nashville Songwriters Hall of Fame and Songwriters Hall of Fame. In 1997, US President Bill Clinton presented Dylan with a Kennedy Center Honor in the East Room of the White House, saying: "He probably had more impact on people of my generation than any other creative artist. His voice and lyrics haven't always been easy on the ear, but throughout his career Bob Dylan has never aimed to please. He's disturbed the peace and discomforted the powerful".^[429] In May 2000, Dylan received the Polar Music Prize from Sweden's King Carl XVI.^[430] In June 2007, Dylan received the Prince of Asturias Award in the Arts category; the jury called him "a living myth in the history of popular music and a light for a generation that dreamed of changing the world."^{[4][431]} In 2008, the Pulitzer Prize jury awarded him a special citation for "his profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power".^[432]

Dylan received the Presidential Medal of Freedom in May 2012.^{[433][434]} President Barack Obama, presenting Dylan with the award, said "There is not a bigger giant in the history of American music." Obama praised Dylan's voice for its "unique gravelly power that redefined not just what music sounded like



President Obama presents Dylan with a Medal of Freedom, May 2012.

but the message it carried and how it made people feel".^[435] In November 2013, Dylan was awarded France's highest honor, the Légion d'Honneur, by minister of culture Aurélie Filippetti,^[436] despite the misgiving of the grand chancellor of the Légion who had declared the singer was unworthy of it.^[436] In February 2015, Dylan accepted the MusiCares Person of the Year award from the National Academy of Recording Arts and Sciences, in recognition of his philanthropic and artistic contributions.^[437]



Sara Danius announces the Nobel Prize in Literature 2016.

Nobel Prize in Literature

In 1996, Gordon Ball of the Virginia Military Institute nominated Dylan for the Nobel Prize in Literature,^{[438][439]} initiating a campaign that lasted for 20 years.^[440] On October 13, 2016, the Nobel committee announced that it would be awarding Dylan the prize "for having created new poetic expressions within the great American song tradition".^[441] The award was controversial and *The New York Times* reported: "Mr. Dylan, 75, is the first musician to win the award, and his selection on Thursday is perhaps the most radical choice in a history stretching back to 1901."^[441] Dylan remained silent for days after receiving the award,^[442] and then told journalist Edna Gundersen that winning the award was "amazing, incredible. Whoever dreams about something like that?"^[443] Dylan's Nobel Lecture was posted on the Nobel Prize website on June 5, 2017.^[444] Horace Engdahl, a member of the Nobel Committee, described Dylan's place in literary history:

a singer worthy of a place beside the Greek bards, beside Ovid, beside the Romantic visionaries, beside the kings and queens of the blues, beside the forgotten masters of brilliant standards.^[445]

Legacy

Dylan has been described as one of the most influential figures of the 20th century, musically and culturally. He was included in the Time 100: The Most Important People of the Century, where he was called "master poet, caustic social critic and intrepid, guiding spirit of the counterculture generation".^[446] Paul Simon suggested that Dylan's early compositions virtually took over the folk genre: "[Dylan's] early songs were very rich ... with strong melodies. 'Blowin' in the Wind' has a really strong melody. He so enlarged himself through the folk background that he incorporated it for a while. He defined the genre for a while."^[447]

For many critics, his greatest achievement was the cultural synthesis exemplified by his mid-1960s trilogy of albums—*Bringing It All Back Home*, *Highway 61 Revisited* and *Blonde on Blonde*. In Mike Marqusee's words:

Between late 1964 and the middle of 1966, Dylan created a body of work that remains unique. Drawing on folk, blues, country, R&B, rock'n'roll, gospel, British beat, symbolist, modernist and Beat poetry, surrealism and Dada, advertising jargon and social commentary, Fellini and Mad magazine, he forged a coherent and original artistic voice and vision. The beauty of these albums retains the power to shock and console.^[448]

