
in assessing bob do we often. . .

Posted by country bill - 2008/05/11 20:25

confuse the inspiration with the art

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Re:in assessing bob do we often. . .

Posted by wurlitzer - 2008/05/11 20:27

please explain

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Re:in assessing bob do we often. . .

Posted by Michael Harding - 2008/05/12 01:54

don't understand the question.

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Re:in assessing bob do we often. . .

Posted by country bill - 2008/05/12 03:48

what means more echo helstrom or the song

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Re:in assessing bob do we often. . .

Posted by Michael Harding - 2008/05/12 03:51

Bob says most of the songs were 'magically written.' I think the songs means more than where they came from or what inspired them. I don't really care about that.

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Re:in assessing bob do we often. . .

Posted by Michael Harding - 2008/05/12 03:53

'The songs were there before me, I just sort of came along and took them down with a pen.' Bob has some kind of mystical view of it. It's impenetrable.

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Re:in assessing bob do we often. . .

Posted by wurlitzer - 2008/05/12 04:12

nothing mystical about thievery.
of course the song was there before he came along and wrote it down.
someone else wrote it first.
what is so mystical about that?
its called folk music, passing the songs down

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Re:in assessing bob do we often. . .

Posted by BabyBlue - 2008/05/12 04:16

wurlitzer.... please explain

Re:in assessing bob do we often. . .

Posted by Warren - 2008/05/12 05:03

Michael Harding wrote:

'The songs were there before me, I just sort of came along and took them down with a pen.' Bob has some kind of mystical view of it. It's impenetrable.

Bob was quoting "It's All Right, Ma (I'm Only Bleeding)." You know,

"Darkness at the break of noon
Shadows even the silver spoon
The handmade blade, a child's balloon"

My take is that Bob was talking about a group on songs from that period that were "magically written," for which it may be questionable as to whether or not thievery was involved, as wurlitzer suggests. I don't think that "North Country Blues," for example, was "magically written." Whether or not "thievery" was involved in that particular case, I cannot say. No doubt, someone around here would know.

Re:in assessing bob do we often. . .

Posted by Michael Harding - 2008/05/12 05:20

Bill is referring to the songs 64-66. I said that I can't penetrate Bob's personal view of how such songs were written. They weren't stolen, anymore than any song is stolen. Re confusing inspiration with art-I get confused just thinking about such things.

Re:in assessing bob do we often. . .

Posted by Warren - 2008/05/12 07:34

Re:in assessing bob do we often. . .

Posted by pillbox - 2008/05/12 08:02

I think what Bob Dylan meant about the songs "being there" and "magical" etc he's saying that anyone with those ideas, thoughts, inspirations, energy and hunger for success, all spinning about in their heads could have done the same as him ! But in truth there was no one else before him who had those attributes to take the song world by surprise and spin it on it's head.

Many took HIS inspirations and ideas and followed in his footsteps.

He delved back to many forms - poetry, folk, traditional, blues, nursery rhymes, sea shanties, The Bible - everything, to bring some of it back to life that's not thieving - that is being inspirational and creative - we would never move on in any art form if we stayed static - Bob Dylan was the one person who moved FORWARD with music because he delved BACK and I'm so glad he did, his songs are filled with every form of emotion and colour and fun and sadness and thought provoking and humour and despair and hope - he's unique

Many of Bob Dylan songs are surreal, some with hidden meanings and thoughts only Dylan knows the answers to. But many are just his thoughts & feelings that everyone can understand.

Re:in assessing bob do we often. . .

Posted by wurlitzer - 2008/05/12 08:07

im confused now.

he said that about its alright ma?

where and when?

its one of the most original things he has ever done. both musically and lyrically, it has no basis that i know of in the lexicon of folk music from which who so liberally stole.

i was referring to the songs dylan was referring to when he said the songs were in the air already and he just wrote them down,

which i took to mean that restless farewell used the melody of the parting glass, song to woody 1913 massacre, and most of the other songs from those first albums using folk melodies for his own lyrics.....

but i think i miss the point of this post altogether.

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Re:in assessing bob do we often. . .

Posted by Warren - 2008/05/12 08:26

wurlitzer wrote

im confused now.

he said that about its alright ma?

where and when?

its one of the most original things he has ever done. both musically and lyrically, it has no basis that i know of in the lexicon of folk music from which who so liberally stole.

He recited those lines to Ed Bradley in the CBS interview.

i was referring to the songs dylan was referring to when he said the songs were in the air already and he just wrote them down,

which i took to mean that restless farewell used the melody of the parting glass, song to woody 1913 massacre, and most of the other songs from those first albums using folk melodies for his own lyrics.....

I think that something similar was said, but some years (decades?) ago, and without the use of the word "magic." And my hunch/memory is that the sorts of songs that you cite matched the comment made at that time.

but i think i miss the point of this post altogether.

Maybe, I do. :unsure:

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Re:in assessing bob do we often. . .

Posted by Warren - 2008/05/12 08:40

wurlitzer, the reference that I am referring to appeared in this interview that aired on DE 05 04. The bit about the "magic" begins at about the two minute mark:

<http://www.youtube.com/watch?v=L2L2VwHlv1k>

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Re:in assessing bob do we often. . .

Posted by country bill - 2008/05/12 14:52

all of you really are missing the point, which has nothing to do with composition but the object

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Re:in assessing bob do we often. . .

Posted by Warren - 2008/05/12 15:39

Your question, countree bill, was:

"in assessing bob do we often confuse the inspiration with the art"

Seeing as you have now allowed that you know the point, what then was your motivation for asking the question?

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Re:in assessing bob do we often. . .

Posted by country bill - 2008/05/12 15:51

Warren wrote:

Your question, countree bill, was:

"in assessing bob do we often confuse the inspiration with the art"

Seeing as you have now allowed that you know the point, what then was your motivation for asking the question?

well the question still remains to be answered doesn't it? explaining the question is not the same as answering it.

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Re:in assessing bob do we often. . .

Posted by Warren - 2008/05/12 16:14

country bill wrote:

well the question still remains to be answered doesn't it? explaining the question is not the same as answering it.

So, based upon what you are saying, here, the initial question remains. You avoided answering my question about motivation, but nevermind.

Now, do take a stab at answering the question, yourself, bill. I know that I, for one, would be interested in what you have to say.

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Re:in assessing bob do we often. . .

Posted by country bill - 2008/05/12 16:15

apres vous

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Re:in assessing bob do we often. . .

Posted by Warren - 2008/05/12 16:24

After me, you say.

So, we're back to the matter of your motivation. I let you off the hook once, countree bill. Twice? Never.

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Re:in assessing bob do we often. . .

Posted by country bill - 2008/05/12 16:34

no we are still on the track of answering the question. my knowledge has been tested and not found lacking. yours remains in some doubt hence, the apres vous. my motivation is irrelevant.

let those who question the questioner speak

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Re:in assessing bob do we often. . .

Posted by Warren - 2008/05/12 16:45

Your knowledge has not been tested within the confines of this thread.

I disagree with you about your motivation being irrelevant.

I'm leaving it at that, at least, for now.

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Re:in assessing bob do we often. . .

Posted by country bill - 2008/05/12 16:48

Warren wrote:

Your knowledge has not been tested within the confines of this thread.

I disagree with you about your motivation being irrelevant.

I'm leaving it at that, at least, for now.

now that we're through with that interlude let's get back to the matter at hand — our discussion of whether we confuse bob's inspiration with his art

continue

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Re:in assessing bob do we often. . .

Posted by wurlitzer - 2008/05/12 19:51

i think i understand what you are getting at now. i didnt take that interview seriously and felt his statement was a glorified rehash of something he said a long time ago. it is the word magical that doesnt fit the picture. he was mkore honest when he called the first draft of like a rolling stone a long stream of vomit, or something to that effect. vomit is more tangible than magic, and if we see the vomit as the inspiration and the finished song as the art, we can begin to address the issue at hand.

i think rolling stone is a better song to examine than its alight ma, as the latter seems to have undergone (at least from the writing to the studio recording) less artistry.

instead of me droning on, listen to the recordings of the LARS sessions to hear how the song, almost accidentally, evolved from an unwieldy mess into a masterpiece of rock and roll literature. Without the art, it would have remained a mess, on the order of "She's Your Lover Now" ,,,,,,,but it should be remembered that much of the art is also inspiration.. simple craftsmanship would never have made LARS what it became.

so, in answer to your question, i will venture to say:

the raw material needs to come from someplace outside of the artist's painting kit (this is the problem with dylan's current work. we are bored with the predictability of his material, despite the magic he makes with it) then the artistry that gives it form and life must come from outside the professional experience of his backing musicians (another problem with his new stuff: the players work within a confined tradition)

examples: charlie mccoys's guuitar on desolation row, al kooper's organ on LARS, everybody's inspired contribution on

sad eyed lady of the lowlands, which is a one of a kind recording that has no precedent in nashville or anywhere..who would have thought that the opening strain, based on percy sledge's when a man loves a woman, would have led to something like this?.....

anyway, to sum up. i believe that without inspiration in every step there can be no art. the work cannot come from simple artistry, but from all involved being connected to something that is outside of their professional experience.

Re:in assessing bob do we often. . .

Posted by country bill - 2008/05/12 20:10

i give up

Re:in assessing bob do we often. . .

Posted by admin - 2008/05/13 13:11

i know somebody said this before me but i can't remember who,

Creativity is 1% inspiration and 99% transpiration.

I think bill means that the transpiration part is the art and i agree that a lot of dylan songs are only 20% transpiration and 80% inspiration.

A lot of his songs never reached full maturity and remained sketches instead of paintings.

Re:in assessing bob do we often. . .

Posted by country bill - 2008/05/13 14:52

According to Thomas Alva Edison "Genius is ninety nine percent perspiration and one percent inspiration"

Re:in assessing bob do we often. . .

Posted by Thursday - 2008/05/13 17:16

I'll take a go at explaining the question - Are we more interested in what or who the song is about or the composition and music itself?

If this is the case, I think you have a 50/50 split out there, but at times I'd lean higher on the 'what it's about.'

I also think it was Dylan who said, 'Never fall in love with your muse.'

Re:in assessing bob do we often. . .

Posted by admin - 2008/05/13 17:27

but isn't the "what it's about" part, just part of the art?

the way he can make you feel like looking into the family photo album (eg Sara) or the way he makes you listen to a song over and over, wondering what it's about (eg desolation row)?
that's art to me

Re:in assessing bob do we often. . .

Posted by Charlie_Quintana - 2008/05/13 18:11

The songs are sufficient unto themselves.

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