

Number 1 February 1975

Hi there, fellow Dylan freaks! This is being sent to whomever I think might be interested to any degree at all.

Sure, there have been many, many Dylanzines before, and there will be many in the future, but recently they seem to have died off to some extent. Whether this one will or not remains to be seen. I hope not, but only time will tell ~~REMEMBER THE REMINDER~~ [who has fell and who's been...]. If there is any response more than two letters, I will put out a second edition. This by no means is meant to be a large circulation production--all I am aiming for is to produce a small part fanzine, part newaletter that can provide an informal bond between a lot of independant Dylan fans. I do think that there is a place right now for such a zine, and I hope to fill it.

MONEY DOESN'T TALK IT SWEARS...since it presently doesn't cost me anything for printing, I don't see why I can't send this out for free. I'll even pay postage, although I would appreciate a stamp if you write me. As long as it costs nothing, or is relatively cheap, TBZB will ring the Chimes of Freebiedom.

I guess I should say a couple words about myself, although I'm sure TBZB could live without it. I'm a student at Boston University and have been following The Mighty Zimm heavily for about two years now. I live in St. Louis [the land that I come from is call the Midwest...], and I don't profess to be a great expert on the man, although I can pretty safely say that I know all the basic info about his life and songs. In my book, '65 Dylan will never be equalled, early is great, and recent sux, with exceptions of course.

So much for me. Now about you. TBZB is not just for electricZimm



fans, or Country Bob lovers, or any esoteric faction within Dylanism--as long as you are mildly interested in him I suspect TBZB will be worth your time.

Any comments are, of course, more than welcome. Anything anyone wants to contribute will be printed, and I hope I get one or two articles from you for the next issue, which will be put out as soon as get those three responses. News, which is pretty sparse these days on Dylan, is needed the most. I also hope folks will tell me of references to Zinn in non-music publications as I find these quite interesting. Also any music or non that have photos.

That's about all I can think of right now, except for one last disclaimer--the Dylan Liberation Front has disbanded, and I am not attempting to organize a Son-of-DLF. As I understand it, the DLF was formed years ago to attempt to make Dylan realize that his discarding of his mid-60's relevance was a cop-out, and leader A. J. Webberman tells me that it was broken up "because Dylan has become a nice guy." Whether or not he has, I don't know, but no matter for I don't intend to get political here. That is not to say that I won't comment or vent comments that pertain to what paths Zinn should follow--it's impossible to discuss his early stuff without doing so--but I am not attempting to form a group intent on telling him what to do, muf said.

Thank you for showing enough interest to read this far, and I hope to see "B.Z."ing you again in the next issue.

#### RECENT DEVELOPMENTS and News

-----The by-now-pretty-well-publicized Mary Traver's interview will be aired in the Boston area on WCAS (7/0 AM) around mid-February on a Sunday morning at 11 AM, the date being probably the 16th. From what I hear, it was done in late '74, and it is the 5th show of her new syndicated show. Since it is in syndication, chances are that each local station will air it pretty near the same date, so check it out.

-----Albert Lougher tells me that a few copies of Blood on the Tracks possibly reached the racks with slightly altered covers, liner notes to be specific. Can anyone confirm this? He also says he heard that all the cuts were in the can when Dylan decided that he wanted new takes for five of them and went to Minnesota to re-do them, this being the reason for the one-month delay from the original early December release date.

-----Another rumor that I heard was that the European tour was on for this year definitely. I first heard of this last summer at the Fourth of July Festival at Chuck Berry's farm in St. Louis, which The Band appeared at. There I had the good fortune to speak for 15 minutes with



a gentleman who told me he handled their business affairs—I assume that means their manager, although the term was not used. I asked him if the rumored trip to the Continent was true, and he said yes, pending on "two or three details that haven't been looked into yet." Now the word is that it's not only on, but that Dylan plans on doing three concerts in Minnesota and a possible two in NYC just prior to his leaving. As far as I know, no hint as to the location of any such concerts have been given.

