

NEIL YOUNG AND BOB DYLAN

GUEST APPEARANCES

With Bob Dylan

1975, SNACK Benefit, Kezar Stadium, San Francisco, 23 Mar 1975

Neil Young electric guitar:

Are You Ready For The Country? / Ain't That A Lot Of Love / Looking For A Love / Loving You Is Sweeter Than Ever / I Want You / The Weight / Helpless / Knocking On Dragon's Door / Will The Circle Be Unbroken

<https://www.youtube.com/watch?v=fXskmGVfSnM>

1975, Zuma sessions

Bob Dylan showed up at the Zuma sessions at David Brigg's house in Point Dume and recordings appear to have been made but never released, including cuts from **Blood On The Tracks** and *Danger Bird*: "We do not plan on releasing that [sic] Zuma BOB sessions, unless there is a revelation of some kind." (Letters To The Editor on Times-Contrarian, neilyoungarchives.com, "Zuma Bob Smack", 24 Nov 2019)

1988, Bob Dylan concerts, Concord Pavilion, Concord/Greek Theater, Berkeley/Shoreline Amphitheatre, Mountain View, 7-11 Jun 1988

Neil Young electric guitar:

Absolutely Sweet Marie / Driftin' Too Far From Shore / Everybody's Movin' / Gates Of Eden / Gotta Serve Somebody / I Dreamed I Saw St. Augustine / I Want You / In The Garden / It Ain't Me Babe / It Takes A Lot To Laugh, It Takes A Train To Cry / Like A Rolling Stone / Maggie's Farm / Masters Of War / Rank Strangers With Me / Shelter From The Storm / Subterranean Homesick Blues / You're A Big Girl Now

Full concert: Greek Theater, Berkeley, 10 Jun 1988

<https://www.youtube.com/watch?v=XQ-OaSzR-B0>

Gates of Eden

<https://www.youtube.com/watch?v=J3dIEg8fXys>

For locations and full set lists see <http://www.sugarmtn.org/year.php?year=1988> and Ghosts On The Road p.239

1992, Bob Dylan 30th Anniversary Tribute Concert, Madison Square Garden, New York, 16 Oct 1992

released on **Bob Dylan, Various – The 30th Anniversary Concert Celebration** 1992

– Columbia 474000 1

<https://www.discogs.com/Bob-Dylan-Various-The-30th-Anniversary-Concert-Celebration/release/2148513>

My Back Pages – Neil Young electric guitar

Knockin' On Heaven's Door – Neil Young electric guitar

https://www.youtube.com/watch?v=CS_VF0nkpFk

Rehearsal – Neil Young electric guitar

<https://www.youtube.com/watch?v=F-mtEml1coo>

1993, Shoreline Amphitheatre, Mountain View, 9 Oct 1993

Leopard Skin Pillbox Hat – Neil Young electric guitar

1994, Roseland Ballroom, New York, 20 Oct 1994

Rainy Day Women #12 & 35 – Neil Young electric guitar, with Bruce Springsteen

<https://www.youtube.com/watch?v=s3-uk7pmEFU>

Highway 61 Revisited – Neil Young electric guitar, with Bruce Springsteen

<https://www.youtube.com/watch?v=l27EiQbgi54>

All Along The Watchtower see Broken Arrow Magazine #58 p.8

QUOTES

I think Bob Dylan is the greatest singer songwriter.

A Complete Unknown, Letters To The Editor, Jan 20 2025

My favorite story related about how [James Mazzeo] was once asked, during the 1st Malibu residence, to take the hearse to run an errand for certain supplies up the PCH a bit. As he was driving along, he heard a rustling in the back. When he pulled over to check it out, to his great surprise Bob Dylan rolled out from what had served as a crash pad from the festivities the night before. Mazz offered to return Bob to your place [David Briggs' house], but Bob declined and instead began thumbing his way back.

Mazz And Dylan, Letters To The Editor, Aug 24 2022

We climb aboard [Neil's bus]. I remember lots of wood grain, a built-in piano, and the rest cool but not too fancy. Except for the cellphone hanging by a wire on the side near the front. It had obviously been ripped off the wall. These were the dark ages of cellular when most phones had to be mounted.

I asked, "What happened?"

I was told, "Bob Dylan has been touring with the Grateful Dead."

"Yes, I know, I saw the show in Oakland earlier this year."

"Well, Bob leased the bus from Neil for the tour. They returned the bus yesterday and the phone was ripped out - just like you see it. We think Bob did it - Neil is pissed.

My head was spinning. This was off the bizarre charts for sure. I had to step back and ask, "You mean to tell me I'm standing on Neil Young's bus, staring at a cellphone that was ripped off the wall by Bob Dylan?"

"Yep, Neil's pissed. You gotta fix it"

We did fix the phone but not after we had to go through some crap to find a similar model. The re-install was kind of tough as well, but it worked.

Bus Story, Letters To The Editor, Jun 23 2021

I love Bob and his songs. His new song [Murder Most Foul] is so amazing. Absolutely brilliant soulful emotionally historic

Fireside Sessions Bob Dylan Song!!!, Letters To The Editor, Apr 1 2020

Influence

"Like a Rolling Stone" by Bob Dylan is as fresh as the first day I heard it - I can still remember that afternoon in Toronto. It changed my life. The poetry, attitude, and ambience of that piece are part of my makeup.

