

T B Z B

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Hello for the third time! TALKIN' BOB ZIMMERMAN BLUES has made it to its third issue, and since it's been quite some time since the last one, a lot has happened.

The biggest news is that we can now definitely report that TBZB is at least a small success. Yep, it took some time, but interest has finally been generated to the point where it is obvious that there is enough Dylan fandom still around to justify continuing this publication.

Now that that hurdle has been leaped, we are faced with the problem of how to actually find the time and \$\$\$ to produce this and any future issues of TBZB. Way back in #1 we stated, "As long as it costs nothing, or is relatively cheap, TBZB will ring the Chimes of Freebledom." Well, I'm afraid

that neither case is any longer applicable. When we were based in Boston for the first two issues, my school, Boston University, picked up the tab for the masters, the paper, and the printing machine.

Back home in St. Louis for the summer, however, we have to foot the bills ourselves for the supplies. And if not for the extremely generous good will of Dr. LeRoy Amen, principal of Lindbergh High School (my alma mater) in letting us use one of his school's ditto machines, we wouldn't even have been able to come out with this issue at all.

So how am I going to alter TBZB's 100% free policy? Hardly any. This issue will still go out to all who send or have sent in a 10¢ stamp--in fact, even if you weren't thoughtful

enough to send the requested stamp, you'll still get it, just to prove that we here at TBZB are more interested in reaching all Dylan freaks than in breaking even.

Nevertheless, we are adopting a "Donations Welcome" policy. Until about two months ago, all cash donations were returned with a grateful thanx-but-we-want-to-stay-totally-free

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"TALKIN' BOB ZIMMERMAN BLUES" is published and edited for the enjoyment of Dylan fandom by Brian Stiba, 492 Theiss Rd., St. Louis, Mo. 63128. Issue #3, July, 1975. TBZB is published irregularly, but approximately every one or two months. TBZB is non-profit, being distributed for a one stamp, with donations of cash being accepted.

All well-written contributions will be printed, regardless of thesis, so long as it pertains to Dylanology or Dylandom. Manuscripts should be typewritten (on an elite typewriter if possible) and arranged in two 30/5-space columns per page. TBZB reserves the right to edit material because of space limitations. The author will be notified prior to publication of any deletions, and the material will be returned if postage is included in the submission.

Advertising is free to all readers who submit ads of 25 words or less within the week of the receipt of this issue. Please limit ads to items dealing with Dylan or rock music in general.

The views expressed within are those of the writers, and by no means necessarily are to be construed as the opinions of TBZB.

All characters described within are fictional. Any similarity to persons, living or dead, is coincidental and coincidental.

Now I'm afraid we have to swallow our pride and say that unless we get something from our supporters, we may go under.

If you send 25¢ you're just about covering the cost of your copy; if you send 50¢ you'll be helping us a lot and doing more than your share; and if you send \$1 or more you will not only be helping us a tremendous amount, but will also get your name on the soon-to-be-famous TBZB Hall of Famers List. Already a few people have made it, and their names are printed elsewhere in this issue, and of course we thank you all ever so sincerely. Also deserving huge thank you's are those many people who have sent us extra stamps. Since almost a third of the orders for TBZB come in without a stamp included, we would be in dire straits if not for your kind consideration.

You really can't imagine how it pains me to be in a situation where we have to ask for financial help for a publication which is supposed to not involve money at all. Of course, I'd like to think that all of you feel TBZB is well worth a quarter or more, but still, we started out on the premise that it wasn't right to be capitalistic about a man whose fame was built on songs which showed what evil money and greed could do. I didn't mind taking a small loss, as we were doing with the first two issues--the self-satisfaction was well worth it. But the times they have a-changed. 'Nuff said.

As you can see from the staff listing this issue, TBZB is starting to assemble a nice-sized staff. I was at a complete standstill on this issue when good friend Chuck Hirsch offered to help me put it together. Having been my foreman on the riverboat adventures ride out at Six Flags Over Mid-America last year, I guess it's only right that the tables be turned now and have Chuck working for me! As Assistant Editor the time he has put in has been a tremendous amount, and I only hope I can talk him into hangin' on for the next issue after he leaves again in the fall for the West Coast and Stanford University. In any event,

he's here for the present, and I'm grateful for that.

Also a newcomer this ish is Chief Artist John Lee, who pencilled the artwork on the cover and pages 7 & 10. John is a professional artist (working out at 6 Flags too) and obviously does excellent work. I only hope that his superb style wasn't marred too much when I inked the drawings for publication. The Bob & Jeanie pic on the back cover was pencilled and inked by myself, and for those of you who really hate my work, all I can say is to just be happy that I'm not doing all the art, like in the first two issues. Hopefully for #4 I'll have enough stuff by other artists that I won't have to use any of my own efforts.

Bob Hoyer has expanded his role in TBZB to include the responsibility for a regular column relating techniques used in playing various Dylan songs on the guitar. About the finest musician I know, Bob is a professional instructor for a local music store, and he never ceases to amaze me with his ability. Bob will also continue to act as Chief Critic by writing a comprehensive Letter Of Comment each issue for the lettercol, and will also make other contributions from time to time.

Chuck, John, and Bob--thank you all so very much for shaping this issue into one that I think we can all be proud of!

Other help I've gotten this time was from Tim Peters with his fine if controversial article on "Desolation Row," the many people who sent in LOC's, and of course Linda for her continual moral support. Thank you one and all!

As for our circulation, #2's was about 120, and this issue will be going out to about 200 people or so. This is mainly thanks to Joe Pope's free ad in Strawberry Fields Forever (see your ad page), an ad I put in The Buyer's Guide (a sci-fi & comic adzine), plus some fliers I put up at the Rolling Stones concert in Kansas City last month. Any publicity our readers can give us is greatly appreciated. I am now convinced that TBZB would interest a pretty large number of people, so our job now is to let everyone know about us--help us out if you possibly can, please.

Well, that's about it--hope you enjoy TBZB #3!

Brian Stibal
Editor-in-Chief

RECENT DEVELOPMENTS and NEWS

in DYLANOLOGY

- By now everyone is aware that Zimmerman appeared at Bill Graham's SNACK benefit show at Kezar Stadium in San Francisco on March 23. As was with the Bangla-Desh supershow, he was about the only unannounced participant, with the exception of emcee Marlon Brando. Billed as "the Man from the Fairmont Hotel" Dylan came out and played "I Want You," "Knockin' On Dragon's Door" (you figure that one out), and "Will the Circle Be Unbroken," with Neil Young and a couple members of The Band providing the back-up. Other notables making the scene were Jerry Garcia, Carlos Santana, Gracie Slick and the Jefferson Starship, The Doobie Brothers, Tower of Power, Godfather director Francis Ford Coppola, Willie Mays, and, of all people, Joan Baez. As if to quell all the rumors about a divorce, Sarah Dylan quietly sat on the stage and allowed herself to be photographed while watching her husband perform. A tape of the show has not yet reached TBZB, but it no doubt rivals George Harrison's Pakistanian concerts as the greatest rock bash of all time. For the record, that makes two concert appearances for Zimm since the '74 tour, the other being the May '74 Chile Benefit in the Felt Forum NYC.
- Not only did Coppola take Dylan and Brando home for dinner after the show, but I've heard from a couple of places that soon thereafter Marlon and Bobby attended synagogue together, and on impulse added to the Refora service a duet rendition of "Blowing In The Wind." Is somebody putting TBZB on????????????????
- Joan Baez's new album, "Diamonds and Rust" is about the best comment she's had about Bob since the old days. The title cut (written prior to his comeback tour) is almost an ode to him, and her version of "Simple Twist of Fate" features an impersonation of Dylan that would make National Lampoon jealous. Incidentally, when she hosted NBC's Midnight Special on May 30 she sang both and the audience reacted very favorably to her Zimmerman sound-alike. We wonder, however, if those expressions she was giving us were supposed to be Dylan's also...
- In April, Boston's Real Paper printed what Dylanologist author Greil Marcus likes to call "The Ultimate Dylan Quiz." Written sometimes challengingly ("Name two cars associated with Dylan in real life."), sometimes tongue-in-cheek ("What do Bob Dylan and Benny Goodman have in common? Answer in 50 words or less."), the quiz is only for super Freaks, and speaking from experience, it is guaranteed to make you think you don't know Dylan as well as you thought...
- It took a while, but "Tangled Up In Blue" b/w "If You See Her, Say Hello" finally died. It took a couple weeks after its release onto the Hot 100 to reach the Top 40 chart, and once it did it stayed on for three weeks, despite its inability to climb any further than 31 on Billboard's list, for a total chart run of seven weeks stretching from March 8 to April 19. Being TBZB's favorite "Blood On The Tracks" cut we were happy to see "Tangled" set out on its own, but we can't help but question the wisdom of Columbia picking such a "heavy" track for a single. Wouldn't "You're Gonna Make Me Lonesome When You Go" or "Simple Twist of Fate" have had a better chance?
- 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?"?????

-----According to John Orman, author of The Politics of Rock, Zimmerman's music doesn't appeal to Democratic or Republican partisans as much as it does to independents. Basing his claims on a poll of 350 college students, Orman states that Republicans tend to favor Elton John, Pink Floyd, and the Carpenters, while the Democrats lean to Jethro Tull and The Rolling Stones. Independants go for the likes of The Who, the Carpenters (again), and Bobby. As Parade paraphrases, the author, "He points to a definite connection between rock music and capitalism, explaining that while rock groups may sing about brotherhood, love, and sharing, they don't mind charging their fans what the traffic will bear. As an example he cites Bob Dylan whose commercial actions are inconsistent with his idealistic lyrics."

-----As was announced by The Great White Wonder himself on the Mary Travers show (see page 12), the April 1967 sessions are finally being released by Columbia under the Dylandom-created title of "The Basement Tapes." A double album, it is currently being shipped and should be in the racks by the time you're reading this. There's nothing that hasn't been previously said about set, having been out in boot form for at least six years now, but it will be interesting to see if any views change now that we will at last be able to hear the originals, instead of copies of copies of copies. By the way, it's hard to believe but this makes six LP discs (two doubles) of Bob's that have been released since the tour.

-----For all you folks who missed that fabulous National Lampoon satire, "The Ventures of Zimmerman" comics, back in 1972, NL is graciously reprinting it in their currently available Lampoon Comics edition. Neal Adams illustrates Sean Kelly and Tony Hendra's brilliant tale describing how young Bobby Zimmerman leaves Minnesota to conquer big business while disguising himself in his secret identity of plain old working-class folksinger Bob Dylan. Can the fiction be separated from the fact???

-----While enjoying the honor of being able to speak with the author whom I most admire, I found out from Joseph Heller (Catch-22) that he had originally intended to include a Zimmline as an epigram to his latest novel, Something Happened. Heller explained to me last October in Boston that he want to use "Something's happening/ But you don't know what it is/Do you, Mr. Jones?" at the end of the book, but that his publishers eventually decided against it.

-----In case anyone cares, Newsweek reports that Bobby 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."

-----QUEEN MARY, SHE'S MY FRIEND Dept.---Paul and Linda McCartney evidently felt that their "Mars & Venus" wrap party on board the Queen Mary needed some class, so along with Zimmerman there was also Marvin Gaye, George Harrison, Linda Ronstadt, Joni Mitchell, and others.

DEDICATION

This issue of TBZB is dedicated to Loretta and Terry,
wishing them a long, happy, and extremely fulfilling life together.

fitzgerald's footprints



ARE EVERYWHERE!

by Chuck Hirsch

Whenever I take a good look at an artist's work, one thing which always causes me a great deal of thought is just how much the individual has been influenced by others of his kind. Lately, I've been thinking along the same lines with regard to Dylan. It's a near impossibility to get anything of real informative value out of Zimmerman's rare and elusive interviews, so it leaves us no choice but to examine the works themselves. This is very much how it should be, and if we inspect his work closely, we find a respect and admiration for another artist--F. Scott Fitzgerald--to be extremely evident. Grant it, Dylan and Fitzgerald are artists working through different mediums, yet they have often times been compared. Dylan illustrates his appreciation of Fitzgerald's work in the first stanza of "When I Paint My Masterpiece."

The beginning of "Masterpiece" is actually a quick summation of a major theme in Fitzgerald's Tender Is The Night. The novel concerns a young psychologist named Dick Diver who is attempting to write the finest psychology text ever--in short, his masterpiece. The story is centered in Europe, and Diver spends a good deal of time

in Rome. It is there that Diver decides that he'll never be able to write that masterpiece, and also where Dylan begins: "Oh, the streets of Rome/Are filled with rubble/Ancient footprints are everywhere."

Dylan uses the phrase "ancient footprints," which is a significant recurring image in Tender Is The Night. Footprints show up in a number of places for Diver, one of which is in a garden in Rome. The footprints are "ancient," for Diver's life is steeped in heritage. He aims to follow the path of his predecessors and carry on in his family tradition. Dylan uses the image to make it clear to us just who he's talking about.

Dylan continues with, "You could almost think/That you're seein' double/On a cold dark night on the Spanish Stairs," making Diver's confusion the center of attention. The point in the novel where Diver is in Rome, happening upon the footprints, is a time of mental turmoil. The footprints themselves are a major reason Diver is in the state of mind he's in. Although Fitzgerald never makes it clear just whose footprints are seen, they remind Diver of his wife. This in turn leads to an evaluation of the couple's relationship--understandably an integral part of the novel. It is here that

he begins the evaluation of all of his personal relationships along with his life's goal--the writing of his masterpiece.