-----In case anyone cares, Newsweek reports that Zimmerman is now one of the growing legions of people who wear Earth Shoes. "...buildings goin' up to the sky/heels goin' down to the ground."

-----A leading fashion magazine mentions Dylan as being one of the many notables occupying a high-priced ringside seat at the first Ali-Frazier fight in 1971 at the Madison Square Garden. Is this the same guy who wrote "Who Killed Davey Moore"????

-----I've been told that A Tribute to Leadbelly has been scheduled for Carnegie Hall on the 19th of March. Arlo Guthrie, Pete Seeger, Brownie McGhee, and Sonny Terry are supposed to show, with obvious speculation that the Great White Wonder might also bless us with an appearance.

-----All kinds of talk has been raging as to the state of Dylan's marital affairs, and in view of the fact that none that I have heard has been verified two sources, I shall refrain from printing anything which isn't past the rumor stage. Nevertheless, I think Dylan himself has given more reason than ever for conjecture with "Blood on the Tracks." Never before has he discussed his personal life in such non-abstract terms—on record, at least.

-----Trademark of Quality Records, whose first bootleg was The Great White Wonder, recently announced on the cover of one of their Tour '74 discs that they are hanging up their pressing machine for good, effective immediately. They claim that the trail starting at the Basement Tapes and ending at the Tour seems to complete some kind of circle. Perhaps, but if they are quitting, I suspect that it has a little to do with legal problems. But no matter, for the passing of TMQ will be a sad incident, because few other companies enjoyed the widespread distribution they had.

#### LINER QUOTES...

DYLAN: These days anybody that looks, you know, that has long hair is a protest singer. But the truth of the matter really is that the real protest singers really are Edie Gorme, and Robert Goulet and Steve Lawrence—it's very obvious, you know, if you go beyond the word just "protest."

INTER: What does the word "protest" mean to you?

VIEWER

DYLAN: It means, uh, singing what you don't really want to sing.

I: It means what?

D: Singing against your wishes to sing.

continued...



I: Do you sing against your wishes to sing?  
 D: No.  
 I: Do you sing protest songs?  
 D: No.  
 I: What do you sing?  
 D: No, uh, I sing all love songs.

-----taken from the 52-odd hour tape, The History of Rock & Roll, it's original source is unknown to me. "Don't Look Back" perhaps? It also might be worth mentioning that the HOWARD ironically and very cleverly played "The Tombstone Blues" immediately after the above.

With Blood on the Tracks out barely out two weeks now, comprehensive evaluations are still a few months away, waiting for some type of perspective. The dangers of being previous are obvious, but too often the temptation to speak out supercedes better judgement. My own January comments on last year's tour began to change as early as spring, and by June what I had once considered one of the great events I had witnessed in my life became in many ways one of the biggest letdowns of my life. Even so, I still have a few initial thoughts on "Blood on the Tracks" that I doubt will change much in the future. No attempt at any radical new thesis or profound theme is made, but a couple ideas do emerge...

It's a shame that Zimm starts off with "Tangled Up In Blue," because he never seems to surpass it. The forceful tone gets one set for a whole disc of sneering, only to be frustrated when he discovers that the real flavor of "Tracks" is quite different. But the very length of "Tangled" sets it apart from most of the rest.

"And every one of those words rang true/And glowed like burnin' coal/Pourin' off of every page like it was written in my soul" could not stand nearly as towering without being surrounded by more than three verses. Four minutes could never provide the true meaning for "The only thing I knew how to do/Was to keep on keepin' on/Like a bird that flew". This sense of epic quality continues to reappear six or seven times, but just never seems to crystallize like it did in "The Chimes of Freedom" and "Desolation Row."

"Simple Twist of Fate" is one of those pieces which you're never quite sure is to be taken seriously or not. Is he really trying to recreate a gentle mood--if so, he does it well, without the aid of very specific imagery. But I rather suspect that Dylan is merely once again playing let's-Fool-the-Freaks--that is, that he's setting another one of his brilliant stages, but creating caricatures rather than characters. (Many of the songs on side 2 of "John Wesley Harding" had this same fault.) But still, mainly on the basis of its strong melody, "Simple Twist" comes off pretty strong.

"You're A Big Girl Now" appears to be another installment of Dylan's own story of his change in love due to his fame. I see this trend as starting with "If Dogs Run Free" and continuing through "Something There Is About You" and "Wedding Song." But this time, rather than the long-fought-for

continued...



salvation, all we're presented with is such philosophic non-entities as "Time is a jet-plane/It moves too fast" and "A change in the weather/Is known to be extreme/But what's the sense of changing/Horses in mid-stream?"

As a love song, "Big Girl" just doesn't establish itself well; its emotional content is far too erratic. The only context in which it can really be appreciated is one of retribution. Unfortunately, even in this sense it tends to fail, simply because Dylan has given us that same line far too many times before in recent years.

It's very ironic that Zima decides to follow the subtle self-pity of "Big Girl" with the self-righteousness of "Idiot Wind." Not since "Positively 4th Street" has such an indictment been presented, and in some ways, none of the fire has faded away.

For some reason, he chooses to attack everything in one song, whereas ten years ago he would have written several more concise pieces. The blunderbust approach is compelling when it is confined to only presenting a variety of subjects—that is the main reason why "Stuck Inside of Mobile with the Memphis Blues Again" is so awesome—but never should more than one emotion (or "gut reaction," as one Dylan critic once termed it) be expressed and expounded upon in any one song. There was a time when Zima had that unique gift to be able to pull this off. No matter that each line would change the entire setting, for one

would be able to keep a constant and static emotion. Edgar Allen Poe pioneered this technique, calling it the "Single Effect" and became the master of all horror story authors. Dylan used it to conquer all realms of the social and political conscious.

But somehow it seems to have been lost. I had always hoped that Dylan still had the ability to do this sort of thing, but that he just didn't ever use it because the songs he had been writing recently weren't appropriate for it. But alas, now that he has finally decided to come back into the protest fold, he and we both find that these are different times indeed for him than were the 60's.

But "Idiot Wind" is so strong that it manages to overcome this weakness time and time again. One truly gets a feeling of suffering through all those tough years with The Man. I can't remember the last time Dylan so affected me as he does with the utter wisdom of "What's good is bad/What's bad is good/You find out when you reach the top;/You're on the bottom."

"You're Gonna Make Me Lonesome When You Go" rounds out the side very pleasantly. Normally I don't like his mellow stuff, but this one, in the tradition of "Tonight I'll Be Staying Here With You" has a fine melody balanced by a bouncy beat—that's enough to make me accept one or two Top 40ish attempts each album—I guess even Dylan every now and then has to sit back and take a rest—but no more of these 8 years rests, OK Bob?

Side 2 will be covered and general conclusions will be reached in the next issue.

TBZB WEATHER(MAN) FORECAST: Looks like a-nothin' but a hard rainfall. The wind will begin to howl, but you won't need a meteorologist to tell. Now the winter-time is coming, and the NY Times reports it will be the coldest in 17 years, and when it starts snowing, don't expect to be able to see.





That's about it for this time Friends. Please write and let us know what you think-- if ya like us, or disagree with us, or think we're wasting our time.

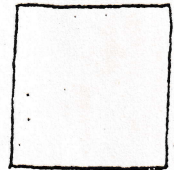
Already Rolling Stone and a few other publications have made some of the info in here obsolete--I'll try to be quicker on the draw next time. Also, we hope to improve our printing, and typographical errors. If possible we'll have a little color, for variety's sake, & maybe I can find some artist who can do justice to the GWW's features.

The basic problem this time was the fact that so far, TBZB has been 100% a one-man organization. With luck, we'll have some help for the next issue. In any case, much more planning will be put into it--the main idea with this one was to get it out as quickly as possible, once I had finally decided to do it, so as to see what kind of interest could be generated. My apologies for any compromise of quality which might have occurred due to haste.

As for next issue, tentative plans are for a commentary on the various schools of thought of Dylanology, an opinion of The Basement Tape by a friend, the rest of the "Tracks" article, and letters. Thank for your time & see u soon!

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