

Bob Dylan's
writing

HOUSE OF CASH

For Marty
Best words Always
Your friend,
Bob Dylan
CAUDILL DRIVE
HENDERSONVILLE,
TENNESSEE-37075

① Now I find a seat in Reno and I'm doing mighty fine
The boss he tips his hat to me and I, in turn, tip mine
I am bound to make a killing every nickel, every dime
But someone always recognizes me before it's time

② I might be in Colorado, or maybe Tennessee
Working for some man who may not know who I might be
But there's always someone special, whom I must keep satisfied
For I do not have a number, couldn't get one if I tried

Wanted Man in Arizona - Wanted Man in Buffalo
Wanted Man in ^(Tucson) Cincinnati - Wanted Man in ^(Mexico) Ohio
Wanted man in Kansas City - Wanted Man in old Chyzanne
Wherever you might look tonight (girl) you may see this wanted man

wanted man by Lucy Watson
Wanted man by Jeannie Brown
Wanted man by Nellie Johnson
Wanted man in this next town
But she had all that I wanted
Of a lot of things, she had
And a lot more than I needed
Of some things that turned out bad

Cash recorded Dylan's "Wanted Man" for his 1969 chart-topping album *Johnny Cash at San Quentin*. The first two verses and the chorus are in Dylan's handwriting on House of Cash stationery. The last verse is in Cash's hand. Dylan inscribed a message to musician Marty Stuart and signed his name in the top right corner.

Courtesy of Marty Stuart

Feb 9

Dear Henny, Grady, and all the beautiful
Nashville Cats I was lucky enough to work with
while I was there, in Nashville ...

David and I are sitting in our living room playing
the tapes to "David's Album," which is the title
of the country + western album you made with me.
David says it's so beautiful it's holy. Sometimes
during Pig's breaks, and on the slide guitar breaks,
we look at each other and either laugh or cry. It's the
12th LP I've put out in my life, and by far the best...
and that is due to the loving + musical souls of
you Nashville cats. Thank you.

The memories I hold of Nashville are painted in
joy, gratitude, exhaustion, admiration, laughter, tears,
love. Very much like a lucky kid who got to go away
to camp, and for one full week to indulge in his
favorite sport, with a group of professionals who
accepted him as an equal.

The thing in the New York Times came out of my
being too open with a woman I had no idea was out

Letter from Joan Baez to Kenny Buttrey, Grady Martin, and the other Nashville Musicians she worked with
on her 1969 album *Any Day Now*.

Courtesy of Todd Buttrey

To mail me, but who was. I joked about Nashville and politics, my jokes having no basis except for the Wallace for President signs which were over the doors in the studio. I was very hurt by her particular smear job, simply because I was afraid Nashville would pick up on it forget it now.

I'm working on putting together another album. It'll take me a while... but when I've got enough material, I want to come back to Nashville and work with you-all.

Much love and thanks...

Joan Baez.

P.S. "Any Day Now" is no. 1 in the San Francisco area.

Letter from Joan Baez to Kenny Buttrey, Grady Martin, and the other Nashville Musicians she worked with on her 1969 album *Any Day Now*.

Courtesy of Todd Buttrey

Standing on your window honey

^{yes been here before}
standing on your window honey/yes i been here before
feeling so helpless/i'm staring at your 2nd door
how come you ~~don't~~ dont send me no regards
you know i need your lovin/ honey why are you so hard?

kneeling neath your ceiling/i guess i'll be here for awhile
i try to read your portrait/but i'm helpless like a rich man's child
how come you send them out and have me barred

^{I lean into your hallway}
~~i run into your hallway~~ and i lean into your velvet door
i watch upon your scorpion/who crawls across your circus floor

just what do you have to guard?
you know i want....

bridge- like a poor fool in his prime
it's easy to hear me talk.....

like achilles in your alleyway/he dont want me here he does brag
he's pointing to the sky/he's hungry like a man in drag
dont let someone like him be your guard

honey why are you so hard?

(bridge) like a poor fool in his prime
~~it's easy to hear me talk~~

like a poor fool in his prime
~~it's easy to hear me talk~~
~~is your heart made out of stone~~
~~is your heart just solid rock?~~

(write)
Yes
I know you can hear me walk
Your heart is it made out of stone
or is it just solid rock?

where are you tonight?
myself
will you be there/or am i just kidding

I know you can hear me walk/
but is your heart made of stone
or is it just solid rock

sweet marie?

you said you'd always help me
but where are you tonight

jezabelle

you go your way/i'll go mine

loving hannah

Bob Dylan's lyrics for "Temporary Like Achilles," from *Blonde on Blonde*. Fragments of lyrics from other songs appear at the bottom.

Courtesy of EMP Museum

DAVID BRIGGS



The Man and The Musician

David Briggs, is one of the more versatile studio musicians in Nashville—a statement which can be attested to by just glancing at his credits and career. He has worked with such artists as Chet Atkins, Loretta Lynn, Elvis Presley, Joan Baez and Waylon Jennings.

In his early years in high school, in Florence, Alabama, he began playing

piano in a group. While in college, David continued playing in a band, until he finally moved into studio work at Rick Hall's, Fame Studios, located in Muscle Shoals. After being affiliated with the first successful studio band from that part of the country (we were probably considered successful because we played on the first hit record to

happen there, Arthur Alexander's, "You'd Better Move On").

Once moving to Nashville, in 1964, David began work immediately since his Muscle Shoals reputation preceded him. Even though his background was primarily r&b, he was quickly assimilated into the "Nashville Sound". In fact, he began contributing to this

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sound by writing songs which were recorded by Webb Pierce, Burl Ives, Jim Ed Brown ("Taste Of Heaven", which David co-wrote with Jimmy Rule), Brenda Lee and the Wilburn Brothers, to mention a few. Today, David is leader on most of the sessions he works. This title means that he is responsible for choosing the musicians on the recording date and is looked upon to organize the arrangements that are created in the studio for each song.

Since he is such an integral part of the music scene here, David has witnessed many changes and has contributed greatly to them. "I think the most radical change that has gone down in country music has been its increase in sophistication. When I first began

playing on recording dates, the music was very formalized and simply structured--in other words, you were limited in the type of things you could play. Now there is more freedom in the studio. Most producers were afraid of getting a pop sound or influence on their records and therefore alienating the country audience, yet it is this combination of sounds that has helped generate a new musical awareness of Nashville.

"I remember working with Mike Nesmith, who was originally with the Monkees. He cut an album here and blended traditional country instruments--steel, fiddle, banjo--with a pop-oriented rhythm section. There were about ten of us on the recording date and we

were all gassed by the sound. To me, this was really the beginning of Area Code 615. Most of the guys on the Nesmith session became members of the code. We cut two albums and did one live gig in California. It was very difficult for us to find the time to perform--we're nine guys that are all well-established and well-fed musicians. It was a problem just for us to find the time to rehearse and next to impossible for us to arrange a few days when nobody would be working sessions, and we would all be free to work out of town.

It was around this time that David and Norbert Putnam decided to build their own studio. Their friendship dates back to high school when they worked together in the same band, and continued on through Muscle Shoals, Nashville and Area Code 615.

"We created the studio for two main reasons. One was so we could have a place to putter around in and experiment with new sounds and the other was to build a studio that would be equipped to better record other types of music as well as country. So far, the studio has proven to be successful and we are now planning to build on another room. This will be a large room, capable of housing a large country session. I'm happy that we are able to make this addition since these are the sessions I find most enjoyable."

•CSR



ROLLING STONE

'All the News That Fits'

No. 34
MAY 31, 1969

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Bonnie in the straw; read all about her and Delaney & Friends, Page 19

CASH AND DYLAN TAPE TV NUMBER IN NASHVILLE

BY PATRICK THOMAS
NASHVILLE—As the crowd settled, Tom Carter, the master of ceremonies, explained how the show will run and what the applause sign meant at the time. This was the Johnny Cash Show, they were taping the first show, and the part with Bob Dylan would come first. But first for a warm-up humor, Nashville style. "If anything strikes you as funny, laugh," said Tommy Carter. "We'd

appreciate it. Miss Fanny Flagg's here. I think you'll enjoy her."
About that time, Dylan's wife Sarah and their son Jesse took their seats with the wife of Bob Johnston, the Columbia producer who has worked with Cash, Dylan and the Staller Brothers. Johnston is said to be the man who interested Flatt & Scruggs into recording Dylan songs before the team broke up.
Cash came out before the taping began to sing a few numbers for the folks,

and he seemed a happy man. He introduced a new number by Vince Matthews he's about to record called "Wrinkled Crinkled Wadded Dollar Bill." The Tennessee Three backs him with Carl Perkins on guitar. His wife June Carter joined him and they did "Jackson." June is a woman who absolutely means to entertain or know the reason why. She's got that hash-house flash and she really drives.
When Cash left, Dylan's hand got into

the jungle of instruments behind the camera and warmed up. They are the same group that backed him on Nashville Skyline: Kenny Buttrey, Charley McCoy, Pete Drake, Norman Blake, Charlie Daniels and Bob Wilson.
The show with Dylan as featured guest will be shown June 7 on ABC. The taping took place May 1st at the Grand Ole Opry.
Cash seems determined to bring en-

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Cash & Dylan Tape at Nashville

—Continued from Page 1

tainment to television, a most remarkable innovation in this medium. Besides Dylan, Cash and his wife June Carter, and the Carter Family, the session included Joni Mitchell, the Staller Brothers and a remarkable Cajon fiddler named Doug Kershaw.
But the highlight, of course, was the performance by Dylan. Back in March, Dylan was featured in an NET special on Cash. The segment showed them recording a duet version of Dylan's "One Too Many Mornings," one of his older songs. Apart from this, Dylan has been seen publicly only once since his motorcycle accident in the summer of 1966. He appeared at the Woodie Guthrie benefit in New York over a year ago.

For the Cash Show, Dylan did "I Threw It All Away" from the new album, Nashville Skyline. He also did a new song, "Living the Blues," which will be released as a single on June 8th. Then he and Cash did "Girl From the North Country," also featured on the new album.

The Dylan appearance was no secret in Nashville, fortunately. It goes without saying that Cash fans are as baffled by Dylan's emergence here as Dylan freaks were startled at the news of this new act. But they all lined up outside the Opry; businessmen and their wives, country boys, beat heads, acid heads, bee-hive bouffant blondes, drawing teenyboppers and other assorted traveling woodchuckers. There is no doubt that a good part of the audience was there just to see Cash and didn't know what all the fuss was about. But the seats and aisles of the Opry were full, and Dylan did not lack a fine representation of people familiar with his work.

Dylan appeared to a great ovation, tieless, short-haired with his five-day beard, dressed in a stove-pipe suit, looking a little like Charlie Chaplin. His manner was somewhat strained.

He opened with "I Threw It All Away." A shock went through the auditorium because all the amplification was off on the studio speakers and you could barely hear Dylan over Kenny Buttrey's drums. From what we could hear, the takes on all the numbers were up to recording standards. (Reportedly, Dylan did only one or two takes for each cut on Nashville Skyline.)

The second number, "Living the Blues," will be released as a single the day after the Cash show is aired. It's almost an Everly Brothers swing song and could have easily followed "Peggy Day" on the new album.

Dylan joined Cash in a living room set, where they did "Girl of the North Country." It sounded virtually indistinguishable from the album cut. There was a fine friendliness between the two and if you watch closely, you'll see Dylan slyly driving Cash on the refrain ("... true love of mine...").

When the set was over, Cash said, "It's really fine to have a great man like Bob Dylan on the show." Then he announced that the first take had been fine and that Dylan enjoyed the audience so much that he wanted to do the numbers again for them with amplification.

While they were setting up to run it through again, T. Tommy Carter came out to say that Dylan "just really doesn't believe who he is." It's true: Dylan was incredibly reserved. He only flashed an occasional smile during the entire performance. But it was a strange audience, though not at all unenthusiastic. As a matter of fact, it was outrightly reverent. Not one word was heard from the crowd despite the fact there was no explanation about the lack of amplification on the first run through. Everybody just leaned forward. Those who knew were glad to have him back.

The amplified set was low-keyed, perhaps a bit cautious, but when Dylan ran through "Girl of the North Country" again with Cash, he seemed considerably looser, if the occasional flash grins he gave are any indication. He ran through the new single a third time after this set and left to hot applause.
(Earlier, Dylan had whispered something in Cash's ear, who then turned to the crowd upstairs and said, "Bob says you're a great audience.")
Cash did his portion of the show next



and he played some of his best numbers. He was exuberant about the affair, and it was a very fine performance. He did a medley of "Folsom Prison," "Don't Take Your Guns to Town," "Egg-Sucking Dog," and "It Ain't Me, Babe" as a duet with June Carter. He also did "Orange Blossom Special" in his three-harmonica version.

Later, Cash, Dylan and June Carter went down to the Black Poodle down in Printers' Alley to see Doug Kershaw, the Cajon fiddler who also played on the Cash show. To what must have been Dylan's delight, the attention was primarily on Cash. Joni Mitchell and Graham Nash were there, too. Kershaw really ripped loose on the first set and passed the mike around at the table when he did "Orange Blossom Special."

A little later, Cash and his wife took to the stage with Kershaw backing them on his fiddle. I have never heard happier music. Dylan sat quiet and smiling through the set. The people who happened to be in the club when this began were stunned.

The Nashville Banner ran an "interview" by Red O'Donnell on its front page. It was casual to say the least, but it showed sympathy for Dylan's move to Nashville. The Tennessee ran a feature way back inside with a shot of all the longhairs sitting on the sidewalk outside the Opry House. Its caption ran "Subjects Wait to See Their King." The headline for the story said: NEW MONARCH AT OPRY TABERNAACLE. The writer quoted "one mustached young man from Cincinnati" on his reaction to the show:

"Hey, he walks like an ordinary person. I came 300 miles to see an ordinary person. And he looks good."
Another "reaction" was: "He just sounds like a not-so-good hillbilly to me. What's he got?"

The fact is that the current sound he plays is more country & Dylan than country & Western, and Dylan is wise in not attempting to kick his way into the Grand Ole Opry. The one thing that was a constant source of conversation here, probably to too great a degree, was the shyness that he showed among his company.

After the concert, a photographer said to him: "You seemed to be a little nervous tonight, Bob."

"I was scared to death," he said with a smile. "Subjects wait to see their King." Certainly he seemed a bit strained—not an unusual situation for a man who had given only one public performance in three years. But in my encounters with him, he seemed more reserved than afraid, and it was obvious that this reserve is getting him a good deal of respect in Nashville. They were there first and they know it. So does he.

The day after the concert Dylan came back to his hotel from a recording session with his producer, Bob Johnston. When he said that he was planning to record an Everly Brothers tune, and sure enough, he had a copy of one of their singles in hand and the sheet music for a song called "Take a Message to Mary." He said that one of the Nashville papers was going to "get a list of ten things I like."
"You mean ten songs?"
"No. Ten things."
Then he went off to a table to read the papers.

Rolling Stone, Issue 34,
May 31, 1969.