The next two lines are fascinating. They read, simply, "Got to hurry on back to my hotel room/ Where I got me a date with Botticelli's niece." They are interesting on the surface because in the novel Diver receives a message from his young lover (Rosemary, or "Botticelli's niece") saying she'll meet him in her hotel room. But, what Dylan fails to mention, is that Diver receives a message after this saying Rosemary has changed her mind about the meeting. Dylan is using irony by leaving this information out of the picture, and the next lines, "Well, she promised that she'd be right there with me/When I paint my masterpiece," leads us to believe that just the opposite of what it

says is true--that he will never paint that masterpiece.

The pun on the word "niece" is also interesting. Dylan uses it to show us Rosemary's youthfulness, and also brings in the location of much of the novel--Nice, France. A great amount of action takes place there, and evidently, Dylan considers it important action and pertinent to the theme.

Dylan clearly is using this whole allusion to Dick Diver and Tender Is The Night for a specific reason. Not only does it speak for him on a personal and emotional basis, illustrating his own fight and struggle to write his greatest work, but more importantly, it does honor to an author which Dylan considers great. As far as Dylan is concerned, Fitzgerald is one artist who has painted his masterpiece.



DESOLATION ROW

It has long been my contention that, had the 1960's not taken such an ugly turn socially and politically culminating in the King-Robert Kennedy assassinations, Bob Dylan (as well as the Beatles) would have become a major American humorist. Ample indications of this can be seen in "Talkin' World War III Blues," "I Shall Be Free No. 10," and also in his press conferences which make for hilarious reading. But the tension of the last decade caused rock musicians and fans to take themselves and the music a bit too seriously.

With this in mind, along with my belief that the worst thing that ever happened to Dylan was that everyone convinced him that he was a poet, (which he most certainly is not), let me state plainly my thesis on "Desolation Row." I think the song is a great rock & roll hoax, a brilliantly conceived and executed self-parody, and a marvelous practical joke upon his followers. Either this is true, or in the case of "Desolation Row" at least, the emperor has no clothes.

I shall not go line by line thru the lyrics, for that is just Dylan's intention. I'm sure he has had some great laughs thinking about all those college English majors staying up nights trying to figure out what "Ezra Pound and T.S. Eliot/Fighting in the captain's tower" means. There certainly are many wonderful lines in the song (my favorite is "When you asked me how I was doing/Was that some kind of joke?"), but they don't necessarily mean anything. The lyrics are a collection of Dylan's favorite literary characters, puns, jokes and just plain nonsense that sounds heavy. If one took the lyrics seriously, then you would conclude that they are embarrassingly poor, with plenty of obvious literary allusions that amount to little more than name-dropping.

I think my argument is clinched by something that happens in the verse, "Dr. Filth, he keeps his world/Inside of a leather cup/And all his sexless patients/

A REVISIONIST'S VIEW

by Tim Peters

They are trying to blow it up." This is a good deal into the song, and by this point the repetition of the simple melody has lulled the listener. At the part of the melody that corresponds in the other verses with "blow it up," it regularly goes down, but in this verse when he sings "blow it up," his voice remains level and even goes up a little. This slight change awakens the listener, and causes him to pay more attention to the lyrics. When he does this, he realizes that the words are total nonsense. At least, this is what has always happened to me.

All of this is confirmed by the character of Bob Dylan himself. He was always way ahead of everybody; the establishment, sure, but especially his fans and followers. A lot of us sit back and think we're hot stuff because we like Dylan and think we understand him. But Dylan loves to put us on as much as he did the establishment.

This is not the only case of Dylan self-parody, of course, although it is the largest. In "4th Time Around" he sings, "She buttoned her boot/And straightened her suit/And she said don't get cute."

I hope I am not misunderstood. "Desolation Row" is an immensely enjoyable song, but having more in common with Lewis Carroll than T.S. Eliot or Dylan's favorite, Rimbaud. The song does not convey the slightest sense of desolation. There is a greater sense of desolation in the last harmonica break of "All Along the Watchtower" than in all twelve minutes of "Desolation Row." Dylan is putting us on. Maybe we should take the hint and not take him more seriously than he deserves.

DYLAN AND CONTEMPORARY MUSIC

Medium And Message As One

by Bob Hoyer

Bob Dylan's place in contemporary music has always seemed vague. In many ways he's been anything but overlooked, but this is usually in terms of show business, which is how he has always been recognized.

Dylan's relationship to the English language has had as much vagueness about it as has his relationship to the American folk heritage and contemporary music. Although it might be easier to see his connection with the former two subjects, it is with the latter that we deal here.

Dylan has stirred much controversy throughout his career, as have other contemporary composers who tamper with established norms of society. One is reminded of Stravinsky, and his first performance of "Rite of Spring" where the audience over-reacted in various ways, when Dylan first appeared with an electric back-up band at the Forest Hills Stadium in New York during August 1965. The crowd divided itself into two factions: The traditionalists who wanted the acoustic guitar and the songs of the folk movement, and the younger minds who realized that Dylan was saying something more important by combining the sound of hard rock and his poetic imagery.

Since those days Dylan has proved himself ahead of his times

and a leader in what we now call rock music. In reality he has become a pioneer of an entire generation's lifestyle. Michael Gray states in Song and Dance Man: "There is a sense in which, more fully than F. Scott Fitzgerald did, Dylan has created a generation. For those of us in that generation, the possibilities of our inner lives have been intrinsically enhanced by the imbricement of Dylan's art---by the impact of his consciousness on ours..."

"Dylan was never one to say that he was the spokesman of his generation. [so] it is not then ironical that he is considered so. One is immediately reminded of D.H. Lawrence's quote, 'Never trust the artist, trust the tale.'"

Direct parallels can be made to other contemporary composers as well. Schonberg is a perfect example of an artist going long unnoticed by much of the public. He also is reminiscent of Dylan in that both musicians hit their listeners hard and as a consequence lost a good deal of the general public as potential audience.

This is very true with contemporary "serious" music in general. Many other composers can be cited as examples of artists not accepted because of individual ideas and ideals. Young Stockhausen had similar problems with his music at first because of its violating certain boundaries. He is also analogous to Dylan in that he too has achieved much success on the college campuses throughout the world.

Indeed, Dylan has had much of the same problems that most all composers have suffered--getting people to listen to music that hits below the belt. Unfortunately, the conventional listener



has always been notorious for showing no mercy.

Also important is that Dylan has finally been accepted by a large portion of the population. This is quite a feat for such an unconventionalist as him. About Dylan being put on Top 40 and being accepted by the media in general, Gray writes: "When some of his songs began making seditious inroads into the Hit Parade, it was difficult not to feel delighted that they were reaching such large public...Not many people inside the modern pop music business have ever bothered with pop's lack of contact with our contemporary concerns. Most of any nagging has come from the outside...Pressured by sheer custom and the danger of disturbing a comfortable and receptive audience, the songwriters have stuck to safe, impersonal subjects. And strong is the belief that the appeal of lyrics is insignificant..."

This brings us to another point, that of Dylan making the appeal of lyrics important. It has long been established that in "serious" music the melody fits around the lyric and that the words can

be any old text that's been in use for awhile. Wilfred Mellers, critic and composer, states: "We talk nowadays as though the relationship between...[words and music] constituted a problem. Yet the separation of the two arts is comparatively recent, and the link between them would seem to be rooted deep in human nature."

So it seems Dylan has made an art out of the song form which in reality had been probably one of the first of personal communicable art. Mellers is undoubtedly referring to the English literary folk tradition with its troubadours and art songs.

All of this would not have been possible without the use of the media. Most heroes of the mass media offer hardly any redeeming values. Gray states this by saying: "Dylan is incapable of that falsity of consciousness, that bland superficiality of which they depend and which they purvey to the ulcerated tribesmen of McLuhan's global village. In this achievement, Dylan proves how right a part of McLuhan's thesis is. It is true that Dylan's vast young audience has been attracted by the medium as well as the message, that the two are bound up."

Here we see a direct correlation between Dylan's art and other contemporary styles of music. In this society, most music and all other art as well, is communicated through various forms of the media. Much of the appeal of electronic music is the medium in which it is expressed. Gray describes this phenomenon interestingly: "It is true that the kind of thinking, the kind of perceiving, spawned by the old print technology seems increasingly foreign to those whose real attention is caught by the audio-visual media; that because the TV set and the phonograph are more vocal and articulate parts of people's homes than their parents', so now the home is open-ended and all the world's a stage. It is true too that the traditional educational system is at least being seen as a pathetically outdated and imaginatively bankrupt, mind-shrinking affair. And while schools stand for categorization, detachment, and what Mailer calls the 'logic of the next step,' so electric

technology fosters and encourages unification and involvement. And the medium Dylan works in is the most powerfully attractive form of technology yet available--since, that is, film still involves having to sit in a cinema and TV is in the hands of those who Dylan himself once called 'Men and women who look like cigars--the anti-happiness committee.'" Thus Dylan and the media are inexorably attached.

Dylan's background is interesting in that he came out of a basically middle-class environment. Young Dylan grew up in an old mining town named Hibbing where everything was normal. His modest past eventually grew into a concern for the real world, almost always dealing with humanistic values. Regarding the subject of nuclear holocaust, of which plenty of his early material pertains, is the song "A Hard Rain's A-Gonna Fall." David Horowitz writes of the piece: "The artist's problems involved in treating such a subject seriously (as opposed to satirically) are seemingly insurmountable; but Dylan has taken long strides in

the direction of their solution. He has done so in the only way possible: By employing an approach that is symbolic. Only a symbolic language could bear the strain of an event as absolute and apocalyptic as the destruction of life on earth. Dylan's instinctive awareness of the capacities of symbolism is, in this song, turned to brilliant use. In 'Hard Rain' he has adapted the melody and refrain of the traditional English song Lord Randall, and by this very fact has set his own story in a frame of concreteness."

Obvious comparisons are made with Penderecki's "Threnody For The Victims of Hiroshima" and Hersey's "Hiroshima." All deal with the same subject but each piece is totally different than the others. Hence Dylan indeed contributes to the art form, in an important way.

In summary we have the individual art of Bob Dylan, an art which uses other various forms of art used throughout the ages. It is an art which relies on the media as well as its message. It is an art which requires an open ear on the part of the listener. All of which can be said about any explorative contemporary music.

LINER QUOTES...

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

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

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

I: It means what?

D: Singing against your wishes to sing.

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, its original source is unknown to TBZB. "Don't Look Back," perhaps? It also might be worth mentioning that the HOR&R ironically and very cleverly played "The Tombstone Blues" immediately after the above. All love songs, eh?

a review by Brian Stibal

The long-awaited Mary Travers interview for her radio series "Mary Travers & Friends" was finally aired by WCAS in Boston on April 20. In retrospect, it somewhat appears as though it was not really worth the long delay. With a few notable exceptions, little of the man in the Dylan mystique ever comes out during the hour, which is really more of an informal talk than a real interview. With conversations sandwiched in between no less than nine songs, many of which aren't even Bob's versions, Dylan seldom emerges from behind that unfortunate facade the media has built around him for so long.

It is only after two songs and two commercials that we finally hear Bob's voice, some seven minutes into the show. They start off with a discussion of Dylan's visits to a hospitalized Woody Guthrie in the early 60's, but little new information is given.

A lengthy dialogue about the Basement Tapes follows, with Zimm making the surprise announcement that Columbia will be releasing it shortly. So once again he amazes the Freaks with the unexpected at the most provocative time!

Remembering those '67 sessions, Dylan comments, "That was recorded up in Woodstock...before the big festival, before Woodstock was discovered, exploited. We were just all up there sorta dryin' out [after the '66 world tour]...Just watchin' time go by."

In regards to "Blood On The Tracks," Dylan seems to be a bit defensive: "A lot of people told me they enjoyed that album--it's hard for me to relate to that, enjoying that type of pain, you know." In view of the critical (in opposition to popular) success of the LP, such defensiveness is unnecessary.

When Travers suggests that protest is perhaps no longer a viable song form these days, Dylan is insightful: "It's a reasonable position to take now. It's just hard to be specific about what we're even talking about here, let alone try to write a song or do a play or make some kind of art form."

Attempting self-analysis, Dylan states "I just play, you know, I play and whatever comes out comes out. I don't plan

albums. All that pressure's off. I don't have to go in and make an album every six months. I don't think of it that way." This would be a lot easier to believe if he hadn't then added "I continue to play my gee-tar." Sheesh!

Bob seems to be answering a lot of his critics with his interjection in this exchange: MT "If you forget how to have fun with music you've just destroyed it for yourself. I think unfortunately that's what heavy touring often does to us all. It becomes a job—" BD "It becomes a business." MT "—And perhaps that's kind of the genesis of the Basement Tapes, is to go back and have fun with music."

Dealing with the philosophical approach to his own music, Dylan says, "My stuff has to do more with feeling than thinking." He then wittily adds, "When I get to thinkin' I'm usually in some kind of trouble." Later, he matter-of-factly states, "The philosophy in my music, I have to admit, is accidental. None of it is pre-conceived, I can tell you that much."

In undoubtedly the funniest moment of the hour, Dylan puts Mary on with a preposterous exchange: BD "Roberta Flack did 'Just Like A Woman,' but, uh, she got the words wrong!" MT "She changed the words." BD: "I don't think she changed 'em, I think she, uh, just got 'em wrong...Personally, I don't see why anyone would want to do that song except me." Shades of all those hilarious interviews back in the mid-60's!

But the one thing he said which sums up the past nine years more than anything else is a mere side comment he makes while talking about the difficulties in singing protest songs: "You don't want to be told what to do, it's discouraging." Discouraging. Can it be that those years of uninvolvedness were just a reaction to the years preceding them, rather than a function of them?

One must wonder why many seemingly important topics are totally ignored in a discussion that ranges from 1960 all the way to 1975. Why no mention of Baez, or Grossman, or Newport, or Judaism, or Bangle Deth, or the Guthrie memorial show, or the accident? Some of these might be touchy subjects, but that in no way diminishes their importance.

It is refreshing, tho, to see Dylan speaking freely again—fan cannot live by song alone, and for too long the Freaks have been starving.

I Know How to SING MY SONG BEFORE I START SINGING

by Bob Heyer

In dealing with playing Dylan's songs on guitar there are usually two basic approaches. First is the strumming, using the flatpick, and the second is the fingerpicking.

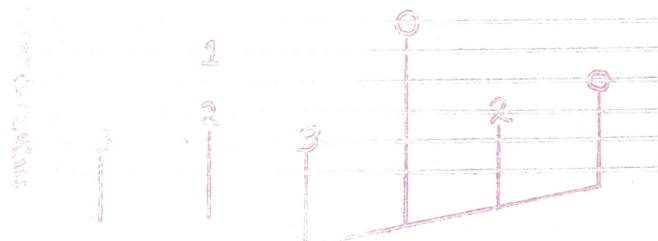
"Don't Think Twice, It's Alright" is played with the Travis style, which means that the right thumb is picking an alternating bass throughout. I have written the guitar tablature according to the way Bob fingerpicked it on the "Freewheelin'" LP.

He uses a capo on the fourth fret and plays the song in "C" position. He is also using an "A" harmonica.

For those not familiar with guitar tablature, it is written with six lines representing each string. The frets are written on the line representing the first fret is fingered, and in this case it is just one pattern which is played out. I have written this pattern as a "C" chord, and it will stay the same except for the bass notes which will vary according to which chord is being played at the time.

Now on the the "C" chord the bass notes are played with the right thumb alternating between fifth and fourth string, as I have written on the tablature. On the other chord positions used in this song, such as "G", the bass notes alternate between the 6th and 4th strings. These bass notes will be used also on the "F" barre position and the "D7" position using your left thumb for the "F#" bass note on the 6th string. The pattern used on the "C" position will be identical for the "Am" chord. So the pattern will vary only according to the appropriate chord.

The pattern on the tablature should be picked with the middle finger striking the first string, and the index finger striking the 2nd and 3rd



strings. The thumb, of course, plays the bass notes. This pattern should be counted 1, 2, 3, 4, 5, 6 evenly through. There are little variations which are used by Dylan on this song aside from this pattern, but I'll not go into those here--I'll leave some improvising up to you. I must admit that Jack Elliot's version of this song influenced me with the particular arrangement I'm presenting here, too.

The chord progression for the song is as follows: C-G-Am-F-C-G-C-G-Am-D7-G-G7-C-C7-F-D7-C-G-Am-F-C-G-C. The pattern is played once on each chord with the exception of all the D7's, the first two Am's, the first two F's, and the C7---these are played twice with the picking pattern.

If you follow this closely it should sound similar to the way Bob does it. I also want to encourage the student to experiment. One way would be to try to hammer-on whenever possible. Incidentally, the way Bob plays this live is obviously different. Then he uses the flatpick and he performs it with a fast strum.

I'd like any criticism as to how I could make this column better and easier for you to understand. I hope this section in TBZB will help out all of you wishing to play Dylan's songs. So until next issue when I'll have another of Mr. D's masterpieces, HAPPY PLAYING!



by Brian Stital

I've often wondered what a third volume of Bob Dylan's Greatest Hits might look like. Unfortunately, the importance of such compilings is often discounted by Zimmereaks. This may be understandable, but I firmly believe they serve their purpose very well, if for no other reason than this fan first got onto Dylan's tracks primarily by the route.

Looking over "Bob Dylan's Greatest Hits" and "Bob Dylan's Greatest Hits Vol. II," one is truly impressed. Few other artists can boast the many moods, perspectives, and periods present on these two albums, especially the latter. When you listen to a "Best Of" album by someone else, you hear songs, but when you listen to Bob's, you hear a human.

There seem to be three different criteria for selection of cuts for the first two sets.

First included are, of course, songs which Bob took to the top of the charts himself. These are most appropriate since the collection is indeed supposed to be comprised of "hits." Examples in I & II of this genre are "Like A Rolling Stone," "Lay Lady Lay," and "Rainy Day Women #12 & 35."

The second type of song included are those which other artists made into hits on the charts. Examples here are "Mr.

Tamboyline Man" (Byrds), "All I Really Want" (Cory), and "Mighty Quinn" (Manford Mann). Unfortunately, I & II exhausted this supply, so I was not able to include any of these in my set.

The last category of songs is those which have gained a reputation for being of classic quality. Some that fall into this class on I & II are "Hard Rain," "Just Like A Woman," and "My Back Pages."

It is with this pattern in mind that I have compiled my own set of pieces which I feel would make an excellent Volume III. I am aware that there would be release problems with the Asylum cuts, as well as the fact that it would prove difficult to fit so many songs on one disc, but if you ignore these points, I think you'll enjoy my line-up. (The numbers behind each cut identify the criterion under which it was selected.) By the way, the cover should be another blue-background silhouette close-up, only this time from the '74 tour photos.

George Jackson (1)
With God On Our Side (3)
Forever Young (3)
Talkin' World War III Blues (3)
Knockin' On Heaven's Door (1)
Desolation Row (3)
On A Night Like This (1)
Visions Of Johanna (3)
I Don't Believe You (3)
Tangled Up In Blue (1)
Chimes Of Freedom (3)

THE TBZB HALL OF FAME

Be it hereby resolved that the following people, having gone beyond the call of duty in contributing one dollar or more for the continuation of TBZB, have permanently endeared themselves to the heart of Ye Editor/Publisher and therefore are installed as Charter Members of the TBZB Hall Of Fame. (If your name should be on this list but isn't, I offer my apologies for being so disorganized, and please let me know and I will correct the list.)

John Andrews	Ken Smith	Cheryl Pollak	Charles Lawrence	Kenn Thomas
Bob Heyer	James Zuras	Brian Tarrant	Mike Gaspar	Chuck Hirsch

YES I RECEIVED YOUR
LETTER YESTERDAY

Dear Brian,

Thank you for TBZB #2. I know the kind of effort that went into your paper--I put out a paper when I was in the Peace Corps in the Philippines and know it is a real hassle.

I can't stand to read criticism of Dylan. Any criticism totally misses the point. I'm a Dylan freak in that I can't talk about him. His silence is my silence. As for all the compromises that Dylan makes and I make, accept it for what it is. If I do something phony, take it for that, you don't have to talk about it; look for something authentic instead. I don't dwell on things which are inauthentic. If you dwell on things which are bad, you become what you dwell on. You're known by what you associate with.

I like all of Dylan's stuff, some more, some less. My favorite is "Highway 61 Revisited," because it is tough and indifferent. It goes on and on and doesn't care. It's a philosophical stance I dig. Everything can be said in one word. That's why it's best to go on and on and on and bore the teeny boppers to tears. I can sit down and be there and concentrate on the whole record, and get the message and be ecstatic about it, not because of the record, but because I could get down on it.

I used to think Dylan would do something extraordinary like write a really good book or make a good film. The fact is the best Dylan can do is really write a good song and put it on a record. That's it.

I don't know what the future holds for Dylan except that he will go on being himself and I'm going to dig it without criticism. I love him.

-----Luther Makley, 137 Englewood Ave., Apt. #22, Brighton, Mass. 02146-----

(SOME VERY INTERESTING COMMENTS, LUTHER, ALTHO I DON'T AGREE WITH

YOUR BASIC POSITION ON DYLAN. HOWEVER, THAT STANCE IS A VALID ONE, AND NEEDS SPOKESMEN. OBVIOUSLY, TBZB IS POINTED IN A DIFFERENT DIRECTION, SO I DOUBT IF THERE IS MUCH CHANCE FOR RECONCILIATION. NEVERTHELESS, I STILL THINK TBZB WILL BE WORTH YOUR TIME IN THE FUTURE, BOTH AS AN INFORMATION SOURCE, AND IF YOU WISH, AS A FORUM TO EXPRESS YOUR FEELINGS, AS YOU JUST DID.)

Dear TBZB,

I really enjoyed your second issue--I hope you can keep expanding as much as you did with this issue. I like the variety of opinions you've presented. However, I think it important to emphasize more on the philosophical discussion of Dylan and his material, simply because of what's been going down in this country and the world for the last ten years. The reason I bring this up is because I'd hate to see a fanzine such as yours turn into a teen-age-type fan club publication. Although I realize your seriousness on the subject of Dylan and his music, I see a slight tendency towards worshipping the man (which is easy to do), instead of relating the intensity of modern living with the intensity of Dylan's music and lyrics. In my opinion, a publication such as yours should reflect the times the same as Dylan's songs do. Don't get me wrong--a little bit of fun is always OK.

Your offer for free Tarantulas was beautiful. I can't think of a better way to spread the word of Dylan. Especially when you consider that it was the bootleg version.

Ken Smith's article which discusses the 6PM St. Louis concert in 1974 shows little insight. I too was at that show and I saw no signs of a farce. Most people in St. Louis were highly critical of Dylan's performance for ridiculous reasons such as "It was too loud," or "He didn't talk to the audience." His songs have always spoken for themselves, and Dylan has been playing rock and roll since he was 14. The fact that both shows did not sell out imply such insensitivity to Dylan and his work. The fact that this was the only city in which he sang "Desolation Row" reflects some of St. Louis' desultory aspects. This town is known as a blues town. I think it is a farce that he didn't sell out and Elton John did with ticket prices as high or higher than Dylan's were. Maybe you people of St.

Louis could have responded more "if you lean your heads out far enough from Desolation Row."

To call Dylan: A Commemoration and Praxis: One one-dimensional and generalize Stephen Pickering's ideas as Dylan's work being "a road and quest to reach that plateau where one is the perfect Jew" shows an oversight. The combined works make up over 200 pages. I simply think you generalized on such an important body of work. Pickering has been doing it for over a dozen years. In the future I think a special edition on Pickering and his thought-provoking insights would be in order for TBZB. I think he shows "little tolerance" towards people who disagree because he has obviously spent more time on the subject than most.

Well, I don't really want to get carried away with writing just my opinions. I hope #3 makes as giant a step between the last issue as #2 did between the first. Good luck and watch out for future shock!

-----Bob Hayer, 530 Melain, Kirkwood, Missouri 63122-----

(WORDS FROM TBZB'S CHIEF CRITIC ALWAYS RING TRUE, BOB, AND AS LONG AS I HAVE YOU TO EVALUATE EACH ISSUE, I WILL NEVER LOSE PERSPECTIVE. YES, I TOO DON'T WANT TBZB TO EVER RESEMBLE A TEEN FAN CLUB SHEET ANY MATERIAL WHICH IS OF A HUMOROUS NATURE OR NOT CENTRAL OR RELATED TO THE FAN'S UNDERSTANDING OF DYLANOLOGY I TRY TO KEEP IN PERSPECTIVE, AND NOT TOO PROFOUSE. NO, I DON'T WORSHIP DYLAN. I AM NOT AT ALL AFRAID TO SAY THAT SOMETHING HE HAS DONE REEKS, IF I FEEL IT DOES. FURTHERMORE, I FEEL I OWE HIM NOTHING MORE THAN THE PRICE OF HIS RECORDS---ANY ALLIEGENCE I GIVE HIM IS OF MY FREE WILL, AND TO ME THAT IS ANYTHING BUT WORSHIP. TBZB IS DEVOTED TO THE FANS OF DYLANDOM, NOT DYLAN.

I DID AND STILL DO FEEL KEN'S TOUR ARTICLE MADE SOME GOOD POINTS, BUT I AM ALSO LOOKING FOR SOMEONE WHO FELT THE TOUR WAS GREAT TO WRITE A PIECE ON IT---ANYONE INTERESTED?

I AGREE WITH YOU 100000% ABOUT ELTON JOHN SELLING OUT WHILE ZIMMERMAN SUFFERED IN ST. LOUIS--WHY ARE THERE SO FEW DYLAN FREAKS HERE??????????

ABOUT PICKERING--YOU ARE RIGHT, I DID GENERALIZE HIM, BUT THEN AGAIN, THE WHOLE POINT OF THE "SCHOOLS OF THOUGHT" ARTICLE WAS TO GIVE A BRIEF OVERVIEW OF

THE MAJOR POINTS OF VIEW ON ZIMM. A DETAILED ANALYSIS WAS NEVER ATTEMPTED OR IMPLIED. I HOPE TO HAVE MANY ARTICLES IN THE FUTURE DISCUSSING PICKERING'S WORK BUT AN ENTIRE ISSUE DEVOTED TO ANY ONE TOPIC IS OUT OF THE QUESTION AS LONG AS WE STILL HAVE ENOUGH UNCOVERED GROUND IN DYLANOLOGY. AS FOR PICKERING'S INTOLERANCE OF OTHER OPINIONS, BOB, HE MAY KNOW DYLAN'S WORK MUCH BETTER THAN YOU OR I DO, AND I'M SURE HE DOES, BUT I DON'T THINK THAT GIVES HIM THE RIGHT TO DISMISS OUR IDEAS. AS HE DOES OF SO MANY DYLAN FREAKS. AFTER ALL, WE'VE ALL DONE DECENT AMOUNTS OF RESEARCH TO BACK UP WHAT WE HAVE TO SAY. HE MIGHT NOT BE QUITE AS AUTHORITATIVE, BUT WE STILL SHOULD BE HEARD. AND I AM PROUD TO SAY THAT TBZB WILL ALWAYS BE JUST AS ANXIOUS TO PRINT WELL WRITTEN ARTICLES WITH WHICH WE TOTALLY DISAGREE AS WE ARE WITH WELL WRITTEN ARTICLES THAT SEE DYLAN AS WE DO.)