Dylan's lyrics began to receive critical study as early as 1998, when Stanford University sponsored the first international academic conference on Bob Dylan held in the United States.^[449] In 2004, Richard F. Thomas, Classics professor at Harvard University, created a freshman seminar titled "Dylan", which aimed "to put the artist in context of not just popular culture of the last half-century, but the tradition of classical poets like Virgil and Homer."^[450] Thomas went on to publish *Why Bob Dylan Matters*, exploring Dylan's connections with Greco-Roman literature.^[451] Literary critic Christopher Ricks published *Dylan's Visions of Sin*, an appreciation of Dylan's work.^[452] Following Dylan's Nobel win, Ricks reflected: "I'd not have written a book about Dylan, to stand alongside my books on Milton and Keats, Tennyson and T.S. Eliot, if I didn't think Dylan a genius of and with language."^[453] The critical consensus that Dylan's songwriting was his outstanding creative achievement was articulated by *Encyclopædia Britannica*: "Hailed as the Shakespeare of his generation, Dylan ... set the standard for lyric writing."^[4] Former British poet laureate Andrew Motion said Dylan's lyrics should be studied in schools.^[454] His lyrics have entered the vernacular; Edna Gundersen notes that

Lines that branded Dylan a poet and counterculture valedictorian in the '60s are imprinted on the culture: "When you got nothing, you got nothing to lose"; "a hard rain's a-gonna fall"; "to live outside the law you must be honest." Some lyrics — "you don't need a weather man to know which way the wind blows" and "the times they are a-changin' " — appear in *Bartlett's Familiar Quotations*.^[455]

Rolling Stone ranked Dylan first on its 2015 list of the 100 Greatest Songwriters of All Time,^[456] fifteenth on its 2023 list of the Greatest Singers of All Time,^[457] and placed "Like A Rolling Stone" first on their list of greatest songs in 2004 and 2011.^[11] He was listed second on the magazine's list of the hundred greatest artists.^[458] The *Rolling Stone Encyclopedia of Rock & Roll* writes that "His lyrics—the first in rock to be seriously regarded as literature—became so well known that politicians from Jimmy Carter to Václav Havel have cited them as an influence."^[232]

Dylan's voice also received critical attention. Robert Shelton described his early vocal style as "a rusty voice suggesting Guthrie's old performances, etched in gravel like Dave Van Ronk's".^[459] His voice continued to develop as he began to work with rock'n'roll backing bands; Michael Gray described the sound of Dylan's vocal work on "Like a Rolling Stone" as "at once young and jeeringly cynical".^[460] As Dylan's voice aged during the 1980s, for some critics, it became more expressive. Christophe Lebold writes in the journal *Oral Tradition*:

Dylan's more recent broken voice enables him to present a world view at the sonic surface of the songs—this voice carries us across the landscape of a broken, fallen world. The anatomy of a broken world in "Everything is Broken" (on the album *Oh Mercy*) is but an example of how the thematic concern with all things broken is grounded in a concrete sonic reality.^[461]

Among musicians who have acknowledged his influence are John Lennon,^[462] Paul McCartney,^[463] Jerry Garcia,^[464] Pete Townshend,^[465] Syd Barrett,^[466] Joni Mitchell,^[467] Neil Young,^[468] Bruce Springsteen,^[103] David Bowie,^{[469][455]} Bryan Ferry,^[470] Patti Smith,^[471] Joe Strummer,^[472] Bono,^{[473][455]} Nick Cave,^[474] Leonard Cohen,^[475] Tom Waits^[476] and Chuck D.^{[477][455]} Dylan significantly contributed to the initial success of both the Byrds and the Band: the Byrds achieved chart success with their version of "Mr. Tambourine Man" and the subsequent album, while the Band were

Dylan's backing band on his 1966 tour, recorded *The Basement Tapes* with him in 1967^[478] and featured three previously unreleased Dylan songs on their debut album.^[479] Johnny Cash, introducing "Wanted Man", said "I don't have to tell you who Bob Dylan is—the greatest writer of our time."^[480]

