This article is about the musician. For his debut album, see Bob Dylan (album).

Bob Dylan (/ˈdɪlən/; born Robert Allen Zimmerman; May 24, 1941) is an American songwriter, singer, painter, and writer. He has been influential in popular music and culture for more than five decades. Much of his most celebrated work dates from the 1960s, when his songs chronicled social unrest. Early songs such as "Blowin' in the Wind" and "The Times They Are a-Changin'" became anthems for the Civil Rights Movement and anti-war movement. Leaving behind his initial base in the American folk music revival, his six-minute single "Like a Rolling Stone", recorded in 1965, enlarged the range of popular music.

Dylan’s lyrics incorporate a wide range of political, social, philosophical, and literary influences. They defied existing pop music conventions and appealed to the burgeoning counterculture. Initially inspired by the performances of Little Richard and the songwriting of Woody Guthrie, Robert Johnson, and Hank Williams, Dylan has amplified and personalized musical genres. His recording career, spanning more than 50 years, has explored the traditions in American song—from folk, blues, and country to gospel, rock and roll, and rockabilly to English, Scottish, and Irish folk music, embracing even jazz and the Great American Songbook. Dylan performs with guitar, keyboards, and harmonica. Backed by a changing lineup of musicians, he has toured steadily since the late 1980s on what has been dubbed the Never Ending Tour. His accomplishments as a recording artist and performer have been central to his career, but his songwriting is considered his greatest contribution.

Since 1994, Dylan has published seven books of drawings and paintings, and his work has been exhibited in major art galleries. As a musician, Dylan has sold more than 100 million records, making him one of the best-selling artists of all time. He has also received numerous awards including eleven Grammy Awards, a Golden Globe Award, and an Academy Award. Dylan has been inducted into the Rock and Roll Hall of Fame, Minnesota Music Hall of Fame, Nashville Songwriters Hall of Fame, and Songwriters Hall of Fame. The Pulitzer Prize jury in 2008 awarded him a special citation for “his profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power.” In May 2012, Dylan received the Presidential Medal of Freedom from President Barack Obama. In 2016, he was awarded the Nobel Prize in Literature “for having created new poetic expressions within the great American song tradition”.[2]

1 Life and career

1.1 Origins and musical beginnings

Bob Dylan was born Robert Allen Zimmerman (Hebrew name שבתאי זיסל בן אברהם [Shabtai Zisl ben Avraham]) in St. Mary’s Hospital on May 24, 1941, in Duluth, Minnesota, and raised in Hibbing, Minnesota, on the Mesabi Range west of Lake Superior. He has a younger brother, David. Dylan’s paternal grandparents, Zigman and Anna Zimmerman, emigrated from Odessa, in the Russian Empire (now Ukraine), to the United States following the anti-Semitic pogroms of 1905.[7] His maternal grandparents, Ben and Florence Stone, were Lithuanian Jews who arrived in the United States in 1902.[7] In his autobiography, Chronicles: Volume One, Dylan wrote that his paternal grandmother’s maiden name was Kirghiz and her family originated from Kağızman district of Kars Province in northeastern Turkey.[8]

Dylan’s father, Abram Zimmerman – an electric-appliance shop owner – and mother, Beatrice “Beatty” Stone, were part of a small, close-knit Jewish community. They lived in Duluth until Robert was six, when his father had polio and the family returned to his mother’s hometown, Hibbing, where they lived for the rest of Robert’s childhood. In his early years he listened to the radio—first to blues and country stations from Shreveport, Louisiana, and later, when he was a teenager, to rock and roll.[9][10]
He formed several bands while attending Hibbing High School. In the Golden Chords, he performed covers of songs by Little Richard,[11] and Elvis Presley.[12] Their performance of Danny & the Juniors’ “Rock and Roll Is Here to Stay” at their high school talent show was so loud that the principal cut the microphone.[13] In 1959, his high school yearbook carried the caption “Robert Zimmerman: to join ‘Little Richard’.”[11][14] The same year, as Elston Gunn, he performed two dates with Bobby Vee, playing piano and clapping.[15][16][17]

In September 1959, he moved to Minneapolis and enrolled at the University of Minnesota.[18] His focus on rock and roll gave way to American folk music. In 1985, he said:

“The thing about rock’n’roll is that for me anyway it wasn’t enough... There were great catch-phrases and driving pulse rhythms... but the songs weren’t serious or didn’t reflect life in a realistic way. I knew that when I got into folk music, it was more of a serious type of thing. The songs are filled with more despair, more sadness, more triumph, more faith in the supernatural, much deeper feelings.”[19]

Living at the Jewish-centric fraternity Sigma Alpha Mu house Zimmerman began to perform at the Ten O’Clock Scholar, a coffeehouse a few blocks from campus, and became involved in the Dinkytown folk music circuit.[20][21]

During his Dinkytown days, Zimmerman began introducing himself as “Bob Dylan.”[22][a][1] In his memoir, Dylan said he hit upon using this less common variant for Dillon — a surname he had considered adopting — when he unexpectedly saw some poems by Dylan Thomas.[23] Explaining his change of name in a 2004 interview, Dylan remarked, “You’re born, you know, the wrong names, wrong parents. I mean, that happens. You call yourself what you want to call yourself. This is the land of the free.”[24]

1.2 1960s

1.2.1 Relocation to New York and record deal

In May 1960, Dylan dropped out of college at the end of his first year. In January 1961, he traveled to New York City, to perform there and visit his musical idol Woody Guthrie,[25] who was seriously ill with Huntington’s disease in Greystone Park Psychiatric Hospital.[26] Guthrie had been a revelation to Dylan and influenced his early performances. Describing Guthrie’s impact, he wrote: “The songs themselves had the infinite sweep of humanity in them... [He] was the true voice of the American spirit. I said to myself I was going to be Guthrie’s greatest disciple.”[27] As well as visiting Guthrie in hospital, Dylan befriended Guthrie’s protégé Ramblin’ Jack Elliott.

Much of Guthrie’s repertoire was channeled through Elliott, and Dylan paid tribute to Elliott in Chronicles: Volume One.[28]

From February 1961, Dylan played at clubs around Greenwich Village, befriend ing and picking up material from folk singers there, including Dave Van Ronk, Fred Neil, Odetta, the New Lost City Ramblers and Irish musicians the Clancy Brothers and Tommy Makem.[29] New York Times critic Robert Shelton first noted Dylan in a review of Izzy Young’s production for WRVR of a live twelve-hour Hootenanny on July 29, 1961: “Among the newer promising talents deserving mention are a 20-year-old latter-day Guthrie disciple named Bob Dylan, with a curiously arresting mumbing, countrysteeped manner”. This was Dylan’s first live radio performance.[30] In September, Shelton boosted Dylan’s career further with a very enthusiastic review of his performance at Gerde’s Folk City.[31] The same month Dylan played harmonica on folk singer Carolyn Hester’s third album. This brought his talents to the attention of the album’s producer, John Hammond,[32] who signed Dylan to Columbia Records.[33]

The performances on his first Columbia album, Bob Dylan, released March 19, 1962,[34] consisted of familiar folk, blues and gospel with two original compositions. The album sold only 5,000 in its first year, just enough to break even.[35] Within Columbia Records, some referred to the singer as “Hammond’s Folly”[36] and suggested dropping his contract, but Hammond defended Dylan and was supported by Johnny Cash.[33] In March 1962, Dylan contributed harmonica and back-up vocals to the album Three Kings and the Queen, accompanying Victoria Spivey and Big Joe Williams on a recording for Spivey Records.[37] While working for Columbia, Dylan recorded under the pseudonym Blind Boy Grunt[38] for Broadside, a folk magazine and record label.[39] Dylan used the pseudonym Bob Landy to record as a piano player on The Blues Project, a 1964 anthology album by Elektra Records.[38] As Tedham Porterhouse, Dylan played harmonica on Ramblin’ Jack Elliott’s 1964 album Jack Elliott.[38]
Dylan made two important career moves in August 1962: he legally changed his name to Robert Dylan,[41] and he signed a management contract with Albert Grossman.[42] (In June 1961, Dylan had signed an agreement with Roy Silver. In 1962, Grossman paid Silver $10,000 to become sole manager.)[43] Grossman remained Dylan's manager until 1970, and was notable for his sometimes confrontational personality and for protective loyalty.[44] Dylan said, "He was kind of like a Colonel Tom Parker figure... you could smell him coming."[21] Tensions between Grossman and John Hammond led to Hammond's being replaced as producer of Dylan's second album by the young African-American jazz producer, Tom Wilson.[45]

Dylan made his first trip to the United Kingdom from December 1962 to January 1963.[46] He had been invited by TV director Philip Saville to appear in a drama, Madhouse on Castle Street, which Saville was directing for BBC Television.[47] At the end of the play, Dylan performed "Blowin’ in the Wind", one of its first public performances.[47] The film recording of Madhouse on Castle Street was destroyed by the BBC in 1968.[47] While in London, Dylan performed at London folk clubs, including the Troubadour, Les Cousins, and Bunjies.[46] He also learned material from UK performers, including Martin Carthy.[47]

By the time of Dylan's second album, The Freewheelin' Bob Dylan, in May 1963, he had begun to make his name as a singer and a songwriter. Many songs on this album were labeled protest songs, inspired partly by Guthrie and influenced by Pete Seeger's passion for topical songs.[48] "Oxford Town", for example, was an account of James Meredith's ordeal as the first black student to risk enrollment at the University of Mississippi.[49]

The first song on the Freewheelin' album, "Blowin' in the Wind", partly derived its melody from the traditional slave song, "No More Auction Block".[50] While its lyrics questioned the social and political status quo. The song was widely recorded by other artists and became a hit for Peter, Paul and Mary.[51] Another Freewheelin' song, "A Hard Rain's a-Gonna Fall" was based on the folk ballad "Lord Randall". With veiled references to an impending apocalypse, the song gained more resonance when the Cuban Missile Crisis developed a few weeks after Dylan began performing it.[52] Like "Blowin' in the Wind", "A Hard Rain's a-Gonna Fall" marked a new direction in songwriting, blending a stream-of-consciousness, imagist lyrical attack with traditional folk form.[53]

Dylan's topical songs enhanced his early reputation, and he came to be seen as more than just a songwriter. Janet Maslin wrote of Freewheelin': "These were the songs that established [Dylan] as the voice of his generation—someone who implicitly understood how concerned young Americans felt about nuclear disarmament and the growing Civil Rights Movement: his mixture of moral authority and nonconformity was perhaps the most timely of his attributes."[54] Freewheelin' also included love songs and surreal talking blues. Humor was an important part of Dylan's persona,[55] and the range of material on the album impressed listeners, including the Beatles. George Harrison said of the album, "We just played it, just wore it out. The content of the song lyrics and just the attitude—it was incredibly original and wonderful."[56]

The rough edge of Dylan's singing was unsettling to some but an attraction to others. Joyce Carol Oates wrote: "When we first heard this raw, very young, and seemingly untrained voice, frankly nasal, as if sandpaper could sing, the effect was dramatic and electrifying."[57] Many early songs reached the public through more palatable versions by other performers, such as Joan Baez, who became Dylan's advocate as well as his lover.[58] Baez was influential in bringing Dylan to prominence by recording several of his early songs and inviting him on stage during her concerts.[59] "It didn't take long before people got it, that he was pretty damned special," says Baez.[60]

Others who had hits with Dylan's songs in the early 1960s included the Byrds, Sonny & Cher, the Hollies, Peter, Paul and Mary, the Association, Manfred Mann and the Turtles. Most attempted a pop feel and rhythm, while Dylan and Baez performed them mostly as sparse folk songs. The covers became so ubiquitous that CBS promoted him with the slogan "Nobody Sings Dylan Like Dylan."[62] Mixed-Up Confusion, recorded during the Freewheelin'
sessions with a backing band, was released as a single and then quickly withdrawn. In contrast to the mostly solo acoustic performances on the album, the single showed a willingness to experiment with a rockabilly sound. Cameron Crowe described it as “a fascinating look at a folk artist with his mind wandering towards Elvis Presley and Sun Records.”[63]

1.2.2 Protest and Another Side

In May 1963, Dylan’s political profile rose when he walked out of The Ed Sullivan Show. During rehearsals, Dylan had been told by CBS television’s head of program practices that “Talkin’ John Birch Paranoid Blues” was potentially libelous to the John Birch Society. Rather than comply with censorship, Dylan refused to appear.[64] By this time, Dylan and Baez were prominent in the civil rights movement, singing together at the March on Washington on August 28, 1963.[65] Dylan’s third album, The Times They Are a-Changin’, reflected a more politicized and cynical Dylan.[66] The songs often took as their subject matter contemporary stories, with “Only A Pawn In Their Game” addressing the murder of civil rights worker Medgar Evers; and the Brechtian “The Lonesome Death of Hattie Carroll” the death of black hotel barmaid Hattie Carroll, at the hands of young white socialite William Zantzinger.[67] During the Nashville Skyline sessions in 1969, Dylan and Johnny Cash recorded a duet of the song which has not been released.[68][69] By the end of 1963, Dylan felt both manipulated and constrained by the folk and protest movements.[71] Accepting the “Tom Paine Award” from the National Emergency Civil Liberties Committee shortly after the assassination of John F. Kennedy, an intoxicated Dylan questioned the role of the committee, characterized the members as old and balding, and claimed to see something of himself and of every man in Kennedy’s assassin, Lee Harvey Oswald.[72] Another Side of Bob Dylan, recorded on a single evening in June 1964,[73] had a lighter mood. The humorous Dylan reemerged on “I Shall Be Free No. 10” and “Motorpsycho Nightmare”. “Spanish Harlem Incident” and “To Ramona” are passionate love songs, while “Black Crow Blues” and “I Don’t Believe You (She Acts Like We Never Have Met)” suggest the rock and roll soon to dominate Dylan’s music. “It Ain’t Me Babe”, on the surface a song about spurned love, has been described as a rejection of the role of political spokesman thrust upon him.[74] His newest direction was signaled by two lengthy songs: the impressionistic “Chimes of Freedom”, which sets social commentary against a metaphorical landscape in a style characterized by Allen Ginsberg as “chains of flashing images,”[75] and “My Back Pages”, which attacks the simplistic and arch seriousness of his own earlier topical songs and seems to predict the backlash he was about to encounter from his former champions as he took a new direction.[76]

In the latter half of 1964 and 1965, Dylan moved from folk songwriter to folk-rock pop-music star. His jeans and work shirts were replaced by a Carnaby Street wardrobe, sunglasses day or night, and pointed “Beatle boots”. A London reporter wrote: “Hair that would set the teeth of a comb on edge. A loud shirt that would dim the neon lights of Leicester Square. He looks like an undernourished cockatoo.”[77] Dylan began to spar with interviewers. Appearing on the Les Crane television show and asked about a movie he planned, he told Crane it would be a cowboy horror movie. Asked if he played the cowboy, Dylan replied, “No, I play my mother.”[78]

1.2.3 Going electric

Main article: Electric Dylan controversy
Dylan’s late March 1965 album Bringing It All Back...
**Home** was another leap,[79] featuring his first recordings with electric instruments. The first single, "Subterranea: Homesick Blues", owed much to Chuck Berry’s "Too Much Monkey Business";[80] its free association lyrics described as harkening back to the energy of beat poetry and as a forerunner of rap and hip-hop.[81] The song was provided with an early video, which opened D. A. Pennebaker’s cinéma vérité presentation of Dylan’s 1965 tour of Great Britain, *Dont Look Back.*[82] Instead of miming, Dylan illustrated the lyrics by throwing cue cards containing key words from the song on the ground. Pennebaker said the sequence was Dylan’s idea, and it has been imitated in music videos and advertisements.[83]

The second side of *Bringing It All Back Home* contained four long songs on which Dylan accompanied himself on acoustic guitar and harmonica.[84] "Mr. Tambourine Man" became one of his best known songs when the Byrds recorded an electric version that reached number one in the US and UK.[85][86] "It’s All Over Now, Baby Blue" and "It’s Alright Ma (I’m Only Bleeding)" were two of Dylan’s most important compositions.[87][88]

In 1965, headlining the Newport Folk Festival, Dylan performed his first electric set since high school with a pickup group featuring Mike Bloomfield on guitar and Al Kooper on organ.[85] Dylan had appeared at Newport in 1963 and 1964, but in 1965 met with cheering and boooing and left the stage after three songs. One version has it that the boos were from folk fans whom Dylan had alienated by appearing, unexpectedly, with an electric guitar. Murray Lerner, who filmed the performance, said: “I absolutely think that they were booing Dylan going electric.”[89] An alternative account claims audience members were upset by poor sound and a short set. This account is supported by Kooper and one of the directors of the festival, who reports his recording proves the only boos were in reaction to the MC’s announcement that there was only enough time for a short set.[90][91]

Nevertheless, Dylan’s performance provoked a hostile response from the folk music establishment.[92][93] In the September issue of *Sing Out!*, Ewan MacColl wrote: “Our traditional songs and ballads are the creations of extraordinarily talented artists working inside disciplines formulated over time... But what of Bobby Dylan?” — screw the outraged teenagers... Only a completely non-critical audience, nourished on the watery pop of pop music, could have fallen for such tenth-rate drivel.”[94] On July 29, four days after Newport, Dylan was back in the studio in New York, recording "Positively 4th Street". The lyrics contained images of vengeance and paranoia,[95] and it has been interpreted as Dylan’s put-down of former friends from the folk community—friends he had known in clubs along West 4th Street.[96]

### 1.2.4 Highway 61 Revisited and Blonde on Blonde

In July 1965, the single "Like a Rolling Stone" peaked at two in the U.S. and at four in the UK charts. At over six minutes, the song altered what a pop single could convey. Bruce Springsteen, in his speech for Dylan’s inauguration into the Rock and Roll Hall of Fame, said that on first hearing the single, “that snare shot sounded like somebody’d kicked open the door to your mind.”[98] In 2004 and in 2011, *Rolling Stone* listed it as number one of "The 500 Greatest Songs of All Time".[97][99] The song opened Dylan’s next album, *Highway 61 Revisited*, named after the road that led from Dylan’s Minnesota to the musical hotbed of New Orleans.[100] The songs were in the same vein as the hit single, flavored by Mike Bloomfield’s blues guitar and Al Kooper’s organ riffs. "Desolation Row", backed by acoustic guitar and understated bass,[101] offers the sole exception, with Dylan alluding to figures in Western culture in a song described by Andy Gill as “an 11-minute epic of entropy, which takes the form of a Fellini-esque parade of grotesques and oddities featuring a huge cast of celebrated characters, some historical (Einstein, Nero), some biblical (Noah, Cain and Abel), some fictional (Ophelia, Romeo, Cinderella), some literary (T.S. Eliot and Ezra Pound), and some who fit into none of the above categories, notably Dr. Filth and his dubious nurse.”[102]

In support of the album, Dylan was booked for two U.S. concerts with Al Kooper and Harvey Brooks from his studio crew and Robbie Robertson and Levon Helm, former members of Ronnie Hawkins’s backing band the Hawks.[103] On August 28 at Forest Hills Tennis Stadium, the group was heckled by an audience still annoyed by Dylan’s electric sound. The band’s reception on September 3 at the Hollywood Bowl was more favorable.[104]

From September 24, 1965, in Austin, Texas, Dylan toured the U.S. and Canada for six months, backed by the five musicians from the Hawks who became known as the Band.[105] While Dylan and the Hawks met increasingly receptive audiences, their studio efforts floundered. Producer Bob Johnston persuaded Dylan to record in Nashville in February 1966, and surrounded him with top-notch session men. At Dylan’s insistence, Robertson and Kooper came from New York City to play on the sessions.[106] The Nashville sessions produced the double album *Blonde on Blonde* (1966), featuring what Dylan called “that thin wild mercury sound”.[107] Kooper described it as “taking two cultures and smashing them together with a huge explosion”: the musical world of Nashville and the world of the “quintessential New York hipster” Bob Dylan.[108]

On November 22, 1965, Dylan secretly married 25-year-old former model Sara Lownds.[109] Robertson writes in his memoir about receiving a phone call that morning to accompany the couple to the court, and then later to a reception hosted by Al Grossman at the Algonquin Hotel. Some of Dylan’s friends, including Ramblin’ Jack Elliott,
say that, immediately after the event, Dylan denied he was married.\textsuperscript{109} Journalist Nora Ephron made the news public in the \textit{New York Post} in February 1966 with the headline "Hush! Bob Dylan is wed.\textsuperscript{110}

Dylan toured Australia and Europe in April and May 1966. Each show was split in two. Dylan performed solo during the first half, accompanying himself on acoustic guitar and harmonica. In the second, backed by the Hawks, he played electrically amplified music. This contrast provoked many fans, who jeered and slow handclapped.\textsuperscript{111} The tour culminated in a raucous confrontation between Dylan and his audience at the Manchester Free Trade Hall in England on May 17, 1966.\textsuperscript{112} A recording of this concert was released in 1998: \textit{The Bootleg Series Vol. 4: Bob Dylan Live 1966}. At the climax of the evening, a member of the audience, angered by Dylan's electric backing, shouted: "Judas!" to which Dylan responded, "I don't believe you ... You're a liar!" Dylan turned to his band and said, "Play it fucking loud!"\textsuperscript{113}

During his 1966 tour, Dylan was described as exhausted and acting "as if on a death trip."\textsuperscript{114} D. A. Pennebaker, the film maker accompanying the tour, described Dylan as "taking a lot of amphetamine and who-knows-what-else."\textsuperscript{115} In a 1969 interview with Jann Wenner, Dylan said, "I was on the road for almost five years. It wore me down. I was on drugs, a lot of things ... just to keep going, you know?"\textsuperscript{116} In 2011, BBC Radio 4 reported that, in an interview that Robert Shelton taped in 1966, Dylan said he had kicked heroin in New York City: "I got very, very strung out for a while ... I had about a $25-a-day habit and I kicked it."\textsuperscript{117} Some journalists questioned the validity of this confession, pointing out that Dylan had been telling journalists wild lies about his past since the earliest days of his career.\textsuperscript{118}\textsuperscript{119}

\subsection*{1.2.5 Motorcycle accident and reclusion}

After his tour, Dylan returned to New York, but the pressures increased. ABC Television had paid an advance for a TV show.\textsuperscript{120} His publisher, Macmillan, was demanding a manuscript of the poem/novel \textit{Tarantula}. Manager Albert Grossman had scheduled a concert tour for the latter part of the year.

On July 29, 1966, Dylan crashed his 500cc Triumph Tiger 100 motorcycle near his home in Woodstock, New York, and was thrown to the ground. Though the extent of his injuries was never disclosed, Dylan said that he broke several vertebrae in his neck.\textsuperscript{121} Mystery still surrounds the circumstances of the accident since no ambulance was called to the scene and Dylan was not hospitalized.\textsuperscript{122}\textsuperscript{123} Dylan's biographers have written that the crash offered Dylan the chance to escape the pressures around him.\textsuperscript{121}\textsuperscript{122} Dylan confirmed this interpretation in his autobiography: "I had been in a motorcycle accident and I'd been hurt, but I recovered. Truth was that I wanted to get out of the rat race."\textsuperscript{124} Dylan withdrew from public and, apart from a few appearances, did not tour again for almost eight years.\textsuperscript{125}\textsuperscript{126}

Once Dylan was well enough to resume creative work, he began to edit D. A. Pennebaker's film of his 1966 tour. A rough cut was shown to ABC Television and rejected as incomprehensible to a mainstream audience.\textsuperscript{127} The film was subsequently titled \textit{Eat the Document} on bootleg copies, and it has been screened at a handful of film festivals.\textsuperscript{128}\textsuperscript{129} In 1967 he began recording with the Hawks at his home and in the basement of the Hawks' nearby house, "Big Pink."\textsuperscript{129} These songs, initially demos for other artists to record, provided hits for Julie Driscoll and the Brian Auger Trinity ("This Wheel's on Fire"); The Byrds ("You Ain't Goin' Nowhere", "Nothing Was Delivered"), and Manfred Mann ("Mighty Quinn"). Columbia released selections in 1975 as \textit{The Basement Tapes}. Over the years, more songs recorded by Dylan and his band in 1967 appeared on bootleg copies, culminating in a five-CD set titled \textit{The Genuine Basement Tapes}, containing 107 songs and alternative takes.\textsuperscript{130} In the coming months, the Hawks recorded the album \textit{Music from Big Pink} using songs they worked on in their basement in Woodstock, and renamed themselves the Band\textsuperscript{131} beginning a long recording and performing career of their own.

In October and November 1967, Dylan returned to Nashville.\textsuperscript{132} Back in the studio after 19 months, he was accompanied by Charlie McCoy on bass,\textsuperscript{132} Kenny Butrey on drums,\textsuperscript{132} and Pete Drake on steel guitar.\textsuperscript{132} The result was \textit{John Wesley Harding}, a contemplative record of shorter songs, set in a landscape that drew on the American West and the Bible. The sparse structure and instrumentation, with lyrics that took the Judeo-Christian tradition seriously, departed from Dylan's own work and from the psychedelic fervor of the 1960s.\textsuperscript{133} It included "All Along the Watchtower", with lyrics derived from the Book of Isaiah (21:5–9). The song was later recorded by Jimi Hendrix, whose version Dylan acknowledged as definitive.\textsuperscript{134} Woody Guthrie died on October 3, 1967, and Dylan made his first live appearance in twenty months at a Guthrie memorial concert held at Carnegie Hall on January 20, 1968, where he was backed by the Band.\textsuperscript{134} Dylan's next release, \textit{Nashville Skyline} (1969), was mainstream country featuring Nashville musicians, a mellow-voiced Dylan, a duet with Johnny Cash, and the hit single "Lay Lady Lay".\textsuperscript{135} \textit{Variety} wrote, "Dylan is definitely doing something that can be called singing. Somehow he has managed to add an octave to his range."\textsuperscript{137} During one recording session, Dylan and Cash recorded a series of duets but only their version of Dylan's "Girl from the North Country" was released on the album.\textsuperscript{69}\textsuperscript{70}

In May 1969, Dylan appeared on the first episode of Johnny Cash's television show and sang a duet with Cash of "Girl from the North Country", with solos of "Liv-
1.3 1970s

In the early 1970s, critics charged that Dylan’s output was varied and unpredictable. *Rolling Stone* writer Greil Marcus asked “What is this shit?” on first listening to *Self Portrait*, released in June 1970.[140][141] It was a double LP including few original songs, and was poorly received.[142]

In October 1970, Dylan released *New Morning*, considered a return to form.[143] This album included “Day of the Locusts”, a song in which Dylan gave an account of receiving an honorary degree from Princeton University on June 9, 1970.[144] In November 1968, Dylan had co-written “I’d Have You Anytime” with George Harrison,[145] Harrison recorded “I’d Have You Anytime” and Dylan’s “If Not for You” for his 1970 solo triple album *All Things Must Pass*. Dylan’s surprise appearance at Harrison’s 1971 *Concert for Bangladesh* attracted media coverage, reflecting that Dylan’s live appearances had become rare.[146]

Between March 16 and 19, 1971, Dylan reserved three days at Blue Rock, a small studio in Greenwich Village, to record with Leon Russell. These sessions resulted in “Watching the River Flow” and a new recording of “When I Paint My Masterpiece”. On November 4, 1971, Dylan recorded “George Jackson”, which he released a week later. For many, the single was a surprising return to protest material, mourning the killing of Black Panther George Jackson in San Quentin State Prison that year.[148] Dylan contributed piano and harmony to Steve Goodman’s album, *Somebody Else’s Troubles*, under the pseudonym Robert Milkwood Thomas (referencing the Goodman’s album, *Under Milk Wood* by Dylan Thomas and his own previous name) in September 1972.[149]

In 1972, Dylan signed to Sam Peckinpah’s film *Pat Garrett and Billy the Kid*, providing songs and backing music for the movie, and playing “Alias”, a member of Billy’s gang with some historical basis.[150] Despite the film’s failure at the box office, the song “Knockin’ on Heaven’s Door” became one of Dylan’s most covered songs.[151][152]

Also in 1972, Dylan protested the move to deport John Lennon and Yoko Ono, who had been convicted of possessing cannabis, by sending a letter to the U.S. Immigration Service, in part: “Hurray for John & Yoko. Let them stay and live here and breathe. The country’s got plenty of room and space. Let John and Yoko stay!”[153]

1.3.1 Return to touring

Dylan began 1973 by signing with a new label, David Geffen’s Asylum Records (and Island in the UK), when his contract with Columbia Records expired. On his next album, *Planet Waves*, he used the Band as backing group, while rehearsing for a tour. The album included two versions of “Forever Young”, which became one of his most popular songs.[154] As one critic described it, the song projected “something hymnal and heartfelt that spoke of the father in Dylan”,[155] and Dylan himself commented: “I wrote it thinking about one of my boys and not wanting to be too sentimental.”[156]

Columbia Records simultaneously released *Dylan*, a collection of studio outtakes (almost exclusively covers), widely interpreted as a churlish response to Dylan’s signing with a rival record label.[156] In January 1974, Dylan returned to touring after seven years; backed by the Band, he embarked on a North American tour of 40 concerts. A live double album, *Before the Flood*, was on Asylum Records. Soon, according to Clive Davis, Columbia Records sent word they “will spare nothing to bring Dylan back into the fold”.[157] Dylan had second thoughts about Asylum, miffed that while there had been millions of unfilled ticket requests for the 1974 tour, Geffen had sold only 700,000 copies of *Planet Waves*.[157] Dylan returned to Columbia Records, which reissued his two Asylum albums.

After the tour, Dylan and his wife became estranged. He filled a small red notebook with songs about relationships and ruptures, and recorded an album entitled *Blood on the Tracks* in September 1974.[158] Dylan delayed the release and re-recorded half the songs at Sound 80 Studios in Minneapolis with production assistance from his brother, David Zimmerman.[159]

Released in early 1975, *Blood on the Tracks* received mixed reviews. In the *NME*, Nick Kent described “the accompaniments [as] often so trashy they sound like mere practice takes.”[160] In *Rolling Stone*, Jon Landau wrote that “the record has been made with typical shoddiness.”[160] Over the years critics came to see it as one of Dylan’s greatest achievements. In Salon.com, Bill Wyman wrote: ‘*Blood on the Tracks* is his only flawless album and his best produced; the songs, each of them, are constructed in disciplined fashion. It is his kindest album and most dismayed, and seems in hindsight to have achieved a sublime balance between the logorrhea-plagued excesses of his mid-1960s output and the self-consciously simple compositions of his post-
accident years."[161] Novelist Rick Moody called it "the truest, most honest account of a love affair from tip to stern ever put down on magnetic tape."[162]

In the middle of that year, Dylan wrote a ballad championing boxer Rubin "Hurricane" Carter, imprisoned for a triple murder in Paterson, New Jersey, in 1966. After visiting Carter in jail, Dylan wrote "Hurricane", presenting the case for Carter's innocence. Despite its length—over eight minutes—the song was released as a single, peaking at 33 on the U.S. Billboard chart, and performed at every 1975 date of Dylan's next tour, the Rolling Thunder Revue.[4][163] The tour featured about one hundred performers and supporters from the Greenwich Village folk scene, including T-Bone Burnett, Ramblin' Jack Elliott, Joni Mitchell,[164][165] David Mansfield, Roger McGuinn, Mick Ronson, Joan Baez, and Scarlet Rivera, whom Dylan discovered walking down the street, her violin case on her back. Allen Ginsberg accompanied the troupe, staging scenes for the film Dylan was shooting. Sam Shepard was hired to write the screenplay, but ended up accompanying the tour as informal chronicler.[167]

Running through late 1975 and again through early 1976, the tour encompassed the release of the album Desire, with many of Dylan's new songs featuring a travelogue-like narrative style, showing the influence of his new collaborator, playwright Jacques Levy.[168][169] The 1976 half of the tour was documented by a TV concert special, Hard Rain, and the LP Hard Rain; no concert album from the better-received and better-known opening half of the tour was released until 2002's Live 1975.[170]

The 1975 tour with the Revue provided the backdrop to Dylan's nearly four-hour film Renaldo and Clara, a sprawling narrative mixed with concert footage and reminiscences. Released in 1978, the movie received poor, sometimes scathing, reviews.[171][172] Later in that year, a two-hour edit, dominated by the concert performances, was more widely released.[173]

In November 1976, Dylan appeared at the Band's "farewell" concert, with Eric Clapton, Joni Mitchell, Muddy Waters, Van Morrison and Neil Young. Martin Scorsese’s cinematic chronicle, The Last Waltz, in 1978 included about half of Dylan's set.[174] In 1976, Dylan wrote and duetted on "Sign Language" for Eric Clapton's No Reason To Cry.[175]

In 1978, Dylan embarked on a year-long world tour, performing 114 shows in Japan, the Far East, Europe and the US, to a total audience of two million. Dylan assembled an eight-piece band and three backing singers. Concerts in Tokyo in February and March were released as the live double album, Bob Dylan At Budokan.[176] Reviews were mixed. Robert Christgau awarded the album a C+ rating, giving the album a derisory review,[177] while Janet Maslin defended it in Rolling Stone, writing: "These latest live versions of his old songs have the effect of liberating Bob Dylan from the originals."[178] When Dylan brought the tour to the U.S. in September 1978, the press described the look and sound as a 'Las Vegas Tour'.[179] The 1978 tour grossed more than $20 million, and Dylan told the Los Angeles Times that he had debts because "I had a couple of bad years. I put a lot of money into the movie, built a big house ... and it costs a lot to get divorced in California."[176]

In April and May 1978, Dylan took the same band and vocalists into Rundown Studios in Santa Monica, California, to record an album of new material: Street-Legal.[180] It was described by Michael Gray as, “after Blood
The Tracks, arguably Dylan's best record of the 1970s: a crucial album documenting a crucial period in Dylan's own life."[181] However, it had poor sound and mixing (attributed to Dylan's studio practices), muddying the instrumental detail until a remastered CD release in 1999 restored some of the songs' strengths.[182]

1.3.2 Christian period

Further information: Slow Train Coming § Conversion to Christianity

In the late 1970s, Dylan became a born again Christian[183][184][185] and released two albums of contemporary gospel music. Slow Train Coming (1979) featured the guitar accompaniment of Mark Knopfler (of Dire Straits) and was produced by veteran R&B producer Jerry Wexler. Wexler said that Dylan had tried to evangelize him during the recording. He replied: "Bob, you're dealing with a 62-year-old Jewish atheist. Let's just make an album."[186] Dylan won the Grammy Award for Best Male Rock Vocal Performance for the song "Gotta Serve Somebody". His second Christian-themed album, Saved (1980), received mixed reviews, described by Michael Gray as "the nearest thing to a follow-up album Dylan has ever made, Slow Train Coming II and inferior".[187] When touring in late 1979 and early 1980, Dylan would not play his older, secular works, and he delivered declarations of his faith from the stage, such as:

Years ago they ... said I was a prophet. I used to say, "No I'm not a prophet" they say "Yes you are, you're a prophet." I said, "No it's not me." They used to say "You sure are a prophet." They used to convince me I was a prophet. Now I come out and say Jesus Christ is the answer. They say, "Bob Dylan's no prophet." They just can't handle it.[188]

Dylan's Christianity was unpopular with some fans and musicians.[189] Shortly before his murder, John Lennon recorded "Serve Yourself" in response to Dylan's "Gotta Serve Somebody".[190] By 1981, Stephen Holden wrote in the New York Times that "neither age (he's now 40) nor his much-publicized conversion to born-again Christianity has altered his essentially iconoclastic temperament."[191]

1.4 1980s

In late 1980, Dylan briefly played concerts billed as "A Musical Retrospective", restoring popular 1960s songs to the repertoire. Shot of Love, recorded early the next year, featured his first secular compositions in more than two years, mixed with Christian songs. "Every Grain of Sand" reminded some of William Blake's verses.[192]

In the 1980s, reception of Dylan's recordings varied, from the well-regarded Infidels in 1983 to the panned Down in the Groove in 1988. Michael Gray condemned Dylan's 1980s albums for carelessness in the studio and for failing to release his best songs.[193] As an example of the latter, the Infidels recording sessions, which again employed Knopfler on lead guitar and also as the album's producer, resulted in several notable songs that Dylan left off the album. Best regarded of these were "Blind Willie McTell", a tribute to the dead blues musician and an evocation of African American history.[194] "Foot of Pride" and "Lord Protect My Child". These three songs were released on The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991.[195]

Between July 1984 and March 1985, Dylan recorded Empire Burlesque.[196] Arthur Baker, who had remixed hits for Bruce Springsteen and Cyndi Lauper, was asked to engineer and mix the album. Baker said he felt he was hired to make Dylan's album sound "a little bit more contemporary".[196]

Dylan sang on USA for Africa's famine relief single "We Are the World". On July 13, 1985, he appeared at the climax at the Live Aid concert at JFK Stadium, Philadelphia. Backed by Keith Richards and Ronnie Wood, he performed a ragged version of "Hollis Brown", his ballad of rural poverty, and then said to the worldwide audience exceeding one billion people: "I hope that some of the money ... maybe they can just take a little bit of it, maybe ... one or two million, maybe ... and use it to pay the mortgages on some of the farms and, the farmers here, owe to the banks."[197] His remarks were widely criticized as inappropriate, but they did inspire Willie Nelson to organize a series of events, Farm Aid, to benefit debt-ridden American farmers.[198]

In April 1986, Dylan made a foray into rap music when he added vocals to the opening verse of "Street Rock", featured on Kurtis Blow's album Kingdom Blow.[199] Dylan's next studio album, Knocked Out Loaded, in July 1986 contained three covers (by Little Junior Parker, Kris Kristofferson and the gospel hymn "Precious Memories"), plus three collaborations with (Tom Petty, Sam Shepard and Carole Bayer Sager), and two solo com-
positions by Dylan. One reviewer commented that “the record follows too many detours to be consistently compelling, and some of those detours wind down roads that are indisputably dead ends. By 1986, such uneven records weren’t entirely unexpected by Dylan, but that didn’t make them any less frustrating.”[200] It was the first Dylan album since ‘Freewheelin’ (1963) to fail to make the Top 50.[201] Since then, some critics have called the 11-minute epic that Dylan co-wrote with Sam Shepard, “Brownsville Girl”, a work of genius.[202]

In 1986 and 1987, Dylan toured with Tom Petty and the Heartbreakers, sharing vocals with Petty on several songs each night. Dylan also toured with the Grateful Dead in 1987, resulting in a live album Dylan & The Dead. This received negative reviews: Allmusic said, “Quite possibly the worst album by either Bob Dylan or the Grateful Dead.”[203] Dylan then initiated what came to be called the Never Ending Tour on June 7, 1988, performing with a back-up band featuring guitarist G. E. Smith. Dylan continued to tour with a small, evolving band for the next 20 years.[204]

Dylan finished the decade on a critical high note with Oh Mercy produced by Daniel Lanois. Michael Gray wrote that the album was: “Attentively written, vocally distinctive, musically warm, and uncompromisingly professional, this cohesive whole is the nearest thing to a great Bob Dylan album in the 1980s.”[209] The track “Most of the Time”, a lost love composition, was later prominently featured in the film High Fidelity, while “What Was It You Wanted?” has been interpreted both as a catharsis and a wry comment on the expectations of critics and fans.[213] The religious imagery of “Ring Them Bells” struck some critics as a re-affirmation of faith.[214]

1.5 1990s

Dylan’s 1990s began with Under the Red Sky (1990), an about-face from the serious Oh Mercy. The album contained several apparently simple songs, including “Under the Red Sky” and “Wiggle Wiggle”. The album was dedicated to “Gabby Goo Goo”, a nickname for the daughter of Dylan and Carolyn Dennis, Desiree Gabrielle Dennis-Dylan, who was four.[215] Sidemen on the album included George Harrison, Slash from Guns N’ Roses, David Crosby, Bruce Hornsby, Stevie Ray Vaughan, and Elton John. Despite the line-up, the record received bad reviews and sold poorly.[216]

In 1991, Dylan received a Grammy Lifetime Achievement Award from American actor Jack Nicholson.[217] The event coincided with the start of the Gulf War against Saddam Hussein, and Dylan performed “Masters of War”. Dylan then made a short speech, saying “My daddy once said to me, he said, ‘Son, it is possible for you to become so defiled in this world that your own mother and father will abandon you. If that happens, God will believe in your ability to mend your own ways.’”[218] This sentiment was subsequently revealed to be a quote from

In 1988, with Bruce Springsteen’s introduction declaring, “Bob freed your mind the way Elvis freed your body. He showed us that just because music was innately physical did not mean that it was anti-intellectual.”[207] The album Down in the Groove in May 1988 sold even more unsuccessfully than his previous studio album.[208] Michael Gray wrote: “The very title undercuts any idea that inspired work may lie within. Here was a further devaluing of the notion of a new Bob Dylan album as something significant.”[209] The critical and commercial disappointment of that album was swiftly followed by the success of the Traveling Wilburys. Dylan co-founded the band with George Harrison, Jeff Lynne, Roy Orbus, and Tom Petty, and in late 1988 their multi-platinum Traveling Wilburys Vol. 1 reached three on the US album chart,[208] featuring songs that were described as Dylan’s most accessible compositions in years.[210] Despite Orbus’s death in December 1988, the remaining four recorded a second album in May 1990 with the title Traveling Wilburys Vol. 3.[211]
19th-century German Jewish intellectual, Rabbi Samson Raphael Hirsch. [219]

Over the next few years Dylan returned to his roots with two albums covering folk and blues numbers: Good as I Been to You (1992) and World Gone Wrong (1993), featuring interpretations and acoustic guitar work. Many critics and fans commented on the quiet beauty of the song “Lone Pilgrim”, [220] written by a 19th-century teacher. In November 1994 Dylan recorded two live shows for MTV Unplugged. He said his wish to perform traditional songs was overruled by Sony executives who insisted on hits. [221] The album from it, MTV Unplugged, included “John Brown”, an unreleased 1962 song of how enthusiasm for war ends in mutilation and disillusionment. [222]

In December 1997, U.S. President Bill Clinton presented Dylan with a Kennedy Center Honor in the East Room of the White House, paying this tribute: “He probably had more impact on people of my generation than any other creative artist. His voice and lyrics haven’t always been easy on the ear, but throughout his career Bob Dylan has never aimed to please. He’s disturbed the peace and discomfitted the powerful.” [230]

In 1999, Dylan embarked on a North American tour with Paul Simon, where each alternated as headline act with a “middle” section where they performed together, starting on the first of June and ending September 18. The collaboration was generally well-received.

1.6 2000s

Dylan commenced the 2000s by winning the Polar Music Prize in May 2000 and his first Oscar; his song “Things Have Changed”, written for the film Wonder Boys, won an Academy Award in March 2001. [223] The Oscar, by some reports a facsimile, tours with him, presiding over shows perched atop an amplifier. [233]

“Love and Theft” was released on September 11, 2001. Recorded with his touring band, Dylan produced the album himself under the pseudonym Jack Frost. [234] The album was critically well received and earned nominations for several Grammy awards. [235] Critics noted that Dylan was widening his musical palette to include rockabilly, Western swing, jazz, and even lounge ballads. [236] “Love and Theft” generated controversy when The Wall Street Journal pointed out similarities between the album’s lyrics and Japanese author Junichi Saga’s book Confessions of a Yakuza. [237] [238]

In 2003, Dylan revisited the evangelical songs from his “born again” period and participated in the CD project Gotta Serve Somebody: The Gospel Songs of Bob Dylan. That year Dylan also released the film Masked & Anonymous, which he co-wrote with director Larry Charles under the alias Sergei Petrov. [239] