

# How Bob Dylan Influences My Life and Work

## A Never-Ending Document

### Current Updates

**04/04/26:** Authentic Connections to the tune *It Ain't Me Babe* – rewrite in current font without bold / make new page 25 A & B and redo page numbering / adjust table of contents

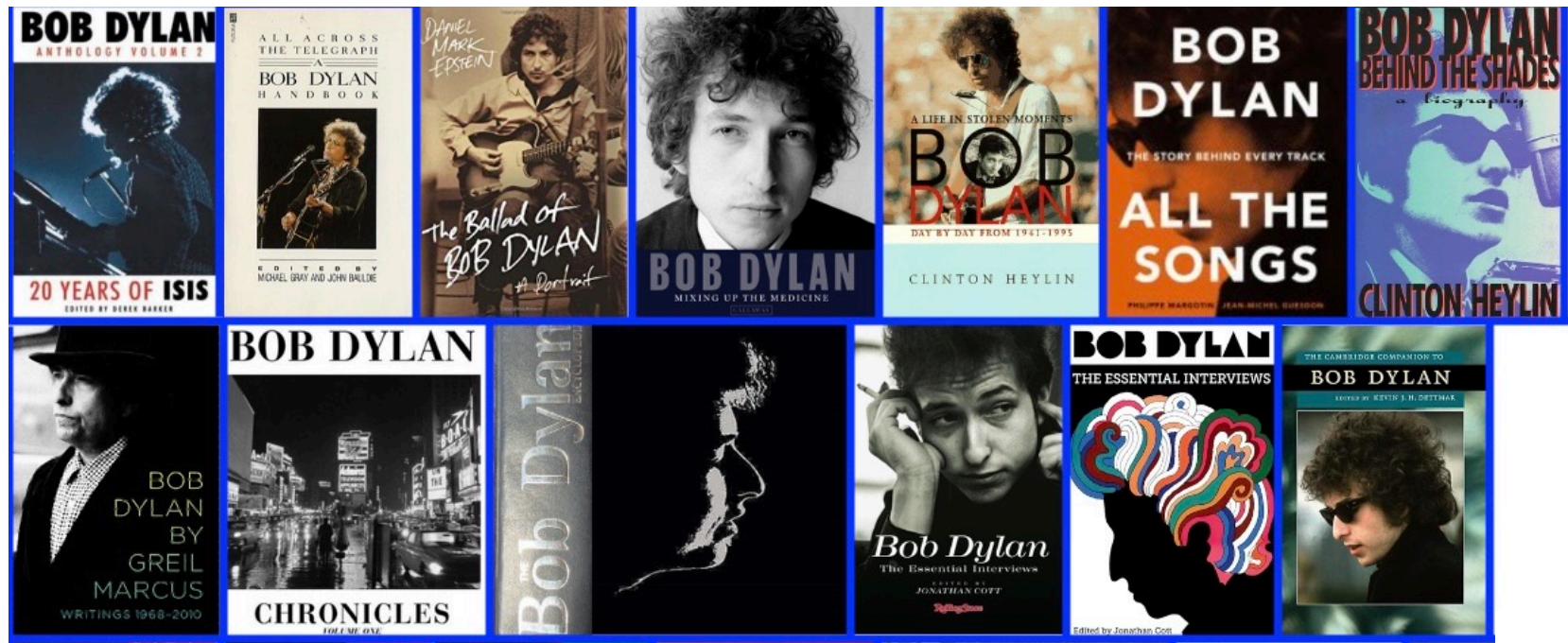
**06/14/26:** Quote from today's *NY Times* when Dylan was asked what is the best part about being 80. (Not sure when this question was posed to Dylan as he turned 85 on March 24, 2025.) Added to page 67.

The Dylan Corner in my living room photo taken on 06/14/26 is added to page 82.

# How Bob Dylan Influences My Life and Work A Never-Ending Document

Ernest L. Pancsofar

(current draft – 06/14/2026)



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## Dylan's Influence

The meaning of life is not found  
Amid the lyrics or in the sound  
Of Dylan's music or in his words  
As I find myself drawn towards  
**Synchronicity**.

He has his muse and I have mine  
And once in a while they intertwine  
And meet together and share their mysteries  
As they expand the boundaries  
Of my **Creativity**.

Bob has no answers but he holds up a mirror  
So we can see our reflection and perhaps a glimmer  
Of what really matters, if truth be told,  
As we search within our very soul  
For **Spirituality**.

On the second day in June  
We go to *Desolation Row* or to a tune  
Like *Highway 61*.  
It's a journey that is never done  
And we return time and time again  
Just to look around the bend  
To view **Simplicity**.

Why the fascination with this man's talent?  
What draws me to his music sent  
For all of us to listen in time  
So we can each compose our rhyme -  
To express our **Individuality**?

## How Bob Dylan Influences My Life and Work

### Introduction

Relative to my interest in the work of Bob Dylan, I have been collecting/writing bits of connections in the form of poems, brief essays, concert reviews, and other products over the past twenty-five years or more. Currently, I am reading the book *Why Bob Dylan Matters* by Richard Thomas. The title intrigued me enough to compose a list of my own for why Bob Dylan matters to me including:

- Many of his songs have a nice, easy beat to walk to during my daily exercise on the treadmill.
- I like using his tunes to write alternative lyrics to convey thoughts and events that are on my mind.
- The cover songs by other artists allow me to appreciate his lyrics in new ways.
- I can share my interest with Dylan's work with friends.
- Individual segments, to me, are worth more than the composite of the entire set of lyrics.
- He brings out my creativity in expressing myself using some of his songs/lyrics.
- He has influenced many other musicians whose work is of greater excellence because of that influence.

- I have little interest in knowing what any of his songs are about or mean ... they are what they are and not more or less.
- I appreciate knowing where he's going next.
- He has enriched my life by his presence.

The format of my sharing of resources originally took shape in a presentation I delivered for a regional conference. For this current rendition, I am choosing to share my work in a more narrative fashion.

*You are about to see  
What Dylan means to me;  
How his words have inspired  
As my writing has transpired  
And creativity emerges  
As my life surges  
Forward to its current state  
Of satisfaction with my fate  
In connecting with Dylan's past  
And present works that will last  
Forever in my heart and mind.  
Bob Dylan, to me, is one of a kind!*

## Celebrating the Birth of a Grandson

When my grandson was born, I wanted to commemorate the event in a special way. I have been composing acrostic organizers in my courses as a way to summarize key information from specific areas of content. I decided to construct an acrostic using a title of a Dylan song at the beginning of each line. To form the acrostic, I started each line with the successive letters in my grandson's name: LEO DYLAN SCHMIDT. And, I concluded each line with the names of his parents: - NADYA AND RANDY -. I was quite pleased with the results and titled the work – Precious Memories – another title of a Dylan song.

*One wonders who the influences are  
As we reflect on life from where  
We find ourselves each and every day  
And we can search for a special way  
In which Dylan can inspire us anew.  
These pages contain just a few  
Of the results of such times  
When I turn my thoughts to rhymes.*

## Precious Memories

**L**o and Behold a new baby prepares to enter the world –  
**E**very Grain of Sand shouts his name up and dow**N**  
**O**n a Night Like This from ocean, land and se**A**  
**D**ignity is a virtue that he will comman**D**  
**Y**ou Changed My Life his parents will often sa**Y**  
**L**ay Down Your Weary Tune as you enter this aren**A**  
**A**ll Along the Watchtower we celebrate his presence. **A**  
**N**ew Morning has arrived. Rejoice in this little ma**N**  
**S**omething There Is About You say both mom and da**D**  
**C**ry a While if you must, but have no fea**R**  
**H**ard Times will pass. You will be **A**  
**M**an of Peace, Love, Hope and Affectio**N**  
**I**t Ain't Me, Babe who will ever doubt your wor**D**  
**D**on't Think Twice, It's All Right you will hear us sa**Y**  
**T**omorrow Is a Long Time and our love is forever –

## Organizing Our Knowledge

I was seeking a way to introduce content in one of the courses I teach and wandered upon the Periodic Table of Elements as a graphic organizer. I like to think this is one of a kind and even if someone has thought of this graphic organizer, it has not been filled in with the exact elements that I have chosen to do. For example, LA is reserved for Larry Campbell, an extraordinarily talented member of Bob's band from the late 1990s to early 2000s. I had an occasion last year to see Larry Campbell and his wife, Teresa Williams, at Infinity Hall in Norfolk, CT. They put on a tremendous show!

*We organize our life in segments  
That represent important moments  
And we remember many a Dylan show  
And songs and lyrics and know  
That they bring meaning to the elements  
Composing our diligence  
To capture all that is important and true  
Of what his work means to me and you.*

# Periodic Table of the Elements

## Bob Dylan

(created by Ernie Pancsofar)

*This visual organizer represents one person's connections with the work of Bob Dylan. Another person might choose completely different entries per symbol associated with the Periodic Table of Elements.*

H Hibbing, MN												He Clinton Heylin					
Li Daniel Lanois	Be Beatty Zimmerman											B Blood on the Tracks	C Cry A While	N Newport Folk Festival	O Oh Mercy	F Forever Young	Ne Never Ending Tour
Na Nat Hentoff	Mg Marcus, Greil											Al Al Grossman	Si Mississippi	P Pressing On	S She Belongs To Me	Cl Renaldo and Clara	Ar Maggie's Farm
K Knocked Out Loaded	Ca Things Have Changed	Sc Stuck Inside of Mobile ...	Ti Time Out of Mind	V Love Minus Zero ...	Cr Christopher Ricks	Mn Minnesota	Fe Cold Irons Bound	Co Cowboy Band	Ni Tonight I'll be Staying ...	Cu Goin' to Acapulco	Zn Robert Zimmerman	Ga Tony Garnier	Ge Gates of Eden	As Judas	Se Sad Eyed Lady ...	Br BR 549	Kr Knockin' on Heaven's Door
Rb Rubin Hurricane Carter	Sr Sara Dylan	Y You Angel You	Zr Love Minus Zero ...	Nb The Wonder Boys	Mo New Morning	Tc Dont Look Back	Ru Workingman's Blues #2	Rh Royal Albert Hall	Pd MTV Unplugged	Ag Allen Ginsberg	Cd Romance In Durango	In Visions of Johanna	Sn Nashville Skyline	Sb Gotta Serve Somebody	Te Blind Willie McTell	I Highway 61	Xe Fixin' To Die
Cs Jacques Levy	Ba Joan Baez	La Larry Campbell	Hf A Hard Rain's A Gonna Fall	Ta Tangled Up In Blue	W Woody Guthrie	Re The Free-Wheelin' B. D.	Os With God On Our Side	Ir It's Alright Ma	Pt Positively 4th Street	Au Autumn Leaves	Hg Mecurial Sound	Tl It Takes A Lot To Laugh ...	Pb Pennebaker	Bi Bio-graph	Po Po' Boy	At Ain't Talkin'	Rn ...It Takes A Train To Cry
Fr Frankie Lee & Judas Pr.	Ra Rainy Day Women #12 & 35	Ac My Back Pages	Rf Watching the River Flow	Ha John Hammond	Sg Slow Train Coming	Bh Robert Hunter	Hs Subter. Homesick Blues	Mt Mr. Tambourine Man									

Ce Saving Grace	Pr Pat Garrett	Nd No Direction Home	Pm Phantom of the Opera	Sm Patti Smith	Eu Emmylou Harris	Gd Grateful Dead	Tb The Byrds	Dy Bob Dylan	Ho Ballad of Hollis Brown	Er Expecting Rain	Tm Ballad of a Thin Man	Yb Youngbloods cover	Lu Tombstone Blues
Th Thunder on the Mount.	Pa Sam Shepard	U I Want You	Np Nobel Prize	Pu MTV unplugged	Am Andrew Muir	Cm Charlie McCoy	Bk Book Chronicles	Cf Chimes of Freedom	Es Medgar Evers	Fm Folk Music	Md Time Out of Mind	No Northampton Venue	Lr Like A Rolling Stone

## Random Thoughts Associated with Sample Dylan Lyrics

The following lyrics from several Dylan songs are accompanied by some connections with my everyday experiences.

### 01. One Too Many Mornings

*You're right from your side,  
I'm right from mine.*

In education, it really depends on what side of the table you are on. You will look differently on the needs of the student depending on what position you are advocating from.

I also like the wisdom from Deborah Tannen from her book, *The Argument Culture*, in which she states that the answers to life's challenges rarely lie at the polar extremes. It's not either/or but rather both/and. The challenge must be approached from many sides similar to viewing a crystal with its multi-faceted sides.

Life is not a debate. I do not always have to be right. I can always learn to appreciate a challenge by perceiving it from the point of view of someone whose opinion differs from mine.

### 02. Positively Fourth Street

*I wish that for just one time  
You could stand inside my shoes  
And just for that one moment  
I could be you.*

Mark O'Brien aptly states, "We're all going to be handicapped . . . unless you die first!" How would I want to be supported? What does respect and dignity have to do with assisting others? Do I imagine what life must be like for many of the individuals whose lives I have entered by virtue of their status as students in my class?

I want others to focus on my strengths, gifts, competencies and accomplishments and not my weaknesses, setbacks, errors, and missed opportunities.

### 03. Talkin' World War III Blues

*"I'll let you be in my dream if I can be in yours."  
I said that.*

This relates directly to person-centered planning in which the vision of the future (the dreams of the person) is center stage for what follows. My role is to translate a path toward those dreams into language that fits in the Individualized Education Program (IEP) for students in special education. The pathway toward one or more of the dreams may actually contribute to more quality in a student's life than the actual acquisition of the dream.

#### 04. Love Minus Zero No Limit

*In the dime stores and bus stations,  
People talk of situations,  
Read books, repeat quotations,  
Draw conclusions on the wall.  
Some speak of the future,  
My love she speaks softly,  
She knows there's no success like failure  
And that failure's no success at all.*

This is, perhaps, one of my favorite Dylan quotes. It relates to the issue of paradox and the seeming contradictions in a statement. To work with students, we need to help them experience “failure” as a natural progression along the path to success. But, merely failing is no success at all unless it leads you in the direction of success. We are unsuccessful far more frequently than we are successful when we embark on new endeavors. Many adults forget what it feels like to learn new skills or concepts. Children experience this every day, but adults tend to develop comfortable routines and patterns of living that rely on current skills.

#### 05. Don't Think Twice, It's All Right

*Don't Think Twice,  
It's All Right.*

I used this song to write a parody about the high-stakes assessments experienced by students in the public schools. My new title was: **Please Think Twice, It's Not Right.** One of the verses goes:

*There's got to be some other way of knowing  
The progress that they made.*

*There's got to be another way of showing  
How they're doing in their grade.*

*My big ideas don't fit in the bubbles on the sheet.  
When I finish the test, I feel I'm in defeat*

*These high stakes tests just make us want to cheat.  
So, please think twice. It's not right.*

#### 06. Brownsville Girl

*The only thing we knew for sure about Henry Porter  
Is that his name wasn't Henry Porter.*

I think about these two lines when I meet a person/student who has a label of a specific disability like Down syndrome, dyslexia, or Tourette syndrome. The only thing for sure that I know about these students is that they are not their label. A person who has Down syndrome is not the label “Down syndrome.” That is not who they are!

## 07. **A Hard Rain's A-Gonna Fall**

***But I'll know my song well  
Before I start singin'.***

Prepare – Prepare – Prepare! Much of the learning occurs in the preparation, which must also include debriefing/self-reflection of previous attempts to teach or learn a skill/concept/idea. There are too many people spouting off about the latest “fad” or “state-of-the-art” something who know nothing about which they speak. They are hired to sell a product and make a living. I need to be careful about what I relate from my “position of authority” or from the position of the teacher of the course. I am a searcher for the truths that lie at the heart of teaching and, every time I teach a topic, I peel back one more layer to add additional clarity to that which I seek to know.

## 09. **Sweetheart Like You**

***Steal a little they throw you in jail.  
Steal a lot and they make you king.***

This quote reminds me of the double standard applied to the wealthy and poor. If you are rich, one can steal from people via white-collar crime or in promoting a product to one's own benefit and not to the benefit of those people for whom the product is targeted. I would put standardized tests in this category. Companies are stealing from the poor whose lives are judged by their inability to meet established standards. But as soon as a person designated as poor is caught in the act, they are severely chastised and judged; i.e., the looting in New Orleans that occurred during a recent hurricane.

## 08. **My Back Pages**

***A self-ordained professor's tongue  
Too serious to fool  
Spouted out that liberty  
Is just equality in school.  
“Equality,” I spoke the word  
As if a wedding vow.  
Ah, but I was so much older then,  
I'm younger than that now.***

Being younger in mind and spirit, to me, means that I try to maintain a fresh take on things. I try not to think that I know the “ANSWER” but that I am experiencing many little “answers”. When I was older then, I was the expert and things were much simpler – I was right! But, as I age, I get younger in the feeling that there is still so much more to know - - - especially from the “professor's tongue.”

**10. Jacket Notes from *Another Side of Bob Dylan* Album**

***... and I say that every question if it's a truthful question can be answered by askin' it.***

Asking good questions is better than seeking one “right” answer. This truth is apparent in the Quaker style clearness committee process to approaching challenges. Members of a gathered group of caring peers ask clarifying questions of a person to help that person sort out the possible ways to respond to that challenge. No one offers a “correct” approach but, by asking insightful questions, provides the feedback necessary for the person to know what is right to do next.

Also, I have given credit to students for developing a good question from a chapter that might be a good quiz ingredient. They receive the equivalent score on the quiz by developing the question as they might from a different chapter when they respond to questions I developed.

## **Bob Dylan Lyrics and the Game of Thrones.**

One of the methods of engagement for students is to link lyrics from their musical interests to the content currently under investigation in a subject area. I decided to link various lines from Bob Dylan's lyrics to the Game of Thrones with the following results:

### **01: Dylan Lyrics: *Oh Sister***

*Oh, sister, when I come to lie in your arms  
You should not treat me like a stranger.  
Our Father would not like the way that you act  
And you must realize the danger.  
Oh, sister, am I not a brother to you  
And one deserving of affection  
And is our purpose not the same on this earth  
To love and follow his direction.*

Game of Thrones: *Relationship of Cersei and Jaime Lannister*

### **02: Dylan Lyrics: *Long and Wasted Years***

*I ain't seen my family in twenty years.  
That ain't easy to understand.  
They may be dead now.  
I lost track of them after they lost their land.*

Game of Thrones: *House Stark*

### **03: Dylan Lyrics: *Blowin' In the Wind***

*Yes, how many years can a mountain exist  
Before it's washed to the sea?  
Yes, how many years can some people exist  
Before they're allowed to be free?*

Game of Thrones: *Gregor Clegane*

### **04: Dylan Lyrics: *Love Minus Zero No Limit***

*My love, she's like some raven  
At my window with a broken wing.*

Dylan Lyrics: *Can You Please Crawl Out Your Window?*

*If he needs a third eye he just grows it.*

Game of Thrones: *Bran Stark - Three Eyed Raven*

### **05: Dylan Lyrics: *The Groom's Still Waiting at the Altar***

*West of the Jordan, east of the Rock of Gibraltar  
I see the turning of the page  
Curtain rising on a new age;  
See the groom still waiting at the altar.*

Game of Thrones: *Cersei Lannister / Daenerys Targaryen*

06: Dylan Lyrics: ***Cold Irons Bound***

*Looking at you and I'm on my bended knee.  
You have no idea what you do to me.*

Dylan Lyrics: ***I Feel a Change Comin' On***

*We got so much in common  
We strive for the same old ends  
And I just can't wait  
Wait for us to become friends.  
I feel a change comin' on  
And the fourth part of the day's already gone.*

Game of Thrones: ***Jon Snow / Daenerys  
Targaryen***

07: Dylan Lyrics: ***Shelter From the Storm***

*Now there's a wall between us,  
somethin' there's been lost.  
I took too much for granted,  
got my signals crossed.*

Game of Thrones: ***The Wall***

08: Dylan Lyrics: ***Pay in Blood***

*Someone must of slipped a drug in your wine.  
You gulped it down and you've crossed the line.  
Man can't live by bread alone.  
I pay in blood, but not my own.*

Game of Thrones: ***Arya Stark/Revenge of the Red  
Wedding***

09: Dylan Lyrics: ***If Not For You***

*If not for you  
The winter would hold no spring;  
Couldn't hear a robin sing.  
I just wouldn't have a clue, If not for you.*

Game of Thrones: ***Winter is Coming***

10: Dylan Lyrics: ***Positively Fourth Street***

*You got a lotta nerve  
To say you got a hand to lend.  
You just wanna be  
On the side that's winning.*

Game of Thrones: ***House Allegiances***

11: Dylan Lyrics: ***Changing of the Guard***

*Peace will come  
With tranquility and splendor on the wheels of fire,  
But will bring us no reward when her false idols fall  
And cruel death surrenders with its pale ghost retreating  
Between the King and the Queen of Swords*

Game of Thrones: ***Battle for the Seven Kingdoms***

**12: Dylan Lyrics: *Beyond the Horizon***

*I'm touched with desire.*

*What don't I do?*

*I'll throw logs on the fire.*

*I'll build my world around you.*

*Beyond the horizon, at the end of the game,  
Every step that you take, I'm walking the same.*

**Game of Thrones: *General Comment***

**13: Dylan Lyrics: *Abandoned Love***

*Everybody's wearing a disguise*

*To hide what they've got left behind their eyes.*

*So, one more time at midnight, near the wall*

*Take off your heavy make-up and your shawl.*

*Won't you descend from the throne, from where you sit?*

*Let me feel your love one more time before I abandon it.*

**Game of Thrones: *Arya Stark learning her craft with the  
faceless men / Jon Snow leaving the wall / throne***

**Blog Entry for 11/22/17**

**A Missed Opportunity?**

I did not see Dylan the other night  
When in Boston he did alight  
With his band of extraordinary musicians.  
It was one of my harder decisions  
To forego concert #29.  
Someone else's seat could have been mine.  
But, I'm OK - I wasn't missed.  
It was just fate that simply twists  
In and out of my recent past.  
I hope Dylan and his band last  
Several more years when I still can go  
And honor his presence at another show.  
He inspires me to give my best  
To my students each day and I'm blessed  
With the chance to share what I do know;  
Perhaps even some wisdom to show  
Them how to be the best at what they do  
And be quite satisfied when each day is through.

## Blog Entry for 9/18/17

### My Mind Wanders

Sitting in my office in my easy chair  
Wondering what to write and where  
My thoughts may go next  
To help prepare what I read in the text  
And give my students glimpses of the truth -  
My mind just wandered up to Duluth  
With a Dylan tune in my ear.  
It's always a good time of year  
To connect the words of this living legend  
With my current work - once again.  
Spiral curriculum was today's vocab term  
As one peels the layers in order to learn  
More deeply about what can be in store  
Today as I sit and wander some more.

## Blog Entry on 10/14/17

This month, at 66, an iconic symbol

of rock 'n roll passed away. He was connected

With many music legends including backing

A prominent set of shows in the mid 1980's

While touring with Dylan. I only

Recently began listening to the extensive catalog

Associated with Tom Petty and the Heartbreakers.

My daily walks have been enriched by listening to these tunes.

## Blog Entry of 5/24/17

### Bob Dylan is 76 Today.

I will be seeing Dylan in concert on Father's Day in less than a month. Today, he celebrates his 76th birthday or, I should say, many people throughout the world are celebrating his 76th birthday. I often wonder why I am fascinated by the output of Dylan's work and I will put it in as simple a set of words as possible. Dylan stretches the boundaries of his craft and is not held back by the constraints of the expectations of others. People learn more about themselves by listening to Dylan's lyrics sung in his own voice and covered by hundreds of other musicians. I honor his presence by listening to him play live. I have used his tunes to organize my own thoughts and write lyrics that relate to a topic about which I am passionate. He stumbles. He has his faults and limitations. He brings out the best in those who are fortunate enough to accompany him. He has no answers to life's challenges, but he brings elements of those challenges to our attention that need to be addressed. His works have enriched my life. His presence has made my life more satisfying.

## Review of *I'm Not There* November 23, 2007

After reading mostly favorable reviews of this biopic, I was not disappointed with Todd Hayne's work. He held my attention from beginning to end and the interplay among characters was artfully accomplished. I would definitely go see it again! **Overall rating: 9 out of 10 stars:** no one can capture Dylan with perfection; a 10 out of 10 is impossible! My comments follow:

**Cheesiest Moments:** Jude (Cate Blanchett) makes a remark right after a huffy exit by CoCo, "Just like a woman!" and Jude frolicking on the lawn with Beatles look-alikes.

**Highlight of the biopic:** Cate Blanchett's gestures while playing piano at the Manchester Free Trade Hall venue in 1966 during a version of *Ballad of a Thin Man*.

**Overall Effects:** town of Riddle, which appeared to contain a collage of characters who could have inhabited *Desolation Row*, resided by *Highway 61* or assembled *All Along the Watchtower*.

**Unexpected Moment:** Ritchie Havens as Old Man Arvin singing on the front porch with little "Woody Guthrie."

**Best Aspect of Viewing the Movie:** attending with my daughter and sharing a "Dylan" moment.

**Best Interpretation of a Song:** following Mr. Jones, the journalist, as lyrics are in the background and mirror *Dont Look Back* sequence.

**Most Realistic Representation (aside from Cate Blanchett):** portrayal of Joan Baez persona (Alice Fabian) by Julianne Moore.

**Best Portrayal of a Member of the Dylan Entourage:** Albert Grossman (Norman) character played by Mark Camacho.

**Best Song Connected to the Script:** *Goin' to Acapulco* sung by Jim James with white powdered face reminiscent of Rolling Thunder Revue days.

## **New Lyrics to Familiar Dylan Tunes**

I have enjoyed adding new lyrics to familiar Dylan tunes that help convey a meaningful, and at times humorous, message. A sample of these adapted lyrics follows.

- **Tangled Up in Bellevue**
- **The Phases of Faces**
- **The High-Stakes Tests Are Gonna' Fall**
- **The Questions on My Mind**
- **Knock, Knock, Knockin' on Heaven's Door**
- **Who Spilled the Wine Last Night?**
- **The Changin' Truths**
- **Please Think Twice, It's Not Right**
- **The Curse is Gone Babe**
- **Authentic Connections**

## Tangled Up in Bellevue

Over thirty years ago, I found myself a patient in the emergency room of Bellevue Hospital in New York City. I was in NYC as a presenter for one of the school districts and, after a bout of dizziness upon leaving the train, found myself in a surreal set of circumstances that, upon reflection, reminded me of the different scenes from Dylan's *Tangled Up in Blue*. I wrote a rather lengthy essay with details of the events that seemed to change in their sequencing as I relived the ordeal. More recently, I composed a shorter form of my essay to the tune of *Tangled Up in Blue* to become the current *Tangled Up in Bellevue*. (lyrics on the following page)

*As one ages, the memories of our past  
Change places as the vast  
Number of scenes that go on in our mind  
Float in and out as we find  
Ourselves trying to make sense  
Of these thousands of events  
That influence who we are today  
Amid what Dylan has to say.*

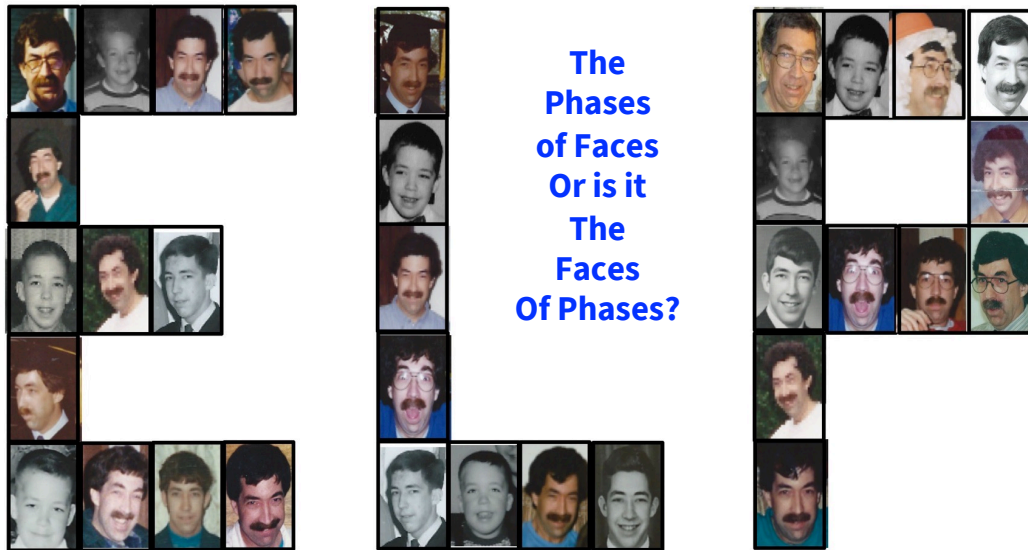
## Tangled Up in Bellevue

The train pulled in and I got off;  
Started my usual routine.  
Stopped on the stairs to make my escape  
Grew faint from my morning caffeine.  
The ambulance sped on ahead  
With me in the back for a ride.  
I didn't know what would become of me;  
I guess it wasn't up to be to decide.  
I had a job 12 blocks away  
From the hospital that I did enter.  
They expected me at 9:00  
I was to be the main presenter . . .  
Near Second Avenue,  
But instead . . . I'm Tangled up in **Bellevue**.  
Someone came over to the side of my bed.  
She said her name was Mrs. Paul.  
She asked who I was and where I was from  
And in her book my name she did scrawl.  
Some were homeless and some were thieves.  
Some were just presenters by day.  
Some recovered in detox from drugs.  
Some had a lot to say.  
I entertained myself as best I could;  
Peered through the bars of my bed.  
I don't belong here at all  
Wish I could leave now but instead . . .  
I felt everyone knew - - -  
I was Tangled up in **Bellevue**.

People came and people went;  
Misery could be heard in each voice.  
No one was here voluntarily.  
No one was here by choice.  
What is normal is foreign to me.  
It seems like I'm in a dream.  
The plot doesn't seem to make any sense;  
I didn't get any ice cream.  
A community of strangers stares back at me.  
What will be in store?  
When will I leave – Where will I go?  
I don't know if it's 1:00 or it's 4:00 ...  
I wish that I knew,  
but I'm Tangled Up in **Bellevue**.  
Twenty-one years have come and gone.  
I've moved on to other places;  
But I know I will never soon forget  
All the emergency room faces.  
I didn't know if the sun came out  
Or whether it rained all day.  
All I know about that fact is  
Whether I would leave or stay.  
The people there have gone back to their lives  
And I have done so too;  
But I realize that for all these years  
I still haven't got a clue ...  
But I've paid my dues . . .  
Tangled up in **Bellevue**.

## Another Connection to Dylan's *Tangled Up in Blue*

I was arranging photographs that depicted me at various ages in my life. I formed the photos into my initials ELP [Ernest Leo Pancsofar] and placed them out of chronological order. I immediately thought of Dylan's tune, *Tangled Up in Blue*, in which the episodes described in the verses do not adhere to any specific timeline and has been referred to as kaleidoscopic in its presentation. I composed a brief set of four verses to describe how my current life is a composite of my past experiences as my memory holds them to be true and the events of my later years influence my perceptions of my younger self.



**My past is out of order  
in a chronology of time.  
The phases of these faces  
lend to my current rhyme.  
Dylan captures this paradox  
in *Tangled up in Blue*.  
I'm shaped by my impressions  
of this personal picture stew.**

**My reflections of my twenties  
are influenced by what I know  
Of life when I was forty.  
It's a blur as my age does grow.  
Am I the sum of all my past;  
is now all there is for me?  
I think I remember – No, I just forgot  
A part of what used to be.**

## To Honor a Colleague's Advocacy

This connection has its roots in Dylan's *A Hard Rain's A Gonna Fall*. My colleague and friend, Jesse Turner, walked from Connecticut to Washington DC on two occasions to protest the harm inflicted on children by the high-stakes assessment culture that pervades our schools. I applaud Jesse's dedication and advocacy on behalf of all children.

*Amid the talk of progress,  
Laws are passed by Congress  
That aim for a better education  
For students in their preparation  
To be a citizen as an adult.  
But, instead, we have a cult  
Of assessment to determine  
What our children are learnin'  
And teaching to that test  
Means that all of the rest  
Of their time is spent getting ready  
For the steady  
Barrage of money-making entities  
From the test making companies  
That cause undo harm on all –  
It's time to cease and call  
An end to this monstrosity  
And take some responsibility.*

## The High Stakes Tests are Gonna Fall

Oh, where have you been, my walking man?  
Oh, where have you been, out walking the land?

I've walked in my home state – yes, from the Northeast;  
10 miles at a time in the rain and the heat.  
I've been in the country and I've been in many a town.  
My steps take me up and they also bring me down.  
I've stepped on the sidewalk and I've stepped in the street.  
I've walked alone and with many people I meet.  
Each day's a new dawn with the friends that I make.  
Their spirit is with me every step that I take.

And I'll walk, yes I'll walk, yes I'll walk - - - for us all  
For the High Stakes Tests - - - are Gonna Fall.

Oh, what did you see, my walking man?  
Oh, what did you see, out walking the land?

I saw young and old and black and white.  
I saw love and honor in the day and the night.  
I saw signs and posters after walking many miles.  
I saw hope on their faces and was met with huge smiles.  
I saw defiance and grit and not backing down.  
That's what I saw as I went town by town.

And I'll walk, yes I'll walk, yes I'll walk - - - for us all  
For the High Stakes Tests - - - are Gonna Fall.

Oh, what did you hear, my walking man?  
Oh, what did you hear, out walking the land?

I heard teachers & students & parents all pleading,  
Get rid of those TESTS – our hearts are a’bleeding!  
I heard shouts of anguish and long, drawn out sighing.  
I heard heart-wrenching screams amid all the crying.  
I heard laughter from the people who make all their money  
Off the backs of the students who don’t think it’s that funny.  
I heard critics who say we all can do better.  
I heard from hundreds of parents who sent me their letters.

And I’ll walk, yes I’ll walk, yes I’ll walk - - - for us all  
For the High Stakes Tests - - - are Gonna Fall.

Oh, who did you meet, my walking man?  
Oh, who did you meet, out walking the land?

I met the eyes of the students in all types of schools.  
I met our next senators – the future makers of new rules.  
I met parents who just want what’s right and what’s just.  
They all are behind me – Washington DC or bust!  
I met people who offered me food and a drink.  
I met people who wanted to hear what I think.  
I met hard working people who will not give up hope.  
I met love & faith – two great ways we can cope.

And I’ll walk, yes I’ll walk, yes I’ll walk - - - for us all  
For the High Stakes Tests - - - are Gonna Fall.

Oh, what will you do now, my walking man?  
Oh, what will you do now, out walking the land?

I’ll talk to all people who know things are not right.  
I’ll share all the stories and help them shed some light.  
I’ll work with our teachers for better ways to assess.  
I’ll help make real plans to get us out of this mess.  
I’ll dedicate my life to the students I meet  
In the literacy center – when they come once a week.  
I’ll never back down from the high stakes test lies  
From the people who deceive and pull the wool over our eyes.

And I’ll walk, yes I’ll walk, yes I’ll walk - - - for us all  
For the High Stakes Tests - - - are Gonna Fall.

**The Questions on My Mind**  
(set to the tune of **Blowin' In The Wind**)

How many times will it take till we know  
that all children don't learn all the same?  
How many times will we not turn our head  
and see the harm done in testing's good name?  
Yes, and how many years will it take till we show  
that it's not the children we should blame?  
Please hear my words, my friend.  
Don't lie to our children.  
Make learning fun and meaningful for all.

-----

How can we teach to a child who's not there;  
a child in poverty and more?  
How many times must we search for a cause  
that's hidden by a single testing score?  
Yes, and how many times will the children cry out,  
"Get us out of this rotten testing game?"  
Please hear my words, my teacher  
And try real hard to reach her.  
Make learning fun and meaningful for all.

-----

How many subjects must we lay by the side and  
only work on reading skills and math?  
Yes, and how many hours can our students explore  
all the skills to continue on life's path?  
How many voices must cry out in the dark  
that the tests fall far from the mark?  
Please hear my words, my friend.  
We're hurting our children.  
Make learning fun and meaningful for all.

**Knock, Knock, Knockin' on**  
**Grade Seven's Door**

Teacher, take this label off of me.  
I don't need it anymore.  
I'm not so different, can't you see.  
I can learn beyond that door.

Knock, knock, knockin' on grade seven's door  
Don't leave me out here anymore.  
Knock, knock, knockin' on grade seven's door  
Hear my voice and let me soar.

This label doesn't let me be  
With my peers who I can reach.  
Open up your eyes and see  
And find new ways that you can teach.

(Chorus)

All I need from you is HOPE.  
I can take care of the rest.  
Your support will help me cope.  
I can show you all my best.

(Chorus)

Don't give up on me and flee.  
With your help I can achieve.  
Take a closer look at me.  
I belong - you must believe.

(Chorus)

**Who Spilled the Wine Last Night?**  
**(A Parody to Dylan's Who Killed Davey Moore?)**

*This is a lighthearted set of verses following an incident at a social event at which I was present. Someone spilled the wine that night and no one appeared to own up to it.*

-----

Who Spilled the Wine Last Night  
And left the rug such an awful sight?

Not I said the man who sat  
Right above where the spill was at.  
I saw the table as it did shake.  
I believe we had a big earthquake.  
I saw the glass as it did fall.  
It's not my fault at all.

Who spilled the wine last night  
And left the rug such an awful sight?

Not I said the gentleman.  
I sat quietly I could have ran.  
I took a look at my right side  
As the glass fell in mid stride.  
It wasn't me that made it fall.  
You can't blame me at all.

Who spilled the wine last night  
And left the rug such an awful sight?

It's not me came a shout from across the table.  
My arms are too short and I wouldn't be able  
To knock the glass from where I sat.  
It could have been a dog or cat.  
It wasn't me I do recall.  
It's not my fault at all.

Who Spilled the Wine Last Night  
And left the rug such an awful sight?

It wasn't me said man number four,  
But I volunteered to go to the store  
To buy more salt to soak it up.  
We need much more than just a cup  
To spread around about the floor.  
It's not me I do implore.

Who spilled the wine last night  
And left the rug such an awful sight?

It wasn't me said the evening's host.  
I was sitting at my post  
Looking down upon my aces;  
I heard a gasp and saw the faces  
Look to where the glass had been.  
It wasn't me who spilled it then.

## Who Spilled the Wine Last Night? (continued)

Who spilled the wine last night  
And left the rug such an awful sight?

It wasn't me said a voice so terse  
Just because I wrote this verse.  
I saw the glass fly in the air  
And spread the wine most everywhere  
On the carpet, wall and chair.  
It wasn't me I do declare.

Who Spilled the Wine Last Night  
And left the rug such an awful sight?

I now remember, I think I know  
It wasn't any of us there though.  
I think I do remember him.  
His name, I believe, to be Jim.  
He snuck into the house real late.  
We were taking a bathroom break.  
He spilled the wine and left real fast.  
We found the culprit at long last.  
Who spilled the wine last night?  
It was Jim – but he took flight!

## The Changin' Truths

Come gather round people and I'll sing you a tale.  
I'll sing you this song and I'll send it e-mail.  
It's a song about learning, teaching and fun.  
It's a song that continues and never is done.  
'Cause you better start lookin' & searchin' some more  
For the truths - - - they are a changin'.

We're talkin' 'bout people with labels and names.  
Sometimes we're different & sometimes we're the same.  
We all have gifts and talents and skills.  
We all have minds and souls and wills.  
So look all around you and wonder in awe  
For the truths - - - they are a changin'.

Come teachers and students and everyone here.  
Come from your schools and gather all near  
And celebrate our unique diversity  
And welcome us all into your community.  
'Cause we all have ambitions and goals and dreams  
For the truths - - - they are a changin'.

The rules and the laws have helped pave the way  
So parents and families can each have a say  
About where, why and when and even ask how.  
That all children can learn together and now  
Get ready for due process and advocacy  
For the truths - - - they are a changin'.

It's time to begin my teaching at last  
And remember the things that I learned in the past  
About the gifts and skills and talents and needs  
No matter the label, each child can succeed  
'Cause each student is a wonder and no one must fail  
For the truths - - - they are a changin'.

Once again, A Dylan tune serves as the melody for this set of lyrics: *Don't Think Twice, It's Alright*. A colleague of mine, Karen Riem, contributed two of the verses during a celebration ceremony for student teachers. The words contained in these verses summarize some of the great harm to our children in the name of misplaced accountability.

### **Please Think Twice, It's Not Right**

The school is getting ready for the testing  
What they test for - I don't know.  
Instead, the parents should be protesting  
The manufacturers of this show.  
What is the answer to question #3?  
Right or wrong, why can't it be maybe?  
These high stakes tests were not made for you and me  
So, please think twice. It's not right.

There's got to be some other way of knowing  
The progress that they made.  
There's got to be another way of showing  
How they're doing in their grade.  
My big ideas don't fit in the bubbles on the sheet  
When I finish the test, I feel I'm in defeat.  
These high stakes test just make us want to cheat.  
So, please think twice. It's not right.

I wonder what those yearly tests do measure.  
I wonder what's behind that score.  
I wonder what's behind the pressure.  
Our students can't take it anymore.  
It measures the money that the parents make.  
It measures the money that the testers take.  
Please stop this testing for the children's sake.  
So, please think twice. It's not right.

The school year starts with lots of preparation  
Learning how to take those tests.  
Students sit in desperation  
Each answer looks like all the rest.  
Fill in a bubble - get the right response.  
The scores bring troubles and fears and haunts.  
Students survive amid all the taunts  
So, please think twice. It's not right.

I'm searching for the answers to my questions  
And the best way to assess  
Their attitudes and dispositions  
That can't be measured with a test  
Like caring and sharing in community  
Embracing love and diversity  
Help build a school of joy and unity,  
So, please think twice. It's not right.

Ain't no use in making up your charts,  
Each child is not the same,  
And teaching is a complicated art,  
Not a faceless numbers game.  
Children are the world and our responsibility.  
We've got to give them every tool and opportunity,  
And that means teaching with respect for rich diversity.  
So, please think twice. It's not right.

## **The Curse is Gone, BABE**

(to the Dylan tune – It Ain't Me, Babe  
composed in 2004 after the Red Sox won the World Series)

Go 'way from my dream, BABE,  
Leave with great haste and much speed.  
Your ghost has fled the scene, BABE,  
Listen to this warning and take heed.  
We're not the ones you want, BABE,  
Go back amid the history of your fame.  
You're not welcome in our dream, BABE,  
The Red Sox just won the seventh game!  
You say you're looking for someone  
Who is weak and always wrong;  
Someone to haunt with bad dreams;  
Someone to hear your song;  
Someone who falls and fails again.  
But it ain't me, BABE,  
No. No. No. It ain't me, BABE.  
It ain't me your lookin' for BABE.

Go back into your grave, BABE,  
Go back to sleep six feet beneath the ground.  
We're not the ones you want, BABE,  
We're sick and tired of you bein' 'round.  
You say it is your duty  
To curse each one you see.  
Go back to where you came from  
And take that curse away from me.  
Go back and don't come 'round here no more!  
'Cause it ain't me, BABE.  
No. No. No. It ain't me, BABE.  
It ain't me your lookin' for, BABE.

*When Bob Dylan wrote the words to one of his classic songs, It Ain't Me, Babe, I doubt that he had the Boston Red Sox in mind. Having been a life-long, suffering Red Sox fan, 2004 was a baseball season in which the Red Sox won their first World Series since 1918. I immediately thought of the curse of the bambino – Babe Ruth, as a major influence in this drought and rearranged Dylan's lyrics to reflect the removal of that curse .*

## **Authentic Connections**

(to the Dylan tune – It Ain't Me, Babe)

**It ain't no use to sit and wonder why, babe  
My students just don't seem to care.  
It ain't no use to sit and wonder why, babe  
They just don't seem to be aware  
I stand there and teach them, moving to and fro  
I struggle to find out how we both can grow  
I listen and ask them what they want to know  
Are authentic connections in my show?  
  
I'm traveling on my own private journey  
I'm somewhere down the road  
I'm slowly learning how to be an "Ernie"  
I sometimes struggle with that load.  
I teach my courses every fall and spring  
I read, write and lecture and sometimes sing  
I draw on my creativity in most everything  
Are authentic connections what I bring?**

## Concert Reviews

For some of the shows I attended, I recorded a review of my impressions with what Dylan had to offer. I enjoyed sharing many of these reviews on [expectingrain.com](http://expectingrain.com).

<b>08/18/1997</b>	<b>Wallingford, CT</b>
<b>08/24/2006</b>	<b>Pawtucket, RI</b>
<b>11/11/2006</b>	<b>Boston, MA</b>
<b>11/15/2006</b>	<b>Amherst, MA</b>
<b>06/25/2007</b>	<b>Northampton, MA</b>
<b>06/27/2007</b>	<b>Uncasville, CT</b>
<b>09/29/2007</b>	<b>Kingston, RI</b>
<b>09/30/2007</b>	<b>Bridgeport, CT</b>
<b>05/16/2008</b>	<b>Worcester, MA</b>
<b>08/15/2008</b>	<b>Mashantucket, CT</b>
<b>07/15/2009</b>	<b>New Britain, CT</b>
<b>11/27/2010</b>	<b>Uncasville, CT</b>
<b>08/21/2011</b>	<b>Boston, MA</b>
<b>04/06/2013</b>	<b>Amherst, MA</b>
<b>11/15/2014</b>	<b>Providence, RI</b>
<b>11/21/2014</b>	<b>Philadelphia, PA</b>
<b>06/18/2017</b>	<b>Wallingford, CT</b>
<b>11/18/2018</b>	<b>Springfield, MA</b>
<b>11/20/2018</b>	<b>Waterbury, CT</b>
<b>11/20/2019</b>	<b>Providence, RI</b>

**Wallingford, CT**  
(August 18, 1997)



**My first Dylan concert in 1997  
accompanied by my wife and  
two daughters!**

## Set List

- 01 Peggy-O
- 02 Absolutely Sweet Marie
- 03 I'll Be Your Baby Tonight
- 04 Tough Mamma
- 05 Silvio
- 06 It's All Over Now Baby Blue
- 07 Tangled Up In Blue
- 08 Little Sadie
- 09 I'll Remember You
- 10 This Wheel's On Fire (with Rick Danko)
- 11 The Cat's In the Well
- 12 Like a Rolling Stone
- 13 I Shall Be Released (with Rick Danko)
- 14 Alabama Getaway

## One Too Many Evenings and a Hundred Miles - - - BEHIND!

(August 24, 2006)

In Pawtucket, Rhode Island, on a cool Thursday night  
McCoy baseball stadium came into sight.  
At approximately 5:00 PM, give or take a few minutes  
We stood among people with BOB printed on their tickets.  
The line inched forward one slow step at a time  
Enough that by coincidence I picked up a dime.  
*This could only mean one thing, my inner voice did speak.*  
*Tonight, Dylan's performance will be quite unique.*

Elana James and the Continental Duo  
Temporarily morphed into a smooth-playing trio.  
And in her set – a little past the middle -  
She let it rip on the country fiddle  
With **The Orange Blossom Special** – a delight to hear;  
Got the crowd to its feet with some shouts and a cheer.

Junior Brown was next – with a snare drummer and bass player,  
He stepped it up a notch as a solid entertainer  
With a deep voice that resonates much like Ernest Tubb  
As Brown plays his guit-steel at the Continental Club.  
*If you break the law, you'll hear from me, I know.*  
*I'm workin' for the state. I'm the Highway Patrol.*

Jimmie Vaughan rounded out the initial group of musicians  
With Lou Ann Barton adding a few guest contributions.  
**Boom-Bapa-Boom** and **Telephone Man**  
Were two strong choices for the occasional fan.  
He also performed selections from his famous brother:  
Stevie Ray Vaughn played guitar like no other.

## One Too Many Evenings and a Hundred Miles - - - BEHIND!

(continued)

Now on with the show!  
I bet you'd like to know  
What the set list was for this evening of delight;  
This cool, dark evening on a late August night.

***Cat's in the Well*** was a surprise first slot pick.  
Many thought *Maggie's Farm* would do the trick  
And Bob looked a little stiff as he rocked back and forth,  
But the crowd cheered loudly for what it was worth.  
Two bare heads and four hats donned -  
Dylan and his band were rockin' on.

As we wondered what next he would do,  
We recognized quite quickly pick number two  
When *Clouds so swift - Rain won't lift* echoed in the air,  
The show moved on with ***You Ain't Goin' Nowhere***.

From ***Love and Theft*** and his #3 selection,  
***Tweedle Dee & Tweedle Dum*** was up for consideration.  
Not especially a strong favorite of many a Dylan fan,  
But you do not protest the decision of this man  
Who allows us to observe his improvisation  
As he plays some of his songs for the 500<sup>th</sup> occasion.

The crowd was in the mood to sing along with a roar  
As they heard the beginning of set list #4.  
***Just Like A Woman*** echoed throughout the stands  
And Dylan seemed impressed as he motioned with his hands.  
I wasn't sure this "sing-along" was part of his plan,  
But it created a stir and excitement for each fan.

## One Too Many Evenings and a Hundred Miles - - - BEHIND!

(continued)

Saint Annie and Sweet Melinda were part of song #5;  
**Just Like Tom Thumb's Blues** loudly came alive.  
We've all been lost somewhere along the road;  
Sometimes directions needed to be told  
And challenges mount. We feel quite defeated.  
Get out of that rut and go where you're needed.

One of my favorites was now in the mix  
For Dylan's choice for set list #6:  
**Masters of War**. Statements of hypocrisy  
Spew from the current developers of democracy.  
Leaders, take heed when you send young people off to war.  
There's no winners only losers; you can't even the score.

Sometimes we need to go back and see things again  
Be it a place or a person or a road or a glen.  
**Highway 61** seems to be such a place  
Where spectators look on and take up space  
To see the attractions from the bleachers on the side  
Of exploits from a prophet, kings and gamblers in stride.

While we waited to hear Dylan's selection #8,  
The hour yet was not getting late  
For there had been a dire forecast of rains from heaven  
So, **Shelter From the Storm** seemed the choice after #7.  
Hopeful, serene, with a slow, steady cadence;  
Appeared well received by those in attendance.

## One Too Many Evenings and a Hundred Miles - - - BEHIND!

(continued)

The choice and selection for set list #9

Originated from ***Nashville Skyline***.

We had been talking about Norman Blake earlier in the day.

He helped record this song with his most extraordinary play.

***I'll Be Your Baby Tonight*** was the choice by Mister Dylan,

As the set winds down – three songs yet to be fillin'.

From ***Blood on the Tracks*** in 1975,

The next song in the set did derive.

***Tangled Up in Blue*** filled in well in slot #10.

I never tire of hearing this once again.

I especially like the version performed by the Dead,

But it's better hearing it in person, instead.

The lyrics of the next song in my head are still ringing:

*I'll know my song well before I start sing.*

***A Hard Rain's A-Gonna Fall*** is from the pen of the wise

As Ginsberg recalls with tears in his eyes

For a colleague's admiration in commentary

Captured in the *Dont Look Back* documentary.

***Summer days*** now concludes this night's set,

But we know Bob's not quite done with us yet.

The yells for "encore" erupt in great earnest

From the mouths of the young and the sounds of the eldest.

He typically ends with a 12-song selection

And plays two more, at least that's his convention.

## One Too Many Evenings and a Hundred Miles - - - BEHIND!

(continued)

Not to disappoint, he comes back on stage  
For ***Like A Rolling Stone*** – it never seems to age.  
Then, he introduces the members of his band  
Followed by ***All Along the Watchtower*** - He's now played his hand.  
But then, from the darkness, the lights once more appear  
As Dylan acknowledges the ovations he hears.  
His hat in his hand – he waves to the crowd.  
The lights then dim – after the band has bowed.

Dylan's not to be idolized.  
Dylan helps me question why  
He has enriched my life – I can't begin to explain how.  
I hope I have expressed my appreciation for him. Now  
It's on to Pittsfield tomorrow night  
To see what else I may choose to write.

## **The Midnight Ride That Brought Me Here**

(November 11, 2006)

Listen my children and you shall hear  
My comments of the show on a night cool and clear  
To Boston with my daughter on a Saturday night  
The Agganis Arena soon came into sight.

The opening act really did sizzle.  
The Raconteurs can make hairs on the back of your neck bristle.  
They walked on stage to a Dracula beat  
And kept up a drive – notched up the heat!  
Two of my favorites that they played tonight  
**Together** and a version of **Bang Bang** - - out of sight!  
Of all the opening bands that I have ever seen  
The Raconteurs were, by far, supreme.

The lights came back on – Dylan swayed to and fro  
As **Maggie's Farm** opened the show.  
After watching the Raconteurs – full of energy,  
The band seemed subdued – perhaps even with lethargy.  
But, they are a professional group of musicians  
And Bob knows quite well of each one's contributions.

10 times at #2 on this leg of the tour,  
**She Belongs to Me** echoed 'round the floor.  
There's been 21 dates from Vancouver to Maine  
And 60 different songs – no set list is the same.

## The Midnight Ride That Brought Me Here

(continued)

**Lonesome Day Blues** – caused a certain jubilee  
'Cause my picks of songs are perfect through three.  
But then the truth of a set list probability  
Is that any song is a possibility.  
Nothing is a certainty.  
Bob's in charge – most definitely.

An acoustic guitar was prominent at four.  
**Don't Think Twice** was next in store  
And the tempo varied from verse to verse  
With Bob's phrasing – there's just forward – no reverse.

**It's Alright Ma** was a nice choice at five;  
At this point the audience seemed to come alive.  
They responded in the typical way  
When the president must stand naked – as Dylan did say.

A few weeks ago, I downloaded a tune  
*Workingman's Blues* as Haggard did croon.  
Dylan pays homage through and through  
In his version of **Workingman's Blues #2**.

**Tangled Up in Blue** then slowed the pace down.  
The seats seemed well filled in as I looked around.  
The audience ranged from very young to quite old;  
I'm inching in the latter group . . . so I'm told.

## The Midnight Ride That Brought Me Here

(continued)

The thing about concerts that bother me the most,  
And this appears to happen from coast to coast,  
It's the "excuse me" I need to get out.  
After the 30th time I just want to shout  
Hold it in – It won't be long.  
Don't leave your seat in the middle of this song!

Song #8 was heard only once – this leg of the tour  
**Blind Willie McTell** rang eerily 'round the floor.  
I was pleased to listen to this current version.  
The "Rake" songs are reported to be Bob's inspiration.

At this point in time in many a Dylan show,  
Slot #9 is a difficult one to know  
What the master will play – what he will say  
And tonight it was **Most Likely You Go Your Way.**

When I heard the **Ballad of Hollis Brown** from the stage,  
I thought of Aaron Neville's cover of this song's sage.  
Its slow and haunting tempo and pace  
Brings the sad images back into place.

Rolling up Interstate 84,  
Boston's just about 50 miles more  
And when I get there – I'm not quite done;  
I still have to travel down **Highway 61!**

## The Midnight Ride That Brought Me Here

(continued)

A second selection from Modern Times;  
***Spirit on the Water*** comes forth in rhymes.  
The crowd reacts to whether Bob is past his prime.  
Was that a smile, as he plays the crowd sometimes?

Fall has taken hold and it's cool outside;  
***Summer Days*** signals the end of this set's ride.  
I've heard tighter versions. but this one's still fine.  
It ages quite well – like a fine vintage wine.

The stage darkens – the audience begins to roar.  
Three more songs for his standard encore.

At this point in time in many a Dylan show,  
***Thunder on the Mountain*** is welcomed as many of the crowd stand  
After which a funny thing happened when Bob introduced his band.  
His typical remarks were standard and on cue  
Until he introduced himself with words anew:

*I used to play the guitar – but someone's got to play this thing!*  
As he gestured to the organ and then gave a cue to sing - - -

***Like a Rolling Stone*** and ***All Along the Watchtower***  
Brought the show to a close just before the 11th hour.  
My eighth show was over and I leave quite content.  
It's off to Amherst on Wednesday;  
A new review – perhaps to present.

## Stuck Inside of Amherst With the Boston Blues Again

(November 15, 2006)

Duck out of work – leavin’ on the run.  
Out on the highway – clouds blockin’ the sun.  
Mist fallin’ down – darkness fillin’ ‘round  
Goin’ back to see Dylan – to hear this evenin’s sound.

First on hand – The Raconteurs began  
With a similar set as Boston – and still sound grand.  
However, an addition from the Byrds did evolve,  
***I Love the Christian Life*** – sung with some resolve.

I have read some of this band’s earlier tour site reviews  
By individuals who seem to be quite confused  
By the mixture of talents that seems to effuse  
Into a loud and sometimes dynamic blues.

I personally like their creative energy  
And the exciting, complementary synergy  
Mingled in with some tenacity  
You can hear each band member’s individuality.

I had a clear view from where I sat  
As the set started off with ***Leopard-Skin Pill-Box Hat***:  
Front row, stage left on the floor  
Waiting for what was to be in store.

Five concerts in four month’s time  
My entire entertainment budget is now a dime.  
It took awhile before I could see  
Song #2 was ***The Man In Me***.

**Stuck Inside of Amherst With the Boston Blues Again**  
(continued)

I had to go back to my Bob Dylan Lyrics Book  
And turn to p. 295 and once again look  
At the **New Morning** pages to review this song;  
It's been awhile – sometime a bit too long.

**Tweedle Dee and Tweedle Dum** took set list position #3.  
In this song, Denny Freeman shines and he was quite close to see.  
But overall, not one of my favorites of the night,  
But it brings out some of the talent – and this band's tight.

**When the Deal Goes Down** was in position #4:  
Melodic, smooth and with tenderness and more.  
The audience is attentive and you could even say hushed,  
As Bob sings this song slowly - he doesn't seem rushed.

From the very first note with a deep bass sound  
There is no doubt what's next, it's **Cold Irons Bound**.  
There was a much longer intro in the Pittsfield set  
From *Time Out Of Mind*, it's always a good bet.

My highlight and the talk 'round the cracker barrel  
Was **The Lonesome Death of Hattie Carroll**.  
Bob's past songs contained clips from the news  
To fuel his lyrics – a source for his muse.

The title of Bob's seventh song selection  
Escaped my waning memory's detection.  
I wrote She Acts Like We Never Have Met  
**I Don't Believe You** was in this spot of the set.

**Stuck Inside of Amherst With the Boston Blues Again**  
(continued)

On Veterans Day in Boston town,  
I originally thought Bob would play **John Brown**.  
This song is one of sorrows;  
War brings such uncertain tomorrows.  
Soldiers leave to cheers, but quite often  
Return quite maimed or worse, in a coffin.  
For spot number 8 - John Brown met his fate.

**Watching the River Flow** has a nice, easy pace  
And anchors a spot in the #9 space.  
The set so far is a satisfactory one:  
Quite diverse and over halfway done.

**Sugar Baby** is the 10th song of the set.  
Bob's ballad style singing has not left him yet.  
This final track from the **Love and Theft** CD  
Has multiple meanings and thoughts for me.

Bright lights flashing 'gainst the black backdrop;  
Everyone knows this old-fashioned stop  
As I begin to hear **Highway 61**.  
It lets me know the set is almost done.

**Spirit on the Water** enters in at #12 place.  
Bob's soft, crooning voice has a leveling pace.  
Reflective and selective in his questioning at this time,  
He asks us, the listener, if we think he's past his prime.

Tony's smile is the highlight of **Summer Days**  
As he twirls the upright bass in entertaining ways.  
The band puts new life into this version of the song  
As the members of the audience move and sway along.

**Stuck Inside of Amherst With the Boston Blues Again**  
(continued)

The set is over and the clapping does begin.  
I've already written "Thunder" as my 14th pick again.  
But much to my surprise, what does Bob sing instead?  
He begins his encore with **Lenny Bruce** is dead.

Then Bob introduces the members of the band  
Followed by **Thunder on the Mountain** – again quite grand.  
I smile as I remember hearing it the first time  
And admiring Bob's ability to creatively make a rhyme:  
*Gonna raise me an army, some tough sons of bitches  
I'll recruit my army from the orphanages.*

**Like a Rolling Stone** ended the night.  
The band seemed to get it sufficiently right.

My thoughts and feelings about the night  
Are similar to other times Bob's been in my sight.  
I welcome the chance to see him play live.  
It's an honor to hear him – no matter the dive.  
His phrasing and playing often in different keys  
Bring serenity and satisfaction and please  
And thank you, Bob and I wish you good cheer,  
Until I see you 3 or 4 times again next year.

## In the Whispering Pines Theater

(June 25, 2007)

In the Pines Theater at Look Park,  
Waitin' on Dylan for a 7:30 start.  
But first there is Sarabeth Tucek to hear;  
Not too familiar with her work and its clear  
She's hot as she plays in this 95-degree heat  
As she thanks Bob's crew for their help from her seat  
And she sang about *Highway 61*.  
After a few more songs her set was done.

Sixteen songs comprised this evening's show.  
I'll give just a brief impression as I prepare to go  
To Uncasville for tomorrow night's venue  
And review my notes both old and new.

First, he opened with ***Leopard-Skin Pill-Box Hat***  
None of us figured this song for that  
Beginning slot where ***Cat's in the Well***  
Had been each previous set's opening bell.

My personal highlights consisted of two of Bob's songs  
When ***Desolation Row*** & ***Things Have Changed*** came along.  
When I saw Donnie on his mandolin, I remembered last year  
When his personal mark on this song did appear.  
But this show his presence was far down in the mix;  
Instead, Denny Freeman had some great licks.  
Bob said many words in his quick, staccato voice:  
Des-O-La-Tion Row was his emphasis of choice.

***Things Have Changed*** was a great choice too,  
As his Oscar award was presently in view.

The whole is greater than the sum of its parts;  
My 10<sup>th</sup> show contained songs that could spark  
My feelings, imagination and memories in kind.  
Dylan's the background music for my soul and mind.  
I'm thankful for his unique gift.  
He has in his songs the power to lift  
My thoughts and feelings and make new connections  
To my work, to my life ... to my daily reflections.

Once again, I leave a Dylan show quite satisfied.  
At 69 he's still quite dignified.

## Mohegan Sun Arena: Dylan Show

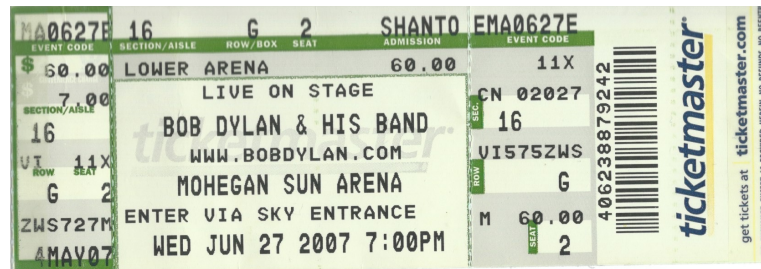
(June 27, 2007)

If from this set the best I had to choose,  
It's **To Romona** and **Just Like Tom Thunb's Blues**.  
But wait, there's a 15<sup>th</sup> song in store:  
**Blowin' in the Wind** echoes before this night's encore.

The "Eye" rolls down and "Thunder" roars  
From both inside the arena and outside the doors.  
My first trip to a casino to watch a Dylan show.  
The glitz and glitter and lights all aglow.  
One's senses are attacked from each and every angle;  
The lure of riches from the slot machines dangle  
Just outside this 10,000-seat arena  
With winners and losers in the bars and cantina.

One more highlight to comment on:  
**Just Like a Woman** was more like a sing-along.  
Bob encouraged this audience participation  
With his hand gestures and voice inflection.

How was the show? Was it the best?  
Was Bob on target along with the rest?  
There are no answers to questions like these.  
I left my 11<sup>th</sup> show content and pleased.



## Kingston, Rhode Island

(September 29, 2007)

**Pre-Concert Listening:** Prior to the concert I listened to tunes by artists who influenced Dylan either as a contemporary or predecessor: Blind Willie McTell, Eric von Schmidt, Jesse Fuller, Blind Boy Fuller, Warren Zevon, Howlin' Wolf, etc. In a similar vein, while recently reading the Shelton entry in the *The Encyclopedia of Bob Dylan*, it was 46 years ago on this date when his career enhancing review appeared in the *NY Times*.

**Elvis Costello:** I had not heard Elvis Costello on stage before and he has a commanding presence. He is a SHOWMAN who entertains with humor, zest and style.

**Energy Level of the Show:** This was a rather low energy show with several ballad entries. However, this is not to imply that it was not well worth the price of admission, which by the way is set at a very reasonable cost considering the talent of Costello and Dylan on the same ticket.

**George Receli:** *Highway 61* really brings out the best in this A-1 drummer. On other selections he surfaces when necessary and recedes into the background at just the right times. Receli is a class act!

**Mariner's Compass:** A bright yellow and black (URI school colors?) adorned the stage floor. Dylan stood at True North during the first three numbers while on guitar. Then, he moved to north by northeast for the remainder of the show on keyboards. Our seats were at south by southwest and we had a clear view of Dylan's expressions throughout the evening.

**Red Trunk – Stage Right:** Against a backdrop of black and gray (equipment and attire), this red trunk stood out like the color red in the movie *Sixth Sense*. To me, it signified the raw emotion contained in Dylan's lyrics that get to the heart of current, everyday challenges even though the words were written scores of years ago.

**Subtle Changes in Lyrics and Beat:** This is one of the essential reasons to continue to marvel at the mastery of Dylan over the phasing of his lyrics – often to a new arrangement or in a different key than I may have heard before. His spontaneous interpretations are a trademark of his performances, and his band must be on constant alert to when and how he changes his attention to detail for that specific song. He is like a painter who currently provides us with a unique opportunity to view his re-creations of a previous painting but with more blue and yellow and less red than before. The finished product leaves us with a different impression and image.

## Kingston, Rhode Island

(continued)

**Donnie Herron:** I believe him to be one of the most versatile and talented of Dylan's band members. However, he is often so far down in the mix that I seem to miss his contribution. Upon reflecting on his work, I wonder if he is a link in the total sound whose absence would be readily apparent if not there, but whose work blends in so well that you don't notice how well he contributes to the whole.

**In Concert:** Each time I revisit Dylan's work, my life has changed. I am the sum total of all my previous experiences and the synergy with which they interact. Thus, I am a different receiver of his art and he is a different deliverer of his art. This combination advances my appreciation and puts his work in a different context each time I have the privilege of hearing him live.

**Miscellaneous:** As I scan the set and players, one item appears missing. In most of Dylan's previous appearances someone often comments about the sparkle that shines from his diamond ring on his left hand. No ring was evident tonight. Perhaps this is just a coincidence.

## **Bridgeport, CT**

(September 30, 2007)

Yesterday's show was very good,  
But tonight was better from where I stood.  
The mournful sound from Donnie's electric violin  
Gave eeriness to **Nettie Moore** with added passion.  
I detected some skillful improvisation on **Honest with Me**  
As Denny Freeman excelled for all to see.  
The selections complemented each other well,  
But I was hoping and wishing for **Blind Willie McTell**.  
However, what Bob plays and what he leaves out  
Is what seeing him live is all about.  
What a way to start my week  
As I plod along and continue to seek  
The connections of the slender threads  
That interweave in blues and reds  
And make up the passage of this current time  
And out of the chaos comes some rhyme.  
Thanks again, Bob. To be in your presence  
Adds richness to my life's essence.

## Highlights/Lowlights of Another Leg of the Never-Ending Tour

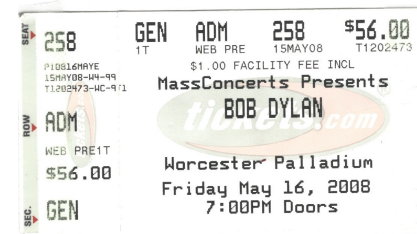
(May 16, 2008)

### The Lows:

- \$20.00 parking;
- Starting off with ***Tweedle Dee & Tweedle Dum*** – an unpleasant surprise (perhaps a political commentary on the primaries and upcoming elections);
- No Bob on guitar, although there appeared to be an electric guitar atop a couple of the stage speakers that I did not notice anyone using.

### The Highs:

- Listening to Warren Zevon on the ride up to Worcester;
- ***Simple Twist of Fate*** (excellent arrangement);
- ***Girl From the North Country*** (perhaps a tribute to Dylan days);
- ***John Bown*** with Donnie Herron on banjo high in the mix.



### Interesting:

- I thought a couple of Charlie Patton tunes were playing over the house speakers prior to the concert;
- Lyric sheets in front of Bob for all songs;
- An old book, hat and small red cardboard box appeared on the floor – center stage prior to the encore;
- The juxtaposition of lyrics in ***Tryin' to Get to Heaven*** (*When you think that you lost everything, you find out you can always lose a little more*) and ***Like a Rolling Stone*** (*When you got nothing, you got nothing to lose*).

### Waiting For:

- ***Visions of Johanna***;
- ***Desolation Row***

**Final Comment:** It was a Dylan Show!

## MGM Grand Concert Review

(August 15, 2008)

In the spirit of the Olympics, I offer the follow 10 categories using a 10-point system of judging:

**Choice of Songs: (9.8)** I noted a diverse selection, mostly from the 1960s and 2000s with a 1979 and a couple from the 90s thrown in for good measure. It may or may not have been a coincidence that *I Believe in You* appeared on the day Jerry Wexler died.

**Band Personality: (9.1)** I personally like the low-key features of this highly talented group of musicians. Their talents blend beautifully to showcase the changing dimensions of Dyan's most recent interpretations of his work.

**Instrumentation: (9.3)** The proportion of time allocated to music-only segments was super relative to the time devoted to lyrics.

**Venue Quality: (10)** Some may argue this point, but the acoustics were great from my fifth-row, side seating. The MGM Grand has only recently opened. The key moments of quality occurred with Tony's bass throughout *Nettie Moore* and Denny Freeman with some great segments of *Tweedle Dee and Tweedle Dum* (Usually not a favorite, but tonight was played with more bass and times when Freeman excelled.). I did, however, quickly dispose of \$15.00 in the slot machines surrounding the theater.

**Audience Receptivity: (9.0)** As with many Dylan shows, there was a wide age range of people represented. It was a respectful crowd thankful to be watching an artist whose work many have followed them through significant transitions in their lives. Dylan's music connects with those transitions, and his delivery lets us now that we survived and we are better people for those experiences.

**Sound System: (9.8)** See my previous comments in venue quality. At no time did the sound seem too loud.

**Creativity: (9.5)** Hearing some of the classics like *Chimes of Freedom*, *Just Like a Woman* and *Times They Are A Changin'* in new arrangements was welcomed.

**Unpredictability of the Set List: (9.5)** There were several surprises tonight that were not highly evident in the previous 12 or so shows: *Chimes of Freedom*, *I Believe in You*, *Most Likely You Go Your Way and I'll go Mine* and *I'll Be Your Baby Tonight*.

**Pace: (9.3)** The mix of fast and slow songs was arranged in a pleasant manner. It is always nice to see Donnie take out his violin and Tony at the standup bass. George Receli, as always, excels in maintaining the precision and pacing of most songs. I know Tony takes his cues from Bob, but it appears to the untrained eye that Receli doesn't miss a beat!

## **MBM Grand Concert Review**

(continued)

**Miscellaneous: (9.5)** The starting time of 9:00 PM did not appear too late considering no warm-up group. The seating was terrific with ample leg room and comfortable chairs. The parking was free! Tickets were a little steep but well worth it.

I won't do a total of my scores since Bob is not competing against or with anyone. I do conclude though by stating that of the 15 concerts I have attended in the past 15 years, this August 15<sup>th</sup> show is up there in the top 3.

## New Britain, CT

(July 15, 2009)

What am I looking for? What do I expect?  
What will he deliver? What will he elect  
To play and the order to each song?  
It's hard to anticipate what will come along.

People of all ages are heading to the Park;  
Old and young are in the crowd three hours 'fore it's dark.  
I wonder if he'll ever put **Catfish** on his plate.  
I'll add it to my wish list – the hour's getting late.

Maybe I'll go to Lakewood.  
Maybe I'll stay at home.  
Maybe just will have to do  
Where I decide to roam.

Bob's songs take on more meaning  
To those of us who are leaning  
Closer to his age  
In the presence of this sage.

I listen to some songs more intently than before  
Like **Trying to Get to Heaven Before they Close the Door**.  
Those of us who've been granted a second lease on life  
Listen to his songs anew – the ones of death and strife.

Well, once again I leave his show and marvel at his presence  
And think, maybe, once again I glimpsed part of Bob's essence  
As he shares new interpretations of each song.  
I'm grateful for this chance to come and tag along.

## **Mullins Center, Amherst, MA Review**

(November 19, 2010)

### **November 18<sup>th</sup> – Pre Show Analysis**

Based on my attendance at previous concert venues,  
I offer my humble opinion about tomorrow's crowd whose  
Anticipation about the quality of the show  
Can be reduced to 10% of what they surely know.

10% will be delirious when Bob comes into sight.

10% will be delirious from what they took earlier in the night.

10% will be wondering just what he will play next.

10% will still wonder why it's different from the text.

10% will be hoping for NO ***Tweedle Dee & Tweedle Dum***.

10% will be happy for just anything that comes.

10% will be held in awe by this band of many talents.

10% will be held up by others as they mostly lose their balance.

10% will be thankful for the wonder of his presence.

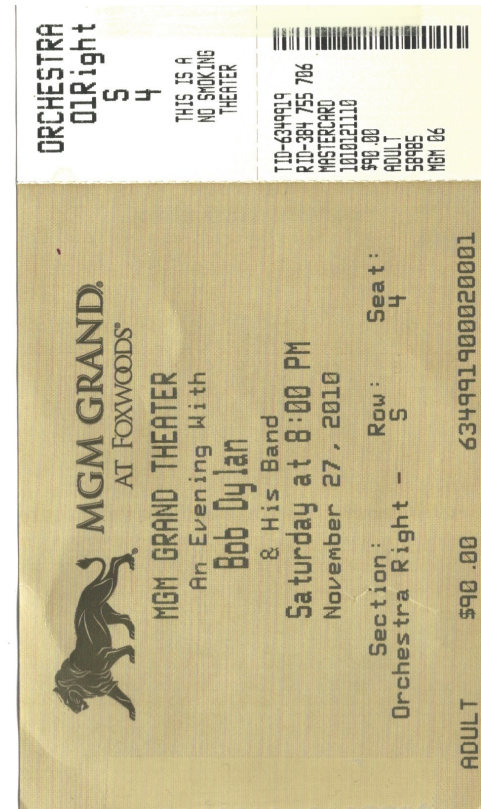
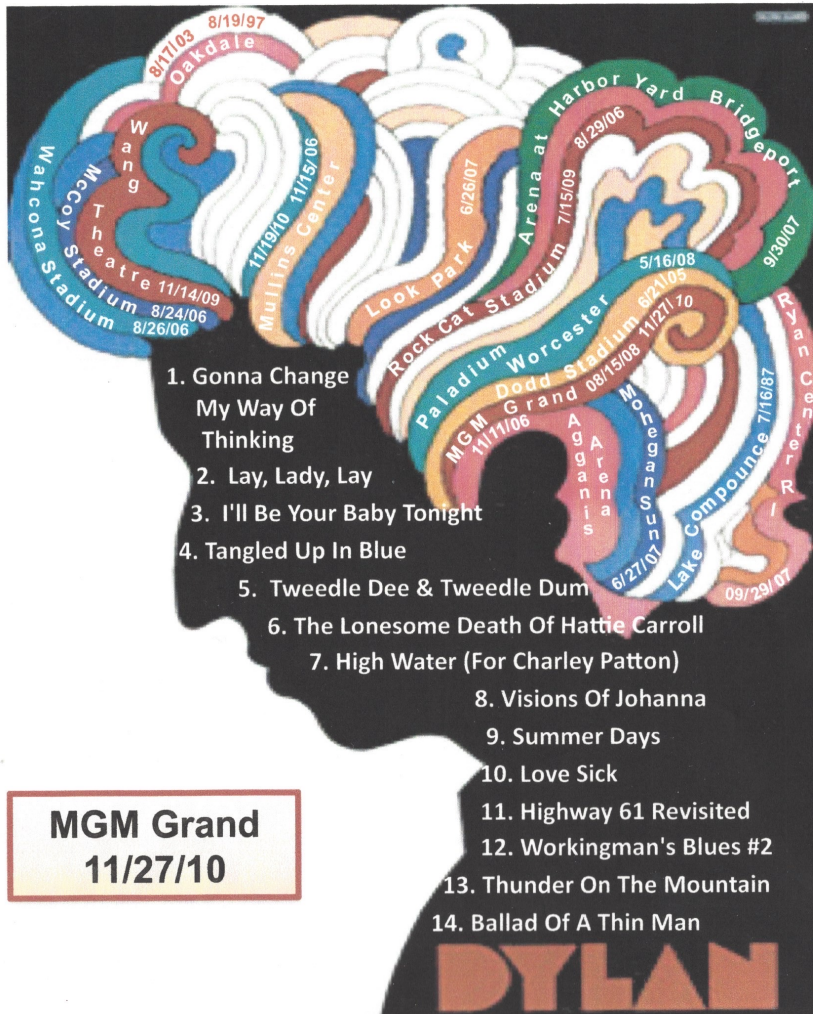
10% will just welcome the quiet and the silence.

### **November 19<sup>th</sup> – After the Bob Dylan Show**

My review: a blank piece of paper.

I would love to see a reviewer of a local newspaper write a  
column about a review of the Dylan concert and just leave a  
void of white space: 4 to 5 inches of white space for the column  
and then sign their name. I guess I have been viewing a few too  
many minutes of lectures by Milton Glaser on YouTube: *Art is  
Whatever Remains*.

Speaking of Milton Glaser, the poster below was inserted in the album for **Bob Dylan's Greatest Hits** in 1966. I took this image as a background upon which to record the venues where I had seen Dylan perform up to and including this current show at the MGM Grand at Foxwoods in Connecticut.



(encore)

15. Jolene
16. Like A Rolling Stone

## House of Blues, Boston, MA

(August 21, 2011)

The crowd was tangled up in the House of Blues  
Across from Fenway Park.

There's something about a sold-out show  
That seems to ignite the spark.

Blues to the north and Blues to the west  
On the signposts in the street.

Blues on the outside and Blues at the Inn  
**Blind Willie McTell** you'll meet.

**Things Have Changed** but still stay the same  
In this paradox by the Boston shore

The band was rockin' - the people were knockin'

**Trying to get to Heaven before they Close the Door.**

Thank you Bob for your energy tonight.  
You shared with us and more.

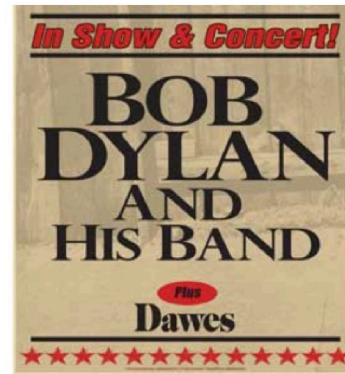
We heard your **Blowin' in the Wind**  
As a welcome third encore.

I write my notes on the morning after  
I'll not soon forget this night

When our paths again crossed for the 20th time.  
May the end not be in my sight.

Amherst, MA  
(April 06, 2013)

Dignified  
Unique  
Keen  
Eminent



Rhode Island Born  
Originality  
Best Blues Guitarist  
Innovative  
Legendary  
Low Down & Torn Up  
Arresting  
Robust  
Distinguished

Amherst, Massachusetts  
University of Massachusetts Amherst  
Mullins Center

April 6, 2013

1. **Things Have Changed** (Bob center stage, Donnie on pedal steel)
  2. **Love Sick** (Bob center stage with harp, Donnie on electric mandolin)
  3. **High Water (For Charley Patton)**  
(Bob center stage, Donnie on banjo, Tony on standup bass)
  4. **Soon After Midnight** (Bob on grand piano, Donnie on pedal steel)
  5. **Early Roman Kings**  
(Bob on grand piano, Donnie on lap steel, Tony on standup bass)
  6. **Tangled Up In Blue** (Bob on grand piano, Donnie on pedal steel)
  7. **Pay In Blood** (Bob on grand piano, Donnie on pedal steel)
  8. **Visions Of Johanna** (Bob on grand piano, Donnie on electric mandolin)
  9. **Spirit On The Water**  
(Bob on grand piano and harp, Donnie on pedal steel, Tony on standup bass)
  10. **Beyond Here Lies Nothin'**  
(Bob center stage with harp, Donnie on electric mandolin)
  11. **Blind Willie McTell**  
(Bob center stage with harp, Donnie on banjo, Tony on standup bass)
  12. **What Good Am I?** (Bob on grand piano, Donnie on pedal steel)
  13. **Thunder On The Mountain**  
(Bob on grand piano, Donnie on lap steel, Tony on standup bass)
  14. **Scarlet Town** (Bob on grand piano, Donnie on banjo, Tony on standup bass)
  15. **All Along The Watchtower** (Bob on grand piano, Donnie on lap steel)
- (encore)
16. **Ballad Of A Thin Man** (Bob on grand piano, Donnie on lap steel)

**Providence, RI**  
(November 15, 2014)

A good time was had by all  
This crisp November day in the Fall  
In the State of Rhode Island and Providence Plantation  
Dylan and his band met my every expectation.  
A little mellow and slow in its cadence.  
Some different lyrics gave us the evidence  
Of a master storyteller - a man of art  
As he shared from his work - he shared from his heart –  
Rust and dust in ***Tangled Up in Blue***  
Were rhymes that added to this song's hue  
And it was in the year of 1958  
In song eleven's ***Simple Twist of Fate***.  
The only distraction that I could detect  
Was loud laughter a few rows back to the left.  
I have averaged one show a year since 1989  
And it's off to Philadelphia as I cross the state line  
And focus on some lyrics from a tune or two  
And write down my thoughts and reflections anew.

## A Found Poem

Following one show at which I was a member of the audience, I composed my own poem that included one segment of lyrics from each of his songs. Here is the result. [Lyrics from Dylan's songs are in bold/blue.]

### Thoughts From a Set List of Lyrics Academy of Music, Philadelphia, PA (November 21, 2014)

*Stay with me* as this I try to do -  
To take some lyrics and turn them into something new -  
To take some lyrics that Bob did sing  
And make sense of the words to connect everything;  
Making sure to capture events of past time  
Into a poem that makes sense of Bob's rhyme.

*I'm searching for phrases  
To sing your praises.*

*All the truth in the world adds up to one big lie*  
From the day we are born until the day we will die.

When I become real serious  
and begin my critique  
I realize that *she's a hypnotist collector*  
*You are a walking antique.*

And those of us nearing retirement age  
Welcome these words from the singing sage:  
*You think I'm over the hill*  
*You think I'm past my prime*  
*Let me see what you got*  
*We can have a whoppin' good time.*

There are times when I think about when I am dead  
*Beyond here lies nothin'*  
*Nothin' done and nothin' said.*

When I think about my life and how its rhythm flows  
I think about a phrase – This is how it goes:  
*I've had my fun*  
*I've had my flings*  
*Gonna shake em all down*  
*Like the early Roman kings*

In the paradox of life  
Amid our joy and strife  
*Sometimes the silence can be like the thunder*  
*Sometimes I feel like I'm being plowed under.*

Bono once remarked that in seeking fortune and fame  
On the way up to stardom people honor his name,  
But that gets old - - - gets old real fast  
To return to our roots - - - to return to our past.  
*I wear dark glasses to cover my eyes*  
*There are secrets in them I can't disguise*  
*Come back baby if I every hurt your feelings, I apologize.*

People come in and out of view  
I've known my share - - I've known a few  
*Now they worry and they hurry and*  
*they fuss and they fret*  
*They waste your nights and days*  
*Them I will forget*  
*But you I'll remember always*

Some mornings at dawn when I awake  
I wonder what decisions I'm going to make  
*I'm staying up late, I'm making amends*  
*While we smile, all heaven descends*  
*If love is a sin, then beauty is a crime*  
*All things are beautiful in their time.*

Quite a while ago – back in my early thirties  
While at SIU graduate school and evening parties,  
I would not have guessed that city would find its way  
In a Dylan song as he did say:  
*Listen to that Duquesne whistle blowing*  
*Blowing like it's gonna sweep my world away.*  
*I wanna stop at Carbondale and keep on going*  
*That Duquesne train goin' rock me night and day.*

It's funny how, as the scenes in our memories evolve,  
The sequence of events takes on a different resolve.  
The later ones influence our memories anew  
They are Tangled Up - - - some might say in Blue.

***She lit a burner on the stove  
And then she swept away the dust  
"I thought you looked like someone that I used to  
know,  
"You look like someone that I can trust."***

And even when I was just the age of seven  
The next line to me he could have given:  
***"You should have met me back in '58  
We could have avoided this little simple twist of fate."***

We need to be humble as we go on about our way  
We need to be humble as the singer starts to say:  
***I asked Fat Nancy for somethin' to eat,  
she said, "Take it off the shelf -  
As great as you are a man  
You'll never be greater than yourself.***

It's been a while since my poker buddies and me  
Threw money in the center for that round's ante:

***Low cards are what I've got  
But I'll play this hand whether I like it or not  
I'm sworn to uphold the laws of God.***

Many parts of my life are now through  
As I write these words as if I knew  
***The door has closed forevermore  
If indeed there ever was a door.***

I end this poem as I think I must  
And wipe off the lyrics and blow off the dust  
***The answer, my friend, is blowin' in the wind  
The answer is blowin' in the wind.***

## Wallingford, CT

(June 18, 2017)

My 28<sup>th</sup> Dylan Show did not disappoint. The highlight of the evening was a new rendition of **Summer Days** featuring Donnie Herron on the violin. A sedate crowd with a median age of 50 to be my best guess. Very tight security as mentioned on the Jimmy Fallon show a few nights ago from his trip to Port Chester. No intermission on this leg of the journey. Dylan plays a role as part Rudy Vallee and part Charlie Chaplin during his crooning to the oldies tunes. He appears to be having fun! I wonder if I will have his energy at 76! He also managed his way through a couple of malfunctions: wobbly mic stand and faulty stool. Earlier this week I thought of an apt comparison on the Dylan I have come to know: Dr. Who. Dr. Who has his T.A.R.D.I.S. and Dylan has his Cowboy Band to take us back and forth through time. Dr. Who regenerates himself so that his 13<sup>th</sup> version is currently airing on BBC America. Dylan has gone through the regeneration process a variable number of times depending on the observer. The scenes from his songs [**Desolation Row & Highway 61**] could take place in distant galaxies many light years away. Dr. Who is “The Doctor” – Dylan is ... well, he is “Dylan.” (In honor of Father’s Day, I thought it would be a great touch if Jakob Dylan had made an appearance. Perhaps he was there somewhere in the audience.) It was 20 years ago (my 1<sup>st</sup> Dylan Show) at this site that Rick Danko came on stage for a wonderful version of **This Wheel’s on Fire**.

## Symphony Hall, Springfield, MA Review

(November 18, 2018)

As I think about my Concert #29,  
I recall the following line:

*There's more than one answer to these questions  
Pointing me in a crooked line  
And the less I seek my source for some definitive,  
The closer I am to fine.*

**Closer to Fine** – Indigo Girls

Bob is certainly getting closer to fine  
If the rearrangements of his work are any sign  
That he hasn't yet given us his masterpiece.  
The quality of his work is only on the increase.

The ages in the audience ranged from 5 to 77 plus.  
A quite young girl in the front row was among us.  
The only thing we know for sure  
Is that her name was not Henrietta Porter!  
Bob represents those of us of the older set  
Who have not tired of his omnipresence yet.

One highlight of the Symphony Hall night  
That I can readily remember in hindsight  
Was when out of the blue from the backstage comes  
An impassioned 30 seconds by Receli on the drums  
During **Thunder on the Mountain** - #16 in the set;  
This is a version I will not soon forget.

## Symphony Hall, Springfield, CT Review (continued)

Stu Kimble is gone – He has met his fate,  
But this the Cowboy Band still captivates.  
I wonder if at all, somehow,  
Larry Campbell could take another bow  
To finish out the remaining dates  
And be back in tune with his music mates.

The encore contained a change in position  
From previous show's commonly heard rendition.  
Why? Who knows? Your guess is as good as mine.  
Bob doesn't necessarily work by any one design.

There were many other highlights that could be talked about.  
The phrasing in **LARS** when the lines stretched out  
And **Don't Think Twice** on the piano in rare form  
Back to the early 60s when a solo Bob was the norm.  
Suffice it to say, I wonder what will be  
When in Waterbury, a new set beckons to me.

## Palace Theater, Waterbury CT Review

(November 20, 2018)

My 30<sup>th</sup> concert – I'm older in age,  
But 10 years younger than the sage  
Whose words reminded me of a quite familiar song  
As the music ripples over the concert throng.

*If my words did glow with the gold of sunshine  
And my tunes were played on the harp unstrung,  
Would you hear my voice come through the music?  
Would you hold it near as if it were your own?*

**Ripple** – Grateful Dead

Great similarities from two nights ago,  
But a different seat in a mezzanine row  
Where I could see all the band in one view  
Within this majestic, fully restored venue.

Most pronounced for me to comment upon  
Was a silhouetted figure who for every song  
Walked to and fro three rows in front of me  
Like Alfred Hitchcock who came back from the dead  
Just to see Bob Before going to bed.

The seating in the balcony left little leg room  
And two people in front of me I presume  
Didn't have anywhere better to laugh and talk;  
Couldn't they have stayed in the bar down the block?

## Palace Theater, Waterbury CT Review

(continued)

On with the show – one of the highs of the night  
Was the bow work on bass by Tony – what a delight  
In the joy he brings to this tightly knit group  
Whose talents seem to know just when to swoop  
In among Bob’s lyrics – rephrased and refreshed.  
To hear such magic, we are truly blessed.

We appreciate Donnie’s versatility and Charlie’s virtuosity.  
(Don’t miss him as Townes Van Zandt in all his grandiosity.)  
Receli is superlative once more  
When he lets loose on **Thunder**, you can hear his drums roar!  
Bob on piano for **Don’t Think Twice ...**  
Was the true highlight  
Of an evening of song that brought much delight.

If I had the chance to meet with this genius of a person  
Words would not express the impact he has had on  
Me, so a nod would have to do – and perhaps a simple nod back  
To acknowledge that he knows the way he can impact  
And inspire each of us to keep on living our dreams  
And be creative in our own ways. He seems  
To touch a chord that resonates with our inner core.  
I hope to be in his presence – a few concerts more.

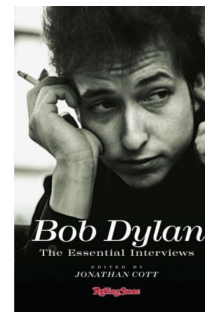
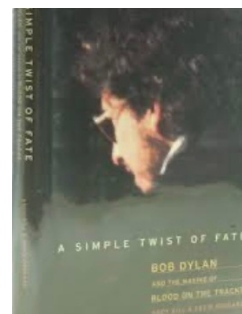
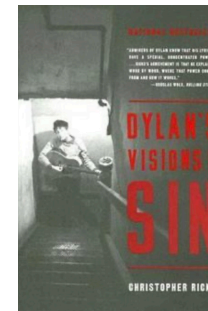
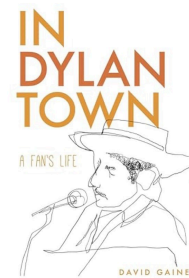
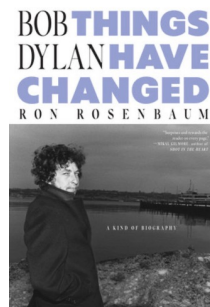
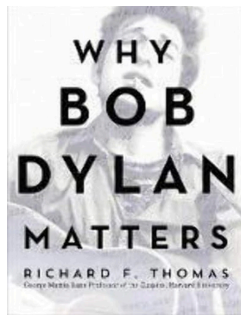
## **Providence, Rhode Island**

(November 20, 2019)

**P**ainting masterpieces  
**R**ainy and drizzly outside / Thunder inside  
**O**rnamental surroundings  
**V**iolin virtuosos  
**I**ntroductions to applause  
**D**ylan delights  
**E**nigmatic energy  
**N**ew England in November  
**C**enter stage majesty  
**E**volving still  
**R**eworked tempos  
**H**istory continues  
**O**ffering old and new  
**D**ylan delights once again  
**E**ntertained  
**I**t's 9:30 PM - Encore awaits  
**S**eventy-Eight !!  
**L**ighting casts shadows  
**A**nother day / another city / another show  
**N**ever the same song twice  
**D**ylan delights a final time

## Quotes of Note

The following pages contain quotes from different books devoted to Bob Dylan.



## Some Quotes of Notes From Off my Bookshelf

**Gaines, D. (2015). *In Dylan town: A fan's life*. Iowa City, IA: University of Iowa Press.**

- *I did not think his songs held all the answers, but I loved the way those songs raised so many questions and nudged me to come up with my own answers. (p. 161)*
- *Bob Dylan speaks for me more than anyone else I have ever read or heard. (p. 202)*
- *[A]ye, chance, free will, and necessity – no wise incompatible – all interweavably working together ... chance by turns rules either, and has the last featuring blow at events. (a quote from Ishmael, Moby Dick) (p. 241)*
- *I strived to make it clear that the course was as much about how students responded to the subject matter as it was about the subject matter itself. (p. 248)*
- *The more I read their papers, the more I realized that students were learning something new about themselves, their families, and their culture as they wrote about Dylan. (p. 250)*
- *The poker player with the winning hand never talks about having the cards. (p. 359)*
- *Gilmore asked him if he was happy. Dylan replied, “You know, these are yuppie words, happiness and unhappiness. It’s not happiness or unhappiness, it’s either blessed or unblessed.” When Gilmore then asked Dylan if he felt blessed, he said, “Oh yeah. ... Yeah I do.” That’s kind of the way I’m seeing it these days as well. (p. 359)*
- *I did what I had done so many times before, and would do so many times again, with so much of what Dylan sang and wrote: I stored it away somewhere in my memory, waiting until I was ready for it. (p. 361)*
- *... hora. I had literally just come across the word on the flight from Austin to Minneapolis. Apparently, it meant “the right time, the right place, the seasonal time, the beautiful time. Where everything comes together.” (p. 436)*
- *”All the way to heaven is heaven.” (p. 462)*
- *“When it comes to music, we project what we most crave onto its makers. When we listen to certain tunes – and play them for our friends – we are making a statement of who we are or who we want to be.” (p. 470)*

**Cott, J. (Ed.) (2006). *Bob Dylan: The essential interviews*. NY: Wenner Books.**

- *I'm one of these people that think everybody has certain gifts, you know; when they're born, and you got enough trouble just trying to find out what it is. . . . Nobody's really got the right to say that any one of these gifts are any better than any other body's.* [p. 10, Studs Terkel, WRMT (Chicago), May 1963]
- *I hate all the labels people have put on me . . . because they are labels. It's just that they are ugly, and I know, in my heart, that it's not me . . .* (p. 89, Robert Shelton from *No Direction Home*, March 1966)
- *Well, what the songwriter does, is just connect the ends. The ends that he sees are the ones that are given to him and he connects them.* (p. 129, John Cohen and Happy Traum, *Sing Out!*, October/November, 1968)
- *Woody Guthrie said he just picked songs out of the air. That meant that they were already there and that he was tuned into them. "Changing of the Guards" might be a song that might have been there for thousands of years, sailing around in the mist, and one day I just tuned into it.* (p. 263 – Jonathan Cott, *Rolling Stone*, November 16, 1978)
- *I don't think I've found any new chords or new progressions, or any new words that haven't been said before. I think they're pretty much all the same old thing, just kinda reworked.* (p. 299, Kurt Loder, *Rolling Stone*, June 21, 1984)
- *It starts off as a stream of consciousness thing and you add things to it. I take things from all parts of life and then I see if there is a connection, and if there is a connection, I connect them.* (p. 400, Robert Hilburn, *The Los Angeles Times*, December 14, 1997)

**Thomas, R. F. (2017). *Why Bob Dylan matters*. New York: HarperCollins.**

- *Just as it can mean something different every time he sings it, so it can mean something different every time I hear him sing it, depending on what images, all generally mysterious, are flashing by.* (p. 81)
- As captured in an interview with Mikal Gilmore . . . *"I only know what I told you. You'll have to go and do the work yourself to find out what it's about."* (p. 125)
- *Dylan has said of this and by extension of all song, "it doesn't really matter where a song comes from,. It just matters where it takes you."* (p. 297)

**Gil, A. & Odegard, K. (2009). *A Simple Twist of Fate: Bob Dylan and the making of Blood on the Tracks*. Paris, France: Da Capo Press.**

- *Someone was giving him advice, telling him, ‘Bob, if you did this and that it might be better,’ and he said, ‘Y’know, if I’d listened to everybody who told me how to do stuff, I might be somewhere by now.’* (p. 74)

**Ricks, C. (2003). *Dylan’s vision of sin*. NY: HarperCollins.**

- *T. S. Eliot was once asked what a line of Ash-Wednesday meant, “Lady, three white leopards sat under a juniper-tree”. The answer, “Lady, three white leopards sat under a juniper-tree”. (p. 329)*

**My Back Pages**

*Ah, but I was so much older then.  
I’m younger than that now.*

**What does it mean?**

*Ah, but I was so much older then.  
I’m younger than that now.*

**Rosenbaum, R. (2025). *Bob Dylan: Things have changed: A sort of biography*. Melville House Publishing**

- *Is it true for Dylan what I’ve come to believe for myself, that the more one leaves one’s youth behind, the more one yearns for what has been lost, the love that has been left behind that defined it?* (p. 205)

*The best thing about being 80 is that you outlive the clocks that have been chasing you. It’s freedom from that lie that anything was ever under control. You don’t chase the parade anymore. You’re an old king from some vanished country. You’re harder to program. You’re not rushing to become anything and you’re not haunted by things that you did. You’re haunted by how little of it really mattered in the way you thought it would.* (as quoted in the *NY Times* on June 14<sup>th</sup> and attributed to Bob Dylan)

## The Spirit of Paul

When I heard of my graduate school mentor's passing, I wanted to share how much he influenced me on my current career path. I could think of no better way than by citing songs by Bob Dylan within the context of my relationship with Paul Bates. I tossed in a few other tunes along the way.

There are many **Precious Memories** that cross my mind  
When I think of Paul Bates as one of a kind:  
Mentor, advisor, colleague and friend;  
He was true to his values - - - right up to the end.

As Dylan sang in **A Hard Rain's a Gonna Fall**  
That not everyone is up for their vocational call  
To speak the truth in whatever the form  
Even when those truths go against the norm.

We need to put ourselves in the shoes  
Of people whose disabilities they did not choose  
And look at life for those individuals we meet  
As Dylan explains in **Positively 4<sup>th</sup> Street**.

I noticed the wisdom and drive Paul brought to us all.  
I hope to continue his values and also recall  
As I left SIU, Paul's work had a **Ripple** effect  
In all of the work about which now I have time to reflect.

And Paul, I know, **I Will Remember You**  
And pass on your legacy in all that I do  
For all of the students who pass through my door.  
Thank you for allowing me room to explore

How each student – no matter the disability  
Has much to contribute to life in the community.  
I will remember Dylan's tune – **Dear Landlord** and think  
About the gifts our students offer as we link

Each of our activities until **the End of the Line**  
When retirement is staring at us for a final time  
And we reflect on the people whom we have known  
And remember the people from whom we have grown

And think about the words in **Bob Dylan's Dream**  
About times when with his friends he would scheme  
And be together in places long since in the past.  
I know these memories with Paul will last.

Finally, in this brief tribute of mine;  
In this short set of verses that rhyme,  
I think of a song when the words of one line  
Comment about getting **Closer to Fine**.

Paul's legacy rests with his integrity.  
His intelligence was tempered by his benevolence.  
He met each resistance with utmost persistence.  
His passion requires our action.

**ROUGH AND ROWDY WAYS**  
**What Do the Critics Say?**

I decided to look up a sample of various reviews from critics addressing the most recent album by Bob Dylan: *Rough and Rowdy Ways*. Then, I took sample words from those reviews to compose a poem reflecting on this recent work.

I contain multitudes reverberates in my mind  
 As I think of how Dylan captures the mysteries that I find  
 In a collage of memories reflective in his rhymes.  
 His masterful collection is speaking to our times  
 And each one's mortality for what could be in store  
 When each of us go knocking up on heaven's door.  
 Befuddling, mysterious and even some soul searching  
 I think this master's songs are greatly awe inspiring.

pulp-noi **R** masterpiece [LA Times]  
 often frequently c **O** nspirational [NY Times]  
 one of the most timely alb **U** ms ever [Rolling Stone]  
 keepin **G** an eye on heaven's door [Boston Globe]  
 enthralling, misc **H** evious – and very male [The Guardian]  
 -  
 m **A** sterful, reflective [MN Star Tribune]  
 breathes, expa **N** ds and contracts [NPR]  
 masterful (and cru **D** e) collage ... [Slate]  
 -  
 one long magnificent **R** iddle [The Telegraph]  
 Bob Dylan c **O** nfronts his mortality [USA Today]  
 pessimistic Americana **W** ith hallucinatory fervor [The Atlantic]  
 reflective, meditative befu **D** dling, funny and awe inspiring [ABC News]  
 sa **Y** ing what he wants while he still can [WSJ]  
 -  
 If it **W** ere a painting, I'd call it a masterpiece [BBC]  
 a menacing and pl **A** yful return [The Irish Times]  
 he's making up for lost rh **Y** me [Variety]  
 soul **S** earching masterpiece [Ernie Pancsofar]

### Study Guide Example – Bob Dylan

In one of my courses, I discussed the value of using study guides to alert students to the important ingredients of a lesson. One type of a study guide is a list of true and false statements. As students read through the content of the lesson, they verify if each statement is true or false. If the statement is false, they change it to a true statement. Contained in this example are the different variations of the study guide composed of content related to Bob Dylan.

Fill in the bubble before True Statements with Green / False Statements in Red – Change False Statements to be True.	
<input type="radio"/>	Bob Dylan is dead.
<input type="radio"/>	Bob Dylan’s name at birth was Robert Zimmerman.
<input type="radio"/>	Bob Dylan married Joan Baez.
<input type="radio"/>	Your instructor has been to 50+ Dylan shows.
<input type="radio"/>	Dylan wrote Blowin’ in the Wind.
<input type="radio"/>	Bob Dylan and Paul Simon have sung together.
<input type="radio"/>	Bob Dylan wrote “Heart of Gold.”
<input type="radio"/>	Bob Dylan was born in Nashville, TN.
<input type="radio"/>	Dylan plays the drums at most live performances.
<input type="radio"/>	Dylan won the Nobel Prize for Literature.

## Study Guide (continued)

Fill in the bubble before True Statements with Green / False Statements in Red – Change False Statements to be True.	
<input type="radio"/>	Bob Dylan is dead.
<input checked="" type="radio"/>	Bob Dylan's name at birth was Robert Zimmerman.
<input type="radio"/>	Bob Dylan married Joan Baez.
<input type="radio"/>	Your instructor has been to 50+ Dylan shows.
<input checked="" type="radio"/>	Dylan wrote Blowin' in the Wind.
<input checked="" type="radio"/>	Bob Dylan and Paul Simon have sung together.
<input type="radio"/>	Bob Dylan wrote "Heart of Gold."
<input type="radio"/>	Bob Dylan was born in Nashville, TN.
<input type="radio"/>	Dylan plays the drums at most live performances.
<input checked="" type="radio"/>	Dylan won the Nobel Prize for Literature.

All Statements Below Are True	
<input checked="" type="radio"/>	Bob Dylan is alive and well at age 79.
<input checked="" type="radio"/>	Bob Dylan's name at birth was Robert Zimmerman.
<input checked="" type="radio"/>	Bob Dylan married Sarah Lownds.
<input checked="" type="radio"/>	Your instructor has been to 30+ Dylan shows.
<input checked="" type="radio"/>	Dylan wrote Blowin' in the Wind.
<input checked="" type="radio"/>	Bob Dylan and Paul Simon have sung together.
<input checked="" type="radio"/>	Neil Young wrote "Heart of Gold."
<input checked="" type="radio"/>	Dylan was born in Duluth MN / raised in Hibbing, MN.
<input checked="" type="radio"/>	Dylan plays the harmonica / keyboards / guitar.
<input checked="" type="radio"/>	Dylan won the Nobel Prize for Literature.

# Dylan Trivia Jeopardy

I Played in the Band	Lyrics in a Song	I'm Bob's Friend	Places in a Song	I Covered That!
200	200	200	200	200
400	400	400	400	400
600	600	600	600	600
800	800	800	800	800
1000	1000	1000	1000	1000

**Warning: This version of Jeopardy is not for the “occasional” Dylan fan.**

### I Played in the Band

200	I was associated with SNL	
400	I was a drummer on MTV Unplugged	
600	I played bass on Rolling Thunder Revue - 1	
800	I was the drummer at Royal Albert Hall - 1966	
1000	I played dobro on "Oh Mercy"	

### Lyrics From a Song

200	bathed in a stream of pure heat	
400	blood dryin' in my yellow hair	
600	the branches bare like a banjo played	
800	Flagging down the "Double E"	
1000	There's smoke on the water, it's been there since June	

### I'm Bob's Friend

200	I sang Hesitation Blue and Buckets of Rain	
400	Performed with Bob at Indian Neck Park in CT	
600	My daughter, Aryana, directed a film of my life	
800	I was BIG in the Fish Business	
1000	I wrote an essay in booklet for Bootleg Series Vol #4	

### I Played in the Band

200 I was associated with SNL **G. E. Smith**

400 I was a drummer on MTV Unplugged **Winston Watson**

600 I played bass on Rolling Thunder Revue - 1 **Rob Stoner**

800 I was the drummer at Royal Albert Hall - 1966 **Mickey Jones**

1000 I played dobro on "Oh Mercy" **Daniel Lanois**

### Lyrics From a Song

200 bathed in a stream of pure heat **Where Are You Tonight**

400 blood dryin' in my yellow hair **Angelina**

600 the branches bare like a banjo played **Lay Down Your Weary Tune**

800 Flagging down the "Double E" **It Takes A Lot to Laugh ...**

1000 There's smoke on the water, it's been there since June **Man in the Long Black Coat**

### I'm Bob's Friend

200 I sang Hesitation Blue and Buckets of Rain **Dave van Ronk**

400 Performed with Bob at Indian Neck Park in CT **Mark Spoelstra**

600 My daughter, Aryana, directed a film of my life **Jack Elliott**

800 I was BIG in the Fish Business **Louis Kemp**

1000 I wrote an essay in booklet for Bootleg Series Vol #4 **Tony Glover**

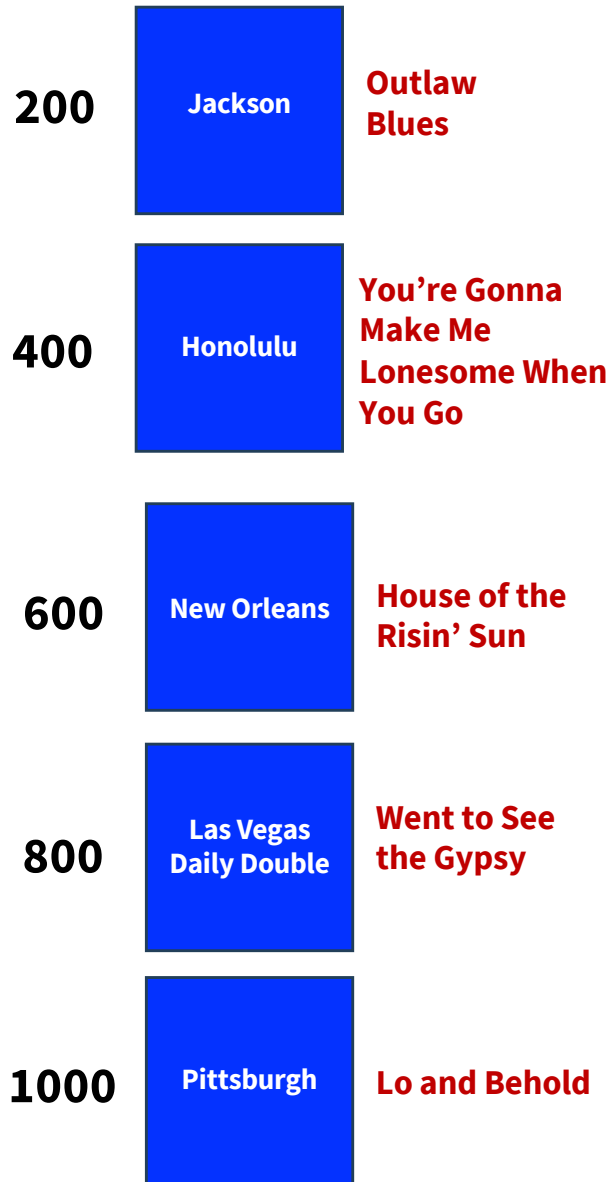
### Places in Songs

200	Jackson	
400	Honolulu	
600	New Orleans	
800	Las Vegas Daily Double	
1000	Pittsburgh	

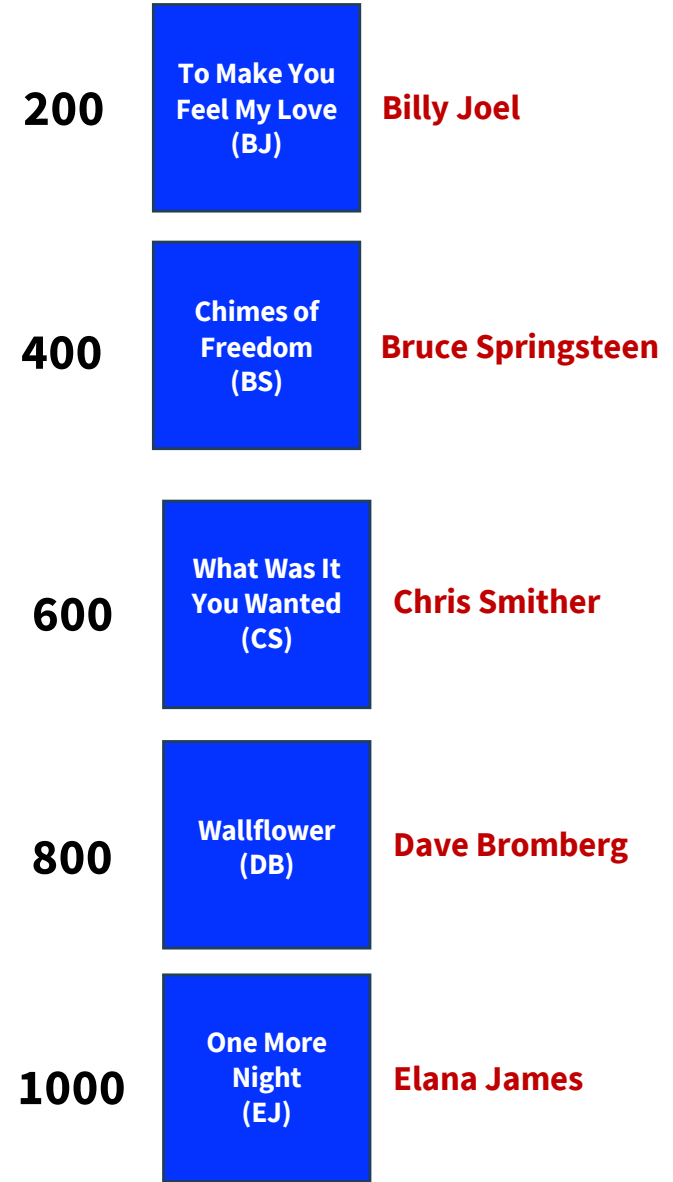
### I Covered That!

200	To Make You Feel My Love (BJ)	
400	Chimes of Freedom (BS)	
600	What Was It You Wanted (CS)	
800	Wallflower (DB)	
1000	One More Night (EJ)	

### Places in Songs



### I Covered That!



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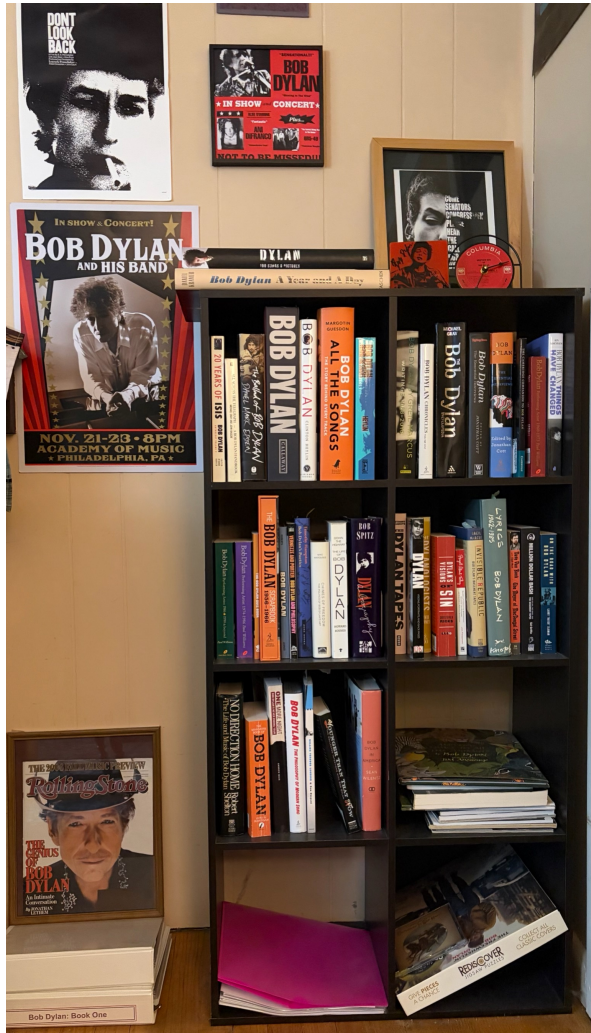
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## Final Thought Ernie Pancsofar

### The Dylan Corner of my living room



I end this manuscript of connections with the work of Bob Dylan with a Final Thought, a poem I wrote several years ago and one that summarizes my path to where I am right now. There will be more entries prior to this conclusion as my connections are ever evolving and neverending.

Blisters hurtin' - - - Nothin's certain.  
Life can bring a sigh or scream.  
Blisters turn to callous soon.  
Learn from those who live their dream.

Everyone has many talents  
To use - - - not throw away  
And we often have to answer to  
Our conscious day-by-day.

No one can tell us exactly how long  
The length of time is along the way.  
So, live each day to the full extent  
And at life's end you'll have lots to say

About inner feelings of what is right  
And in what direction you did go  
And how you used your talents and gifts  
In a way that only you did know.

The road can be long and the path can be steep.  
It's a journey of wonder and delight  
And the strength you build along the way  
Makes your goals turn out just right.

Wonder, awe, peace and love  
Are the ultimate aspirations  
Of a life well lived and a time well spent  
In our final deliberations.