Some critics have dissented from the view of Dylan as a visionary figure in popular music. In his book *Awopbopaloobop Alopbamboom*, Nik Cohn objected: "I can't take the vision of Dylan as seer, as teenage messiah, as everything else he's been worshipped as. The way I see him, he's a minor talent with a major gift for self-hype".^[481] Australian critic Jack Marx credited Dylan with changing the persona of the rock star: "What cannot be disputed is that Dylan invented the arrogant, faux-cerebral posturing that has been the dominant style in rock since, with everyone from Mick Jagger to Eminem educating themselves from the Dylan handbook".^[482]

Fellow musicians have also expressed critical views. Joni Mitchell described Dylan as a "plagiarist" and his voice as "fake" in a 2010 interview in the *Los Angeles Times*.^{[483][484][485]} Mitchell's comments led to discussions on Dylan's use of other people's material, both supporting and criticizing him.^[486] Talking to Mikal Gilmore in *Rolling Stone* in 2012, Dylan responded to the allegation of plagiarism, including his use of Henry Timrod's verse in his album *Modern Times*,^[274] by saying that it was "part of the tradition".^{[487][a 8]}

Dylan's music has inspired artists in other fields. Dave Gibbons recalls how he and Alan Moore were inspired by the lines of "Desolation Row" beginning "At midnight, all the agents/ And the superhuman crew...": "It was a glimpse, a mere fragment of something; something ominous, paranoid and threatening. But something that showed that comics, like poetry or rock and roll or Bob Dylan himself, might feasibly become part of the greater cultural continuum. The lines must have also lodged in Alan's consciousness for, nearly twenty years later, Dylan's words eventually provided the title of the first issue of our comic book series *Watchmen*." Gibbons says of their seminal comic, "It began with Bob Dylan."^[488]

In 2007, Todd Haynes released *I'm Not There*, "inspired by the music and many lives of Bob Dylan".^[489] The movie used six actors, Christian Bale, Cate Blanchett, Marcus Carl Franklin, Richard Gere, Heath Ledger and Ben Whishaw, to explore different facets of Dylan's life.^{[489][490]} Dylan's previously unreleased 1967 song from which the film takes its name^[491] was included on the original soundtrack along with covers of Dylan songs by such diverse artists as Sonic Youth, Calexico and Yo La Tengo. Irish playwright Conor McPherson wrote and directed the musical *Girl From the North Country*, which used Dylan's songs to tell the stories of various characters during the Depression years, set in Dylan's hometown of Duluth, Minnesota. The play premiered in London in 2017.^{[492][493]}

If Dylan's work in the 1960s was seen as bringing intellectual ambition to popular music,^[448] critics in the 21st century described him as a figure who had greatly expanded the folk culture from which he initially emerged. In his review of *I'm Not There*, J. Hoberman wrote:

Elvis might never have been born, but someone else would surely have brought the world rock 'n' roll. No such logic accounts for Bob Dylan. No iron law of history demanded that a would-be Elvis from Hibbing, Minnesota, would swerve through the Greenwich Village folk revival to become the world's first and greatest rock 'n' roll beatnik bard and then—having achieved fame and adoration beyond reckoning—vanish into a folk tradition of his own making.^[494]

Archives and honors

The sale of Dylan's archive of about 6,000 items of memorabilia to the George Kaiser Family Foundation and the University of Tulsa was announced on March 2, 2016. It was reported the sale price was "an estimated \$15 million to \$20 million". The archive comprises notebooks, drafts of Dylan lyrics, recordings, and correspondence.^{[495][496]} To house the archive, the Bob Dylan Center in Tulsa, Oklahoma opened on May 10, 2022.^{[497][498]}



Bob Dylan Drive street sign in Hibbing, Minnesota

In 2005, 7th Avenue East in Hibbing, Minnesota, the street on which Dylan lived from ages 6 to 18, received the honorary name Bob Dylan Drive.^{[499][500]} In 2006, a cultural pathway, Bob Dylan Way, was inaugurated in Duluth, Minnesota, where Dylan was born. The 1.8-mile path links "cultural and historically significant areas of downtown for the tourists".^[501]