Waging Heavy Peace, p.10

Bob is painting now, and Elliot [Roberts]- who once was Bob's manager, too - says he is a master. I'm not surprised. I'm sure Bob has the master's touch, whether he is painting from a photograph or a memory of something he has seen. He chooses his images. He has been doing that for a long time. His songs have known no bounds in their influence, and the folk process transfers well to painting. He may just be getting started. Like music, the world of art has its own rules to break.

Waging Heavy Peace, p.45

"How many seas must a white dove sail before she sleeps in the sand?" My first time hearing Bob Dylan was back in Winnipeg around 1963. I was trying to figure out how to get to the USA and had met some friends who had told me about a possible job working on the railroad. Following up on that, I visited one of them. They were all sitting around listening to a record I had never heard. Some

guy was singing, playing harmonica and acoustic guitar. We were all listening now. Hanging onto the words he sang. There was something about that, the way it sounded. I thought it was folk music, but not like the folk music of the Kingston Trio. I started to hear more and more of Bob. One day he came over the speakers of my radio singing "How does it feel?" over and over. The lyrics pounded their way into my psyche, this new poetry rolling off his tongue.

He spoke for a lot of us without knowing it. I felt connected to him in a moment. That was in Toronto, '64 or '65. Bob left his mark. I had to avoid listening to him for a long time in the late sixties and early seventies because I thought I would assimilate so much that I would suddenly be copying him. It was a conscious thing to avoid being too influenced. I am like a sponge in that when I like something, I become so influenced by it that I almost start to be it.

Eventually I was able to pick up the harmonica without thinking I was copying Bob, just influenced by him. Dylan's words are part of the landscape, like country names on a map. I have heard people try to sound like him, and it turns me off.

Waging Heavy Peace, p.123-124

One day Bob Dylan called me, which was a surprise. He doesn't typically call. It was after Hurricane Katrina destroyed New Orleans and I had done some TV with many other artists to help raise funds for the victims. New Orleans music is sacred. I was playing on the Nashville Network, and he heard us do "Walking to New Orleans" and wanted to tell me what a good performance it was. That was really cool, and it meant a lot to me.

I was in New York doing something, walking on the street, and it was a real surprise to hear from him out of the blue. He was also pointing out what a cool hat I had on during the telecast and that I looked good. Bob is always looking sharp when he performs. Once, we had Bob and Elliot [Roberts] for dinner at the ranch house, and he and Pegi [Young] had a conversation about my look. "Comfy" was one word that came up! So I think I made a big advance there.

Waging Heavy Peace, p.225-226

Bob Dylan sent me a thoughtful collection of gospel music... he really is quite a musicologist with a deep knowledge of the roots of popular song, and his gift, which was beautifully presented in a wooden box, struck me as very thoughtful - I really appreciated it

Waging Heavy Peace, p.306

[At Farm Aid 26] I'm going to do my best Bob Dylan imitation! I will go out there with an acoustic guitar and harmonica. No electric. This will be a folk approach, based on story songs with lots of words and verses. I will be like a ghost from the past, totally a throwback to another time. (It's funny; I call it a Bob Dylan imitation, but Bob never does it. It's what everyone would like to see him do, and he never does it. I suspect it would be too lonely and singular for him for, no band to hang with or friends to see every day when he gets off the bus.)

Waging Heavy Peace, p.427-428

I have often wondered why Bob, who was so great with just his guitar and harmonica, has never returned to that form since his first foray into band music with Barry Goldberg, Mike Bloomfield, later Al Cooper and the guys. That was great sound, but so was his solo acoustic stuff that defined the whole era. He has so rarely gone back, and that is notable. I don't know why. He plays a unique guitar and his harp playing is definitive. His storytelling is beyond my description, so why doesn't he do it? I guess I'll have to ask him some day.

Waging Heavy Peace, p.468

[About the Zuma Sessions, Point Dume, Summer 1975]

One night, Dylan came by and I played him a couple of new songs, "Hitchhiker" and "Cortez The Killer". When he heard "Hitchhiker", a confessional about the progressive history of drugs I had taken through my life., he told me, "That's honest". That moment still crosses my mind. It makes me laugh every time I think of it because Bob's humour is so wry. I think it was his way of saying kindly that the song was not very inventive as far as creating a story goes, just that I was following a history and not

making up anything new. It's still funny to me, at any rate, the way he put it.
Special Deluxe, p.190

[About the Zuma Sessions, Point Dume, Summer 1975]

One day Bob Dylan, who lived nearby, came along and sang a blues tune with us. On a break, Bob and I took a walk around the neighbourhood, talking about the similarity in some of the paths we had each taken. It was the first time we had ever really talked. I liked him.

Waging Heavy Peace, p.384

[About the Zuma Sessions, Point Dume, Summer 1975]

Another day, Dylan came by in the late morning and played with us, just making up something on the spot, a three-chord blues thing. That's what it was like recording Zuma.

Special Deluxe, p.225