

THE CUTTING EDGE:

NEW YORK SINGLES SESSIONS, OCT - NOV 1965

by Roger Ford



Dylan's first recording session following the release of *"Highway 61 Revisited"* was on October 5 1965, four days after his concert with The Hawks at Carnegie Hall. At this time *'Like a Rolling Stone'* was finally on its way down the *Billboard* chart at No. 33, and *'Positively 4th Street'* was just on its way up at No. 34, but Columbia may already have been keen for Dylan to have a follow-up single ready for late autumn release.¹ In fact, three days of sessions were booked in the New York studio diary, on October 4, 5 and 6, but the first and last of these were cancelled, leaving just a six-hour double session on the 5th. It seems unlikely that the studio bookings were entirely Dylan's idea, as he evidently had no new songs finished and ready to record. But now that he had his own road band, he may have been interested to hear how they would perform in the studio, and so went ahead with the recording date anyway, maybe thinking he'd make something up on the day.²

October 5, 1965

Tape Identification Data							Job No. 98362
DATE		DEPT. OR CLIENT		REEL No.		STUDIO	
10-5-65		Col. Pop		1C		A-799	
Artist	Start Time	SELECTION TITLE SPOT DATA	Take No.	F. S.	Master No.	OK	REMARKS
		MEDICINE SUNDAY	1 2		CO 87183		
		CRAWL OUT YOUR WINDOW	1 2 6		CO 87184		
3	3:35	I DON'T WANT TO BE YOUR PROTEGE	1 3		CO 87185		3rd take
			4 5 6				
			6 6				

MEDICINE SUNDAY (CO 87183)

Collectors have long been familiar with a version of this fragmentary song, which was on the so-called 'Band session' tape of half a dozen late 1965 and early 1966 recordings, first circulated around 1971. It turns out that this was Take 2, which in fact nearly made it onto *"Biograph"*, and later was one of the many 'hidden' tracks on 1995's *"Highway 61 Interactive"* CD-ROM release.

Note on the above >>> Get Plot 2nd take on Take

Tape Identification Data							Reel No. 2C
DATE		DEPT. OR CLIENT		REEL No.		STUDIO	
10-5-65		Col. Pop		2C		A-799	
Artist	Start Time	SELECTION TITLE SPOT DATA	Take No.	F. S.	Master No.	OK	REMARKS
		Unfinished	1 2 6		CO 87192		

Take 1, Incomplete (Disc 8 Track 15, also on 6-CD and 2-CD sets): This is the weaker of the two takes, presumably included on the 6-CD and 2-CD sets for its novelty value alone. The instruments all seem to be playing to different

rhythms during the intro, and Dylan sings the words as though he's not thought them out even a line in advance: "Ah the midnight train pulling out down the track" . . . "And your smile so pretty, and nod to the prison guard". He plays a half-hearted bit of harmonica after the one verse, and then it tails off.

Take 2, Incomplete (Disc 8 Track 16): Here is the version we've known and loved, now sadly limited to the "*Collector's Edition*". It's performed much more confidently, though it still doesn't sound to be anything more than a rehearsal; Dylan did jot down some notes for a second verse (see the lyric sheets referred to in Note 2), but he doesn't attempt to sing them here. This is perhaps why these two tracks are described in "*The Cutting Edge*" as 'incomplete' rather than 'breakdowns'. The chorus was, of course, later adapted for '*Temporary Like Achilles*'.

JET PILOT (CO 87186)

Take 1 (Disc 8 Track 17, also on 6-CD set): Another fragment of a song, which never developed beyond a single verse; but the line "She weighs more by the foot than she does by the inch" still more than pays the song's way. It is listed on the relevant Artist Contract Card (see Note 1) under the title '*Pilot Eyes*'. This recording is already well known from its 1985 release in edited form on "*Biograph*", and from an *unedited* rough stereo mix that has circulated unofficially for even longer. This new "*Cutting Edge*" mix gives it a chunkier, more satisfying instrumental sound, and the vocal is a little less upfront than in the "*Biograph*" mix. The only editing of the full track has been to omit Levon Helm's drumstick count-in and to fade it out just before Bob Johnston breaks in with "OK... Play it back?" These functional but inelegant interruptions by Johnston are probably the reason why so many of the complete takes on "*The Cutting Edge*" are faded out.