In 2015, a 160-foot-wide Dylan mural by Brazilian street artist Eduardo Kobra was unveiled in downtown Minneapolis.^[502]

In December 2013, the Fender Stratocaster which Dylan had played at the 1965 Newport Folk Festival fetched \$965,000, the second highest price paid for a guitar.^[503] In June 2014, Dylan's hand-written lyrics of "Like a Rolling Stone" fetched \$2 million at auction, a record for a popular music manuscript.^{[504][505]}

Visual art

Dylan's visual art was first seen by the public via a painting he contributed for the cover of The Band's *Music from Big Pink* album in 1968.^[506] The cover of Dylan's own 1970 album *Self Portrait* features the painting of a human face by Dylan.^[507] More of Dylan's artwork was revealed with the 1973 publication of his book *Writings and Drawings*.^[508] The cover of Dylan's 1974 album *Planet Waves* again featured one of his paintings. In 1994 Random House published *Drawn Blank*, a book of Dylan's drawings.^[509] In 2007, the first public exhibition of Dylan's paintings, *The Drawn Blank Series*, opened at the Kunstsammlungen in Chemnitz, Germany;^[510] it showcased more than 200 watercolors and gouaches made from the original drawings. The exhibition coincided with the publication of *Bob Dylan: The Drawn Blank Series*, which includes 170 reproductions from the series.^{[510][511]} From September 2010 until April 2011, the National Gallery of Denmark exhibited 40 large-scale acrylic paintings by Dylan, *The Brazil Series*.^[512]

In July 2011, a leading contemporary art gallery, Gagosian Gallery, announced their representation of Dylan's paintings.^[513] An exhibition of Dylan's art, *The Asia Series*, opened at the Gagosian Madison Avenue Gallery on September 20, displaying Dylan's paintings of scenes in China and the Far East.^[514] *The New York Times* reported that "some fans and Dylanologists have raised questions about whether some

of these paintings are based on the singer's own experiences and observations, or on photographs that are widely available and were not taken by Mr. Dylan". *The Times* pointed to close resemblances between Dylan's paintings and historic photos of Japan and China, and photos taken by Dmitri Kessel and Henri Cartier-Bresson.^[515] Art critic Blake Gopnik has defended Dylan's artistic practice, arguing: "Ever since the birth of photography, painters have used it as the basis for their works: Edgar Degas and Édouard Vuillard and other favorite artists—even Edvard Munch—all took or used photos as sources for their art, sometimes barely altering them".^[516] The Magnum photo agency confirmed that Dylan had licensed the reproduction rights of these photographs.^[517]

Dylan's second show at the Gagosian Gallery, *Revisionist Art*, opened in November 2012. The show consisted of thirty paintings, transforming and satirizing popular magazines, including *Playboy* and *Babytalk*.^{[518][519]} In February 2013, Dylan exhibited the *New Orleans Series* of paintings at the Palazzo Reale in Milan.^[520] In August 2013, Britain's National Portrait Gallery in London hosted Dylan's first major UK exhibition, *Face Value*, featuring twelve pastel portraits.^[521]

In November 2013, the Halcyon Gallery in London mounted *Mood Swings*, an exhibition in which Dylan displayed seven wrought iron gates he had made. In a statement released by the gallery, Dylan said, "I've been around iron all my life ever since I was a kid. I was born and raised in iron ore country, where you could breathe it and smell it every day. Gates appeal to me because of the negative space they allow. They can be closed but at the same time they allow the seasons and breezes to enter and flow. They can shut you out or shut you in. And in some ways there is no difference."^{[522][523]}

In November 2016, the Halcyon Gallery featured a collection of drawings, watercolors and acrylic works by Dylan. The exhibition, *The Beaten Path*, depicted American landscapes and urban scenes, inspired by Dylan's travels across the USA.^[524] The show was reviewed by *Vanity Fair* and *Asia Times Online*.^{[525][526][527]} In October 2018, the Halcyon Gallery mounted an exhibition of Dylan's drawings, *Mondo Scripto*. The works consisted of Dylan hand-written lyrics of his songs, with each song illustrated by a drawing.^[528]

Retrospectrum, the largest retrospective of Dylan's visual art to date, consisting of over 250 works in a variety of media, debuted at the Modern Art Museum in Shanghai in 2019.^[529] Building on the exhibition in China, a version of *Retrospectrum*, which includes a new series of paintings, "Deep Focus", drawn from film imagery,^[530] opened at the Frost Art Museum in Miami on November 30, 2021.^[531]

Since 1994, Dylan has published nine books of paintings and drawings.^[532] In November 2022, Dylan apologized for using an autopen to sign books and artwork which were subsequently sold as "hand-signed" since 2019.^{[533][534]}

Written works

Dylan has published *Tarantula*, a work of prose poetry; *Chronicles: Volume One*, the first part of his memoirs; several books of the lyrics of his songs, and nine books of his art. Dylan's third full length book, *The Philosophy of Modern Song*, which contains 66 essays on songs by other artists, was published on November 1, 2022. Dylan has also been the subject of numerous biographies and critical studies.

Discography

- *Bob Dylan* (1962)

- *The Freewheelin' Bob Dylan* (1963)
- *The Times They Are a-Changin'* (1964)
- *Another Side of Bob Dylan* (1964)
- *Bringing It All Back Home* (1965)
- *Highway 61 Revisited* (1965)
- *Blonde on Blonde* (1966)
- *John Wesley Harding* (1967)
- *Nashville Skyline* (1969)
- *Self Portrait* (1970)
- *New Morning* (1970)
- *Pat Garrett & Billy the Kid* (1973)
- *Dylan* (1973)
- *Planet Waves* (1974)
- *Blood on the Tracks* (1975)
- *The Basement Tapes* (1975)
- *Desire* (1976)
- *Street-Legal* (1978)
- *Slow Train Coming* (1979)
- *Saved* (1980)
- *Shot of Love* (1981)
- *Infidels* (1983)
- *Empire Burlesque* (1985)
- *Knocked Out Loaded* (1986)
- *Down in the Groove* (1988)
- *Oh Mercy* (1989)
- *Under the Red Sky* (1990)
- *Good as I Been to You* (1992)
- *World Gone Wrong* (1993)
- *Time Out of Mind* (1997)
- *"Love and Theft"* (2001)
- *Modern Times* (2006)
- *Together Through Life* (2009)
- *Christmas in the Heart* (2009)
- *Tempest* (2012)
- *Shadows in the Night* (2015)
- *Fallen Angels* (2016)
- *Triplicate* (2017)
- *Rough and Rowdy Ways* (2020)
- *Shadow Kingdom* (2023)

Notes

1. According to Dylan biographer Robert Shelton, Dylan first confided his change of name to his high school girlfriend, Echo Helstrom, in 1958, telling her that he had found a "great name, Bob Dillon". Shelton surmises that Dillon had two sources: Marshal Matt Dillon was the hero of the TV western *Gunsmoke*; Dillon was also the name of one of Hibbing's

principal families. While Shelton was writing Dylan's biography in the 1960s, Dylan told him, "Straighten out in your book that I did not take my name from Dylan Thomas. Dylan Thomas's poetry is for people that aren't really satisfied in their bed, for people who dig masculine romance." At the University of Minnesota, Dylan told a few friends that Dillon was his mother's maiden name, which was untrue. He later told reporters that he had an uncle named Dillon. Shelton added that only when he reached New York in 1961 did he begin to spell his name "Dylan", by which time he was acquainted with the life and work of Dylan Thomas. Shelton (2011), pp. 44–45.