Dear Brian

I thought TBZB #2 was a fine effort and was very interesting to read. I don't see how you find the time to do all the work for it. I know I couldn't find any of the time (I CAN'T EITHER!)

Since you asked for comments, I would like to suggest what I would like to see in a Dylanalog. First, I'm really not that interested in his personal life except where it clearly helps in understanding a song. Also, since I care for much of his earlier stuff more than some of his later albums, I would like to see more material on those years, which I'm sure there will be since the first issues were only introductory, anyway. Finally, I'd like to read critiques of individual songs since I'm sure it would broaden my perspective of him.

-----Joel Scheshtman, Long Island, NY-----

(THE ONLY REASON WE DIDN'T HAVE ANY ARTICLES LASH ISH ON EARLY ZIMM WAS THAT NO ONE WROTE ANY--ANY VOLUNTEERS? PIECES ON SINGLE SONGS WILL DEFINITELY BE INCLUDED IN EACH ISSUE FROM NOW ON (WE'VE GOT 2 THIS TIME). AND AS FOR BOB'S PERSONAL LIFE, WE ALSO FEEL THAT IT'S AN ARTIST'S WORK THAT SPEAKS FOR HIM RATHER THAN HIS PRIVATE LIFE. BUT SINCE TBZB IS A FANZINE ABOUT ONE MAN, NATURALLY IT SHOULD BE CONCERNED WITH EVERY ASPECT OF THAT MAN. WE DO WHOLE-HEARTEDLY AGREE WITH YOU, THO, WHEN YOU IMPLY THAT HIS MUSIC IS MOST IMPORTANT, AND WE HOPE IT IS SELF-EVIDENT THAT WE SHARE THE FEELING IN THE PRODUCTION OF TBZB.)

Dear Brian,

Being a "paleontologist" and
come as a welcome treat. I'm torn
between viewing it as another zine
or simply another wheel about Dylan.
Anyway, I must say that TBZB strikes
me as being head and shoulders above
other fanzines as far as literacy
and intelligent thought go. The
printing quality was very good for
duals, compared to other zines I
seen. The artwork was passing but
then no one expects great artwork
in a fanzine.

"Schools of Thought in Dylan"
was a good summing up of Weberman's work.
I, though I felt more could
have been devoted to "Picking" as I
think he is hardly as well known
as Weberman. In mention of Orin I
thought - how come?

The news section was interesting
the stuff about Zimm's marital
troubles seem to tie in with "Truck".
The stuff on bootlegs was good -
how about some sort of index or
hints? A transcript of that Dylan
Weberman conversation would be
interesting too, if it isn't too
much of a hassle.

-----Dave Jacobson, 220 Morris Ave, Ed
Mountain Lakes, N.J. 07046-----
(WELL, DAVE, I'M GLAD TBZB MEETS
WITH YOUR APPROVAL, SINCE I KNOW YOU
ARE VERY FAMILIAR WITH VARIOUS FAN-
ZINES. WE ONLY HOPE WE CAN IMPROVE
ON WHAT WE HAVE DONE AND TRY TO MAKE
TBZB JUST THAT MUCH BETTER. WE'RE
KIND OF EMBARRASSED HERE ABOUT
LEAVING MARCUS OUT OF THE PICTURE
BUT, THERE WAS A REASON FOR HIS
ABSENCE--ALTHO MANY PEOPLE CON-
SIDER HIM TO BE ONE OF THE FEW
EXPERTS IN DYLANDOM, WE HADN'T READ
ENOUGH BY OR ABOUT HIM TO COMMENT
UPON HIM WITH ANY EXPERTISE OR
DEVOTE AN ENTIRE SECTION TO HIM
AS WE DID WITH WEBERMAN AND PICK-
ERING. IN HINDSIGHT, THOUGH, IT
APPEARS WE'VE MADE A MISTAKE IN
OMITTING HIM. HE WILL BE INCLUDED
IN ANY FURTHER DISCUSSIONS ON THE
SUBJECT. AS FOR THE TAPED TELEPHONE
CONVERSATION, TBZB HAS ALREADY
CONSIDERED IT FOR A FUTURE ISSUE.

BUT SINCE IT IS SO READILY
AVAILABLE ON TAPE, WE WILL ONLY
US TO GO IF WE HEAR FROM SOME
MORE FREAKS WHO WOULD LIKE TO GET
A LOOK AT THAT TRANSCRIPT. WE'LL
BE MORE THAN HAPPY TO PRINT IT.

LASTLY, ABOUT THE INDEX OF
BOOTLEGS, WE FEEL THAT THE INDEX
IN THE BACK OF THE PAPERBACK VERSION
OF SCADATO'S BIOGRAPHY IS ABOUT AS
COMPLETE A LIST AS COULD BE COM-
PILED BY US OR ANY OTHER FANS.
EVEN WITH THE RESOURCES WHICH
TBZB HAS (AND WE FEEL THAT THEY
ARE PRETTY FORMIDABLE), AN ATTEMPT
TO IMPROVE ON A J. WEBERMAN AND
SANDY GANT'S HARD WORK WOULD BE
FUTILE.)

Dear Brian,

Hi! I've just rambled outa the
wild west where I've been watchin'
the river flow and to my surprise,
I found TBZB #2 in my mailbox. And
so soon after I had ordered it--who
said miracles don't happen anymore?

I have only praise for your fanzine,
and I only wish Dylan were here to help
me put that praise down into words.
TBZB is the best thing to happen to me
since I got my leopard-skin pillbox
hat by return mail. In the past, I have
paid as much as \$5 for fanzines that
couldn't even hold a candle to your
free one. Many of us want to keep as
up-to-date as with Zimm as possible.
And since Mr. D. speaks thru his albums
rather than interviews, info is too
often few and far between. I'm confident
TBZB will fill this unnecessary void.

Thank for the freebie Tarantula. Any
other fanzine would have charged 15
million dollars, 1200 and 72 cents for it.

From now on, everything is gonna be
much like a rhapsody; as with TBZB
#2, you have painted your first mas-
terpiece. After reading #2 for the 4th
time around, I wish you much success
and assure you that you have my full
support. Time passes slowly (waiting
for TBZB #3).

-----Ronald "Tiny" Montgomery, 318
Stroud Cleburne, Texas 76031-----
(THANK A LOT, "TINY!" WE ONLY HOPE OUR
READERS FORGIVE US FOR OUR SELF BACK-
PATting BY PRINTING YOUR LAUDS!)

The ADVERTISING BROTHERHOOD

OBS provides free space for all readers who submit ads dealing with some aspect of Dylan or rock music in general. Due to the larger interest we are now generating, we are sorry to say we must limit all future ads to 35 words or less, and please send them in within one week of the receipt of this issue. So pop into that chariot parked across from this building and send them along!

Anyone interested in trading Dylan tapes should get in touch with Bob Heyer, 530 McLain, Kirkwood, Mo. 63122. I've got most of the '74 tour tapes, as well as many older ones.

DYLAN T-SHIRTS!!! They feature a head shot of him with "Dylan" underneath. Shirts are colored with multi-color design. Sizes S-M-L for \$3.50 plus 50¢ postage. Money orders only, please. J. Cullen, File 2.B., 6000 S. Mozart, Chicago, Ill. 60629

Bootleg albums for Sale: Dylan "Early 60's Revisited," "VD Waltz," "The Demo Tapes," "While the Establishment Burns & Isle of Wight" (double LP, \$5), Beatles "In Atlanta Whiskey Flat," Kinks "Kriminal," and more. \$3 per LP plus 25¢ postage per record to Robert Ferguson, 130 Plant Ave., Webster Groves, Mo. 63119

Original Capitol Albums for Sale: "Beatles '65," "Revolver," "Rubber Soul," and "Yesterday & Today." All excellent condition. \$7 each. Rob Bennett, 37 West 2nd Street, Emporium, Pennsylvania 15834

Rare Tapes---Dylan, Zappa, King Crimson, Pink Floyd, and more. Free catalogue. Mike Tannehill, 2932 Softwind Trail, Fort Worth, Texas 76116

New Beatle Fanzine!!! "Old Brown Shoe" promises to be a fine effort, since the people who put it together are full-time Beatleologists. Sub rates are \$5/year for 10 offset issues. Make out money orders to "Macaluso" and mail to OBS, P.O. Box 40087, San Francisco, Calif. 94110

Wayne Rogers sells a huge assortment of bootleg discs, so he probably has the artist you're looking for. Send a stamp for his list to Rock & Roll University, c/o Wayne Rogers, 4919 Lord Byron Rd., Wilmington, North Carolina 28401

The nation's #1 Beatle fanzine is always looking for new readers. Now in its third year, "Strawberry Fields Forever" is \$5 for six issues in offset. Write to SFF, c/o Joe Pope, 310 Franklin St., #117, Boston, Mass. 02110

Bootlegs and Tapes: Dylan, Wings, Beatles, Byrds, Stones, Clapton, and others. James Cassara, 6285 N.W. 111 Terrace, Hialeah, Florida 33012

Variety Entertainment Specialists--- Jim Butterfield, Bob Duteau, 46 Covent St., Gardner, Mass. 01440 (617) 632-7888

WANTED: Copies or originals of movies of Dylan, in either 8mm or Super 8. I am especially interested in films taken by amateurs, rather than pro jobs such as "Don't Look Back." Contact Brian Stibal, 4932 Theiss Rd., St. Louis, Mo. 63128

MY BACK PAGES

by Brian Stibal

Thank you for taking the time to read TBZB #3, and I hope you enjoyed it. Please take a couple of minutes to sit write down what you think of it in the form of a Letter Of Commentary and send it along to us shortly. The only way we know how to improve on our work is if you let us know what's on your mind. I'll try to answer your letter personally, and will definitely do so as soon as I get it if a self-addressed, stamped envelope is included. If you don't hear from me, that probably means I'm using your letter in #4's lettercol, and even so, I'll still try to drop you a line.

I'm still wondering if there are any other Dylanzines out there. I hesitate to call this the only one, but so far it seems to be the case...

Even though I have a general idea what TBZB #4 will look like, I still need more articles, plus any other ideas or features you might have. And of course we always need any and all news that you hear. I'm sure there are people out there who hear as much or more about Zimmerman than we do, so let us know! No matter how trivial you think it is, we at TBZB might think that our readers would be interested, so keep us informed, OK?

Our staff is always open to new people and ideas, so don't be afraid to contribute material. Even if you don't think your work is up to TBZB's

standards (or worse, if you don't think TBZB is up to your standards...), we'd still like to see it. We try to avoid making changes, but if we do, you'll know about it before we print it.

I hope you liked the layout for this ish--we spend as much time on that aspect of the zine as we do the content, and we'd like to know of anything we can do to improve the visual appeal. We're very sorry about the poor quality of the printing, but it should be a problem no more because of our switch to photo-offset for #4 (see our announcement in TBZB #3½ for details). By the way, we never did get any comments on our use of color--do you think it is worth all the extra effort (believe me, it's a lot extra work!)?

A lot of people mentioned last time that I shouldn't interrupt people's comments in the lettercol, so that practice has been entirely eliminated. The only reason I did it last time was to save space, instead of continually referring back to the person's comments. But opinion was decidedly against it, so that's that.

In case anyone needs it, TBZB's phone number here in Boston is Area Code 617-353-8430. Thanx but no thanx on collect calls...

Some people suggested we expand into other realms of rock music. To this we say definitely not--there are scores of other zines, both amateur and pro,

continued on page 20...

TBZB WEATHER(MAN) FORECAST: Looks like a-nothin' but a hard rain's agonna fall. The wind will begin to howl, but you won't need a meteorologist to tell which way the answer will be blowin' in it. Now the winterlude is comin' cause the windows are filled with frost. The NY Times reports it will be the coldest winter in 17 years, and when it starts snowing, don't expect to be able to see, 'cause there won't be any shelter from the storm.

devoted to that. Dylan is our business, our only business, so let's stay with it.

All the typing was done by myself, so I am solely to blame for type errors.

A few people mentioned that we kidded around too much in #2—that we are approaching a teen fan magazine, and that we should get closer to Pickering's style. Well, TBZB is not meant to be a "journal of Dylanology"; it is a fan-zine. Pickering is good with what he does, but we're trying something different. Ideally, I'd like each TBZB to have one formal piece (as we have with pages 9-11 this time), a few semi-formal pieces (pages 6-8, 12, etc.), plus some columnists and lighter-type features. If we can form each issue around such a nucleus, I think we'll continue to have a good magazine. Remember, the masthead states that TBZB is published for "the enjoyment of Dylandom," so let's keep it that way.

In answer to many requests, sorry

but there are NO copies of either #1 or #2 left. I tried to reprint #2, but the masters have had it. I'm sorry to say. Also, please do NOT send for any future issues other than #4, and please consult the accompanying TBZB #1 for details on how to order.

Also, if you do want #4 to be sent to you, please write for it—I'm sorry, but we can no longer send out unsolicited copies, even if you have in the past ordered other issues. And also make sure the stamp you send is a 13¢er, since rates are to go up in a month.

The address that is presently valid is the Boston one listed below on this page in the return address. St. Louis will be used again Dec. 15-Jan. 6. But all indications are that #4 will be out by first week in December.

Not much space left except to give you an idea what #4 will look like: An account of the 75 Northeast tour, an exclusive interview with long-time Dylan personal friend Jim Higgins, a chart history of Bob's singles, the first TBZB poll and the first TBZB contest, plus all the regular features—about 26 pages in all!

Be good until #4, and remember to STAY WITH DYLAN!

[Handwritten signature]

TALKIN' BOB ZIMMERMAN BLUES
c/o Brian Stibal
1614B 700 Commonwealth Avenue
Boston, Massachusetts 02215

TBZB
Dylandom Revived!



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If undeliverable,
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The magazine that Stays With Dylan!