There's a question as to whether this track is correctly in sequence here; it could possibly belong after the numerous takes of '*I Wanna Be Your Lover*'.³ A second question, rather more significant, is whether this single take is really all that exists of this song. Michael Krogsgaard, in his 1995 article about Dylan's recording sessions,⁴ reported the existence of not one but seven brief takes of '*Jet Pilot*', following '*Medicine Sunday*'; if this were true then "*The Cutting Edge*" would be missing six of these.⁵

I WANNA BE YOUR LOVER (CO 87185)

Rehearsal (Disc 8 Track 18) The compilers of "*The Cutting Edge*" must have had some reason for locating this bit of recording in between '*Jet Pilot*' and '*Can You Please Crawl Out Your Window*', rather than immediately prior to the other recordings of this song. The most likely reason, of course, is that this reflects its actual position on the surviving tape, curious though that position may seem.⁶ Most of this rehearsal track is very plainly just that: Dylan and Robbie Robertson playing around and getting comfortable with a John Lee Hooker style electric guitar riff, with Helm providing a basic time-keeping beat and Danko, Manuel and Hudson joining in from time to time. This goes on for over four minutes, stopping and starting quite a few times; then, while they are still keeping it ticking over, Dylan says "All right, you ready?" and at this point they apparently launch into a single-verse performance of the song. However, this is in fact a duplicate of what is presented a little later as Take 1, *after* the two short takes of '*Crawl Out*'. The abrupt nature of the transition does make it sound as though **this take could have been retrospectively tacked onto the end of the rehearsal**. If so, perhaps this was done at the same time as the later Edits 1 and 2 were created.

CAN YOU PLEASE CRAWL OUT YOUR WINDOW (CO 87184)

As with '*Medicine Sunday*', here we have two fragmentary takes, the second of which is known to collectors through the 'Band session' tape circulated long ago.

Take 1, Incomplete (Disc 8 Track 19): During the intro you could easily imagine you were listening to a third take of '*Medicine Sunday*', as it uses just the same key and tempo, and Garth Hudson plays similar organ lines. It seems like a funereal pace for this song, though, much slower than it was taken at the "*Highway 61 Revisited*" sessions. Dylan stumbles over the words in the fourth line and gives up on the fifth.

Take 2, Incomplete (Disc 8 Track 20): The pace is better on this second (and more familiar) attempt, and it's played and sung rather more confidently; but it still doesn't seem to be taking the song anywhere in particular, and Dylan clearly isn't happy. He stops just short of the first chorus, complaining about the studio set-up: "I can't hear anything in here... There's just this dull sound in here, y'know?"

I WANNA BE YOUR LOVER (CO 87185)

Take 1 Fragment (Disc 9 Track 1, also on 6-CD set) This seductive little one-verse take, **already heard at the end of the earlier 'Rehearsal' track**, is one that many Dylan collectors will recognise. It appeared in 1995 on the "*Genuine Bootleg Series Take 2*" bootleg anthology, this particular track possibly a spin-off from the "*Highway 61 Interactive*" project. On that bootleg it came in a more conventional wide stereo mix, with some reverb added. As a performance it is very different from the two complete takes that we're more familiar with, being played and sung three steps down, in E rather than G; it's also quite a lot slower, and of course the chorus is different. According to Sean Wilentz,⁷ on the session tape Dylan introduced the song as '*I Don't Wanna Be Your Partner, I Wanna Be Your Man*', shortened on the recording sheet to '*I Don't Want To Be Your Partner*'. On the Artist Contract Card it is given as '*I Wanna Be Your Partner, I Wanna Be Your Man*', reflecting what Dylan actually sings on this first take. While the bootleg track was faded in at the start, here on "*The Cutting Edge*", it starts off with a drum-beat; possibly this has been grafted on to give it a cleaner start. However, thanks to a swift fade at the end we *don't* this time get Bob Johnston's interruption of "Play it back?" heard at the end of the 'Rehearsal' track!

Take 1 Edit 1 (Disc 9 Track 2) This is the same performance *again* but in a different mix (check the positions of the piano and drums), and extended to nearly twice the length by simply repeating the single verse with a seamless join; the end is faded more gradually than on the previous track.

Take 1 Edit 2 (Disc 9 Track 3) In this longest edit (unless you count the rehearsal) we get ten seconds of an *earlier* part of the rehearsal track spliced onto the beginning of that same one-verse take, with Robertson riffing against Helm's drum rhythm. It's edited to seem as though the rest of the band comes in right on cue after four bars of this 'intro'. The mix for the song itself is back to how it was for the Take 1 fragment two tracks earlier. A bar after Dylan finishes singing, though, we get a section that we haven't heard before at all, even in the rehearsal: the band keeps on riffing in the same style, but there's an unfamiliar organ line, and Dylan says over the top of it, "Are you ready to take this?"; Johnston replies "We're rolling" and Dylan adds "Uh, just one verse, and then play it back". Then, without a beat being lost, there's a repeat of the main verse, but for some reason at a lower volume than the first time through. Ben Rollins's notes in the book rather coyly say "Somewhere along the way, an engineer tried a few edits of the song which we include here." Given that yet another edit of this recording was used on Sony's promotional video *The Story of The Cutting Edge*, I rather suspect that they are 2015 artefacts. It's hard to see such a contrived but deliberately fly-on-the-wall edit at this last one being used in any previous context.

Take 2, Complete (Disc 9 Track 4) There's a distinct change of gear for this second proper take, with the key moved up to G and the tempo increased. The guitar motif has changed a little, and Robbie takes a solo after the second verse. It's clear by now how different a player he is from Mike Bloomfield: less Chicago blues, much more dirty rock'n'roll. The song's words are evolving, with the chorus now "I wanna be your lover baby, I wanna be your man / I wanna be your lover baby, I wanna be your man, I wanna be your man"; the "partner" reference has gone. It's a great little take, but it's stretching a point to call it 'Complete', as it comes to a halt after two verses plus solo.

Rehearsal (Disc 9 Track 5) Unlike the first rehearsal, this one contains practically nothing worth listening to. It's less than two minutes of various musicians intermittently practising licks and fragments on organ, piano and guitar, and apart from the odd G chord on guitar there's really nothing to connect it to '*I Wanna Be Your Lover*' at all. Snippets of conversation are all either inaudible or inconsequential. It's a strange item to have included, unless the team was trying to convince customers that they really were getting the touted "every note recorded by Bob Dylan in the studio in 1965/1966" – which we know not to be true, and in rather more important ways than this.

Take 3, Complete (Disc 9 Track 6) A third verse is added this time – quite possibly Dylan was making them up in between takes. The guitars are messier than in Take 2, the intro is too long and Dylan goes off course with the words in the first verse, but it's moving towards the headlong rush that we know from the released "*Biograph*" version. The chorus continues to evolve towards its final form.

Take 4, Complete (Disc 9 Track 7) Much tidier this time, with the words of the first three verses starting to take root; there's still no fourth verse. As with Takes 2 and 3, though, it doesn't end like a breakdown: the players don't seem to have been expecting any further verses. The chorus has now reached its final and familiar wording.

Take 5, Complete (Disc 9 Track 8) By this time Dylan has come up with the "Phaedra with her looking glass" verse to round the song off. Danko misses the change into the first chorus, but they keep going anyway, and it's not a bad take.

Take 6, Complete (Disc 9 Track 9, also on 6-CD set) Here's the one that was bootlegged long ago on "*Seems Like a Freeze Out*" and other albums. It's a cleaner sound than the "*Biograph*" version, and while it would be unfair to call it subdued, it doesn't have the pumped-up adrenaline rush of that final take. For many long-term collectors, though, this will always seem like the 'standard' version. It's very slightly faded at the end, but nothing's actually cut, and of course it's in stereo here for the first time.

Take 6 mis-slate, Complete (Disc 9 Track 10) This final version was evidently slated as Take 6 again, rather than Take 7, and the recording sheet reflects this mistake. It's the high-octane, guitar-driven "*Biograph*" version, though without the reverb that was added in the curious, virtually mono mix on that anthology. It's good to have it in a stereo mix at last, and to have it play out to the end, where it surprisingly comes to a proper stop.

So, at the end of this sequence, Dylan had two takes that were easily good enough for release – from a performance and recording viewpoint, at least. But he evidently decided not to make it his next single, most likely because he (or Albert Grossman, perhaps) just didn't think it was a strong enough song.

INSTRUMENTAL (CO 87187 / CO87192)

Having run out of new songs, Dylan and the band try an instrumental. It's another old friend from the 'Band session' tape; on bootlegs it went by the name '*Number One*', probably derived from the title "#1" given on the Artist Contract Card. On the recording sheet it is listed only as "Unannounced", and (according to Michael Krogsgaard⁴ on the tape box as "Trk No Vocal". On the Contract Card it has the CO number 87187 (following on consecutively from '*Pilot Eyes*'), but on the recording sheet this number has for some reason been crossed out and replaced by CO 87192. The tune has quite a complex musical structure, so must surely have been rehearsed quite extensively beforehand; but either the rehearsals went unrecorded or they've been omitted here.

Take 1, Fragment (Disc 9 Track 11) This lasts all of five seconds, just a couple of bars of the intro.

Take 2, Complete (Disc 9 Track 12, also on 6-CD set) Well, here is the great '*Number One*' instrumental track, but for me at least, it's spoiled by a stereo mix that boosts Robertson's guitar and virtually eliminates Dylan's. Presumably the intention was

to give the track some focus in the absence of a vocal, and to showcase Robertson's guitar playing. But in the original mono mix, those carefully-placed high chords from Dylan's rhythm guitar played an important structural role in the piece, giving it a poise and balance that is missing here. Garth Hudson's organ is also more upfront than in the old mix, making it seem as if he's vying for attention with Robertson. So instead of sounding like a marvellous backing track for a song that never was, it comes across as an instrumental that doesn't really make it. Four out of ten.

November 30, 1965

11/30/65

Job No. B 98616
Reel No. 15
Studio A

Gram. Bob Dylan
Client Col Pop

Start No.	Start Time	SELECTION TITLE SPOT DATA	Take No.	F.S.	Master No.	OK
9.23		Freeze out	1286		CO 88581	
			348			
			56	B		
			7			

Time	SPOT	Take No.	F.S.	No.	OK	AL
9.23	FREEZE OUT	39	1			
		1011	66			
		1213	6			
		14				
3.43	CRAWL OUT YOUR WINDOW	12	66	CO 88582		
		34	66			
		56	6			
		78	6			
		910	6			

As with the October 5 session, the studio documents indicate that this was a 'pop single' session rather than an 'album' session;⁸ presumably by now Dylan was under some pressure to deliver another successful single. Perhaps not confident that his road band would be sufficiently versatile in the studio, Dylan had also brought in a number of other proven session musicians. Old hand Bobby Gregg had already replaced Levon Helm in The Hawks; but also present (according to Michael Krogsgaard's analysis of the studio documentation⁴) were Bruce Langhorne (guitar), Al Kooper (organ), Joseph Souter (guitar, for the first half of the session) and Paul Griffin (piano, for the second half). Langhorne, Kooper and Griffin had recorded with Dylan earlier in the year; Joseph Souter – more familiarly known

as Joe South – was a Nashville musician presumably invited to this session by Bob Johnston;⁹ he would of course play a significant role in the Nashville "*Blonde On Blonde*" sessions a few months later. There's no firm evidence that any of these additional musicians actually played at this New York session, other than the possibility, noted in the "*Cutting Edge*" book, that Paul Griffin may have played on '*Can You Please Crawl Out Your Window*'. We can only guess, based on what we hear.

As well as a studio full of musicians, Dylan at last had a major new song, which he was at this stage intending to make his next single.

VISIONS OF JOHANNA (CO 88581)

Take 1, Rehearsal (Disc 9 Track 13, also on 6-CD set) According to Sean Wilentz, Dylan introduced this first take with "This is called '*Freeze Out*'";¹⁰ inexcusably, this has been left out of the edit we're given. Dylan isn't credited with piano on any of the fourteen takes of this song, but it certainly sounds like him starting it off here – a semitone down from the "*Blonde On Blonde*" version, in A \flat . The rhythm section and lead guitar join in after a few bars, then the organ a little later. The recording sounds very murky to begin with, as though it's all being picked up by a single microphone; but then Robertson's guitar separates itself out, and after 50 seconds or so, Bobby Gregg's drums suddenly snap into clear focus, and the piano shifts a little too; it sounds rather as if the engineers were still getting the set-up finalised. Bobby Gregg's energetic rockabilly style drumming makes it seem as though it's faster than the released version, but in terms of beats per minute it's actually quite a bit slower. They stop after one verse, so it probably was just a try-out.

Take 2, Rehearsal (Disc 9 Track 14) "I don't wanna get it too *fast* like that, man," says Dylan, "cos it's gonna be strong enough... y'know"; but in fact they take it a lot faster than on the first take. Dylan has switched to guitar now, and its ringing tone makes it sound like an amplified 12-string, capo at the 5th fret.¹¹ Manuel is on piano, and the key is moved up a semitone to A for this and all the remaining takes. They have a couple of goes at the intro, and Dylan calls out "Cowbell!" to Gregg, who obliges generously. Dylan calls it off after the first line, though; he tries a slightly different rhythm on his guitar, and they almost get another take started before Johnston breaks in with "Bob, get a little heavier on the cowbell!"

Take 3, Rehearsal (Disc 9 Track 15) Gregg starts it off with a crashing drum beat and a walloping rhythm, Robertson and Hudson adding their embellishments. "No!" calls out Dylan after a few bars, "that's not the sound, that's not it". He clearly has something very specific in mind, and tries to get the rhythm across with his guitar; "It's more of a Bauoom... Bauoom..." "he sings in a bass register. "It's not hard rock... The only thing in it, man, that's hard, is Robbie. "Danko starts to get the idea of the "Bauoom... Bauoom" bass part, and they make it through the first verse again; but Dylan is still not happy: "No... it's not working; let's do it one at a time or something". Hudson's organ is mixed up very loud in these rehearsal takes.

Take 4, Complete (Disc 9 Track 16) The first complete take, and I think it's one of the best, building beautifully from a very spare opening. Dylan has switched to a 6-string electric, I'd say, but with a capo right up at the seventh fret. He starts it off with a guitar figure that immediately seems to invoke an air of suspense; he's quickly joined by sparse, understated accompaniment from lead guitar and bass, and then someone sets up a rhythm on a hand-held shaker (perhaps this is Bruce Langhorne, if he really was there; or it could be Richard Manuel, as there's no piano to be heard on this take). Dylan sings the first two lines with just this accompaniment; then on the third Gregg eases in with the drums, and Hudson starts to add restrained, high-register organ embellishments that are strikingly similar to those played by Al Kooper on the released Nashville version, but with an

CAN YOU PLEASE CRAWL OUT YOUR WINDOW (CO 88582)

This sequence of takes produced the required single, but the true recording date is a strenuously debated topic. All the studio documentation that I have been able to see shows these takes, and in particular the released master take, being recorded on November 30, following on from *'Freeze Out'/'Visions Of Johanna'*.¹³ However, Levon Helm in his 1993 autobiography¹⁴ seemed to imply that the single was recorded when he was still in the band, at a session held soon after the October 1 Carnegie Hall concert; and the notes for the 2005 CD anthology *"The Band: A Musical History"* attribute the *'Crawl Out'* single to October 5 1965. **Garth Hudson and Robbie Robertson reportedly concur with this dating.** I can only say that musicians' memories of far-off events have sometimes proved wrong in the past, and that when forced to choose I'm inclined to place a greater reliance on contemporary documentary evidence. For that reason I am – for now, at least – keeping these recordings in the place they are allocated on *"The Cutting Edge"*. You, gentle reader, may draw your own conclusion on the matter.



Take 1, False Start (Disc 10 Track 4) Right from the start this is plainly a new arrangement for the single, very different from the two rather directionless false starts recorded on October 5. Dylan starts it off solo with rhythm guitar, but playing the same chord sequence as the tumultuous intro on the released single. Gregg (assuming it is he) hits out the rhythm on his cowbell, and Robertson crashes in with a lead guitar line, much as he does on the single, before the full drums and bass join in. But on this take Dylan abandons his vocal almost before he's started, and it comes to a stop.

Take 2, False Start, Rehearsal (Disc 10 Track 5) Now Dylan is joined from the start by cowbell, piano and bass, even before Robertson comes in. The organ enters later, during the verse, and it sounds more like Hudson than Kooper. The piano sounds to me like Paul Griffin, who was documented as being present by this time. All goes well until the fifth line, when Danko plays the wrong bass note. Dylan is not pleased: "Hey, if you don't *know* it, man... Does everybody know the song? 'Cos the right chords aren't coming across. I'll go *through* it, man, y'know, if everybody doesn't know it"; he starts to do exactly that, but then the tape cuts.

Take 3, False Start (Disc 10 Track 6) They start off again, the piano playing in a lower register, but it's rather messy, and as Dylan sings the opening line it all collapses in a heap behind him. This time he responds with a laugh.

Take 4, False Start, Rehearsal (Disc 10 Track 7) Danko goes wrong in exactly the same place as on Take 2. Dylan is now remembering his anger management training, though, as he very patiently says, "Hey Richard, Rick, Rick, Rick, Rick, you gotta remember, you gotta really remember..." Some guitar tuning follows, then Dylan decides, "We'll do it the other way instead". It never becomes clear what that other way is.

Take 5 is logged on the recording sheet as another false start, but it's missing here – unless it was actually the latter, 'rehearsal' part of the previous track. The fact that any slate announcements Johnston might have made for this song have been edited out for the *"Cutting Edge"* release makes it even harder to work out what's going on.

Take 6, Complete (Disc 10 Track 8, also on 6-CD set) Here we have the first complete take, and already Dylan is starting to ham it up on the choruses: "Hey, can you please come and crawl out your window / Come use your hands and legs, it won't ruin you", his voice flicking up at the end of phrases almost in self-parody. In the coda we get "O-o-o-o-h... where's the window?". It's clear where Dylan is going with the song in this remake: he's turning it into a spoof. On this take the tempo is noticeably slower than on the released single; the organ is surprisingly subdued, but Robertson's jagged splinters of lead guitar prior to each verse are wild and endlessly inventive.

Take 7, Breakdown (Disc 10 Track 9) Bobby Gregg has abandoned the cowbell and now beats out the pulse on a cymbal instead. The organ sounds much more like it does on the released single. But Danko gets the bass part wrong in exactly the same place as he did on Takes 2 and 4. We don't even get to hear what Dylan says this time.

Take 8, Complete (Disc 10 Track 10) The tempo is beginning to creep up. Instrumentally, it's a good take, but there are a couple of flaws in the vocal. At the beginning of the third verse Dylan seems to think he's going into the chorus again, so we get "Hey... looks so righteous"; and then he makes another small stumble in the final chorus. The coda has more over-the-top jokiness: "Somebody **open up** the **window**", his voice swooping up and down; then, ironically, "I'm not joking!", a couple of blasts of harmonica, and eventually it comes to a stop.

Take 9, Breakdown (Disc 10 Track 11) During the intro Danko comes in too soon on the bass, while Robertson is playing his lead line; Dylan starts singing, but Hudson does a glissando meltdown on the organ and everyone gets the message that a restart is needed.

COLUMBIA 7"	DATE RECORDED & LOCATION 11-30-65 NYC	1-2 CARD TYPE 01	16-23 PREFIX & SELECTION NO 4-43477
POPULAR Red	JOB # 98616 (CO 88582)	3-4 SOUND CODE	24-28 DIST. 00476
.94	MAT. NO. ZSP 112316	5-7 PRICE CLASS 120	29-33 TOOB DIST 00338
	SHIP DATE 12-6-65 12-8-65	10-11 SHIPMENT CAT. CODE 01	34-37 REL. NO 1201 IMMED.
		14-15 CLASS CODE 13	
CAN YOU PLEASE CRAWL OUT YOUR WINDOW? -B. Dylan-		TIME 3:27	PUBLISHER M. Witmark & Sons (ASCAP)
BOB DYLAN			YEAR 1965
Produced by Bob Johnston		NOT FOR LABEL	
		The line under the word YOU & the question mark (?) should be printed in BOLD TYPE!!!! and should stand out from the other print.	

Take 10, Complete (Disc 10 Track 12) Finally, the master take that was used for the single¹⁵, and we are blessed here with the unedited track. The difference is all in the ad-libbed coda, which was selectively edited for the single, taking about 25 seconds off the total length of the track. On the full version, starting at 3:13 we first have a cycle through the I-IV-V chord sequence that is purely instrumental, edited out of the single; then the “You got a lotta nerve...” joke and the following “Yes, come out your window”, both kept in for the single edit; then another instrumental cycle that was left out; then “Oh my God!”, Dylan’s vocal track edited for the single to remove the potentially offensive G-word; then – all beyond the single’s fade-out – two instrumental rounds with harmonica and two without, Gregg improvising increasingly elaborate turn-arounds on the drums. While this is the first officially released stereo mix, many readers will be aware of a much earlier stereo mix which circulated on tape and bootlegs after a couple of old acetates came to light.¹⁶ That mix had a rather more straightforwardly edited coda, which simply took the full track and faded it out just before the “Oh my God!” line. It was a much wider stereo mix, in the style of Dylan’s other stereo records of the time.

So, after two recording dates Dylan had a single for Columbia to release, and a major new song saved up towards his next album. Work on that album would begin seriously in the New Year.

Next time: the New York sessions for “*Blonde On Blonde*”, January 1966.

My thanks to Ian Woodward, Bob Stacy and Derek Barker for their invaluable help in putting this article together.

Notes:

1 The relevant page from Dylan’s Artist Contract Card file indicates that the October 5 session related to ‘singles’ rather than ‘albums’. This page is reproduced in the media-carrying book of the 6-CD edition of “*The Cutting Edge*”, behind CD 5.

2 In December 2013 Christie’s in New York auctioned a set of Dylan lyric sheets clearly relating to the October 5 session; the sheets included identifiable verses from ‘*Medicine Sunday*’, ‘*Jet Pilot*’ and ‘*I Wanna Be Your Lover*’. Some were typed, presumably in advance of the session; the remainder were handwritten notes, perhaps jotted down at the session itself as they bear a little more resemblance to what was recorded. There was also a typewritten draft of a song titled ‘*In The Inside Darkness Of Your Room*’ that seems to have gone unrecorded (it’s only natural to wonder whether these were the intended words for the instrumental “#1”, but sadly they just don’t fit). At the time of writing these lyric sheets can still be seen at <http://www.pbs.org/opb/historydetectives/investigation/bob-dylan-guitar/>.

3 ‘*Jet Pilot*’ does not have a proper entry, nor a CO number, on the recording sheet, which shows ‘*Medicine Sunday*’ (CO 87183) being followed by ‘*Crawl Out Your Window*’ (CO 87184) and ‘*I Don’t Want To Be Your Partner*’ (CO 87185); there is a CO number for ‘*Jet Pilot*’ on the Artist Contract Card, where the title is given as ‘*Pilot Eyes*’, (CO 87186), placing it after ‘*I Wanna Be Your Partner, I Wanna Be Your Man*’ (CO 87185) and before ‘*#1*’ (CO 87187). However, the recording sheet (which describes the content of the tape) has a note added, saying “Jet Pilot 2nd leader on tape UNANNOUNCED”; so, if the standard practice was to insert a length of coloured leader tape before each new song on a tape, then that would suggest that ‘*Jet Pilot*’ followed ‘*Medicine Sunday*’. But we do not know whether this was the case.

4 Michael Krogsgaard, Bob Dylan: The Recording Sessions, Part One (The Telegraph #52, Summer 1995). Now accessible at <http://www.punkhart.com/dylan/sessions-1.html>.

5 Given that the recording sheet does not indicate how many takes there were, Michael Krogsgaard perhaps got this information from the tape box, which would bear its own track listing; but to my knowledge no image of this box has yet become available to verify this.

6 If we accept that both ‘*Jet Pilot*’ and this rehearsal track are in fact correctly located on the tape, then it is possible that what Michael Krogsgaard took to be six more brief takes of ‘*Jet Pilot*’ was in fact this instrumental rehearsal, somewhat arbitrarily divided up into six segments: the key is the same and the riffs not dissimilar, though of course it might seem odd that the only vocal take was at the beginning of the sequence. That is one possible scenario. However, it seems that this particular tape has been cut up at various times in its history, and possibly reassembled out of sequence; so all of this can be no more than guesswork, particularly bearing in mind the unusually erratic studio documentation.

7 Reported by Sean Wilentz in his book “Bob Dylan in America”, The Bodley Head, 2010, p.110. Wilentz was evidently allowed to hear the full session tapes

8 See the Artist Job Sheet reproduced behind Disc 15 in the CD-carrying book in the “*Collector’s Edition*”, and the Artist Contract Card referred to in Note 1 above.

9 Page 29 in Dylan’s Artist Contract file records a payment of \$115.47 to Joe Souter for expenses in connection with the November 30 session; perhaps this was to cover the costs of his trip from Nashville. This Contract Card can be seen in the media-carrying book of the 6-CD Deluxe Edition, beneath the first CD.

Joe Souter	
expenses 11/30/65 ****.	
	\$115.47

10 Sean Wilentz, *ibid*, p.110.

11 This could be the Fender 12-string electric guitar Dylan is playing in the photograph at the start of this article. This appears to be from the same session as the well-known photos of Dylan playing a Fender bass guitar. See also the songbook Bob Dylan: A Collection.

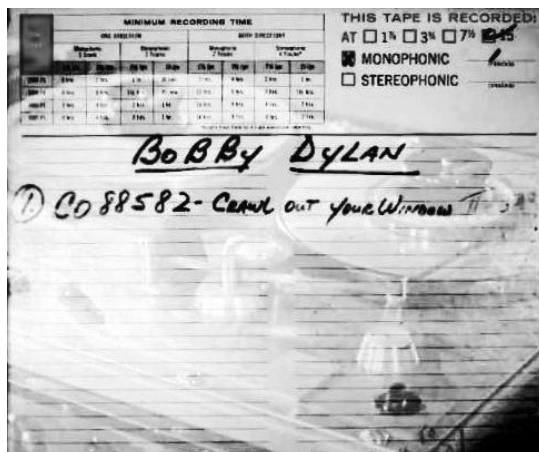
12 The box set book identifies this as an electric piano, but I don't know of any 1960s electric piano that could sound exactly like a real harpsichord.

13 The second recording sheet for November 30 unequivocally shows the ten takes of **'Crawl Out Your Window'** following on from the last seven takes of **'Freeze Out'**, on the same tape reel, no. 2C. The Artist Contract Card referred to in Note 1 above also shows **'Crawl Out'** being recorded at both the October 5 and November 30 sessions (it only has a line ruled through the latter entry to show that it has been released); and the Artist Job Sheet for the November 30 session (reproduced behind Disc 15 in the media-carrying book of the **"Collector's Edition"**) also clearly shows the two songs recorded at that 2:30 – 10:30 session as **'Freeze Out'** and **'Can You Please Crawl Out Your Window?'** On all these documents the CO number of this **'Crawl Out'** remake follows on consecutively from that allocated to **'Freeze Out'**.

Those who believe these takes of **'Crawl Out'** were actually recorded on October 5 maintain that all these documents just reflect the output from a stereo mixing session for **'Crawl Out'**, which also took place on November 30; but there is no annotation on the recording sheet to indicate this, and in any case, 2-track stereo mixes would surely not have been put on the same tape reel as 4-track recording masters. No documentary evidence of this mixing session has so far been produced. Furthermore, this was a singles session, and no Dylan singles were released in stereo until **'George Jackson'** six years later. Those who maintain that the released single version of **'Crawl Out'** was actually recorded on October 5 also need to explain why the recording sheets for that earlier date make no mention of the ten takes that led to the final cut; the second tape reel is shown to contain only the two takes of the "Unnamed" instrumental – and if there had been a third reel following on then this would normally have been indicated on the second sheet. But despite all this I'm keeping an open mind on the matter...

14 Levon Helm, **"This Wheel's on Fire: Levon Helm and the Story of The Band"**, William Morrow & Company, 1993, p.137.

ARTIST CONTRACT CARD					
COLUMBIA POP		ARTIST		PAGE NO. 28	
SP1 REL. DATE	45 & 75 REL. DATE	RECORDING DATE	MATRIX NO.	TITLE	TARGET PAYMENTS TO AMOUNT
		10/5/65 98362 Studio A NYC singles A&R Bob Johnston	CO 87183	MEDICINE SUNDAY	Bob Dylan mus. sc. 10/5/65 \$1031.94
			CO 87184	CRAWL OUT YOUR WINDOW <i>see below</i>	Bob Dylan AFTRA sc. 10/5/65 \$345.00
			CO 87185	I WANNA BE YOUR PARTNER, I WANNA BE YOUR MAN	Carroll Instr. rentals 10/5/65 \$80.85
			CO 87186	PILOT EYES	
			CO 87187	#1	
		11/20/65 98616 Studio A NYC singles A&R Bob Johnston	CO 88581	FREEZE OUT	Robt Gregg mus. sc. 11/20/65 \$2009.73
4-43477 12/6/65			CO 88582 ZSP 112316	CAN YOU PLEASE CRAWL OUT YOUR WINDOW 3:27	Bob Dylan AFTRA sc. 11/20/65 \$460.00 less.
					Bob Dylan Un.Sc. 11/30/65 \$460.00
					Bob Dylan to cancel check 72366 on invoice 7827 \$460.00 11/30/66 less.
COLUMBIA RECORDS					



Tape box for the **"Crawl Out"** single, marked **"MONOPHONIC"** [screen grab from a promotional video]

15 The notes in **"The Cutting Edge"** say that the single was released in October 1965; clearly a mistake. Contemporary issues of Billboard magazine indicate that it was released in mid-December, though the vagaries of the holiday season may have prevented it from reaching some shops until early January.

16 Those who believe the single was in fact recorded at the October 5 session also generally hold that these acetates were produced on November 30 at the alleged stereo mixing session; but judging from the scans published by Alan Fraser at www.searchingforagem.com/1960s/1966Crawl.htm, neither acetate actually bears a date to support this. Given that in 1965 stereo singles were still a thing of the future, I think it is more likely that the stereo mix was made for possible album release on **"Greatest Hits"** or **"Greatest Hits Vol II"**. Clinton Heylin, in his book **"Revolution in the Air"** (Chicago Review Press, 2009, p.511), reports a Columbia tape box labelled **"Outs from Greatest Hits Vol. II"** which includes **'Can You Please Crawl Out Your Window?'** among the listed tracks. It's possible that it was also considered in 1967 for the first **"Greatest Hits"** album and the acetates cut then. Columbia continued to use acetates well into the 1970s.