2. On August 9, 1962, he legally changed his name from Robert Allen Zimmerman to Robert Dylan in the St. Louis County Court, Hibbing. His father, Abraham Zimmerman, was the witness at this legal event. (Heylin 2021, p. 138)
3. In a May 1963 interview with Studs Terkel, Dylan broadened the meaning of the song, saying "the pellets of poison flooding the waters" refers to "the lies people are told on their radios and in their newspapers." Cott (2006), p. 8.
4. The title "Spokesman of a Generation" was viewed by Dylan with disgust in later years. He came to feel it was a label the media had pinned on him, and in his autobiography, Chronicles, Dylan wrote: "The press never let up. Once in a while I would have to rise up and offer myself for an interview so they wouldn't beat the door down. Later an article would hit the streets with the headline 'Spokesman Denies That He's A Spokesman.' I felt like a piece of meat that someone had thrown to the dogs." Dylan (2004), p.119
5. In an interview with Seth Goddard for *Life* (July 5, 2001) Ginsberg said Dylan's technique had been inspired by Jack Kerouac: "(Dylan) pulled *Mexico City Blues* from my hand and started reading it and I said, 'What do you know about that?' He said, 'Somebody handed it to me in '59 in St. Paul and it blew my mind.' So I said 'Why?' He said, 'It was the first poetry that spoke to me in my own language.' So those chains of flashing images you get in Dylan, like 'the motorcycle black Madonna two-wheeled gypsy queen and her silver studded phantom lover,' they're influenced by Kerouac's chains of flashing images and spontaneous writing, and that spreads out into the people". Schumacher, Michael, ed. (2017). *First Thought: Conversations with Allen Ginsberg* (<https://books.google.com/books?id=4Ch0DwAAQBAJ&pg=PT322>). U of Minnesota Press. pp. 322–. ISBN 978-1-4529-4995-6.
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7. According to Shelton, Dylan named the tour Rolling Thunder and then "appeared pleased when someone told him to native Americans, rolling thunder means speaking the truth." A Cherokee medicine man named Rolling Thunder appeared on stage at Providence, RI, "stroking a feather in time to the music." Shelton (2011), p. 310.
8. Dylan told Gilmore: "As far as Henry Timrod is concerned, have you even heard of him? Who's been reading him lately? And who's pushed him to the forefront? ... And if you think it's so easy to quote him and it can help your work, do it yourself and see how far you can get. Wussies and pussies complain about that stuff. It's an old thing—it's part of the tradition."

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'Dylan freed your mind and showed us that because the music was physical did not mean it was anti-intellect. He had the vision and talent to make a pop song so that it contained the whole world. He invented a new way a pop singer could sound, broke through the limitations of what a recording could achieve, and he changed the face of rock 'n' roll for ever and ever.' "
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471. *Time Out* interview with Patti Smith, May 16, 2007: "The people I revered in the late '60s and the early '70s, their motivation was to do great work and great work creates revolution. The motivation of Jimi Hendrix, Bob Dylan or The Who wasn't marketing, to get rich, or be a celebrity." "Patti Smith: interview" (<https://web.archive.org/web/20130515164232/http://www.timeout.com/london/music/patti-smith-interview>). *Time Out*. May 16, 2007. Archived from the original (<https://timeout.com/london/music/patti-smith-interview>) on May 15, 2013. Retrieved September 8, 2008.
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External links

- [Official website \(https://www.bobdylan.com/\)](https://www.bobdylan.com/) 
 - [Expecting Rain \(http://www.expectingrain.com/\)](http://www.expectingrain.com/) – Dylan news and events, updated daily
 - [BobLinks \(http://www.boblinks.com/dates.html\)](http://www.boblinks.com/dates.html) – Comprehensive log of concerts and set lists
 - [Bjorner's Still on the Road \(http://www.bjorner.com/still.htm\)](http://www.bjorner.com/still.htm) – Information on recording sessions and performances
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 - [Bob Dylan \(https://www.nobelprize.org/laureate/937\)](https://www.nobelprize.org/laureate/937) on Nobelprize.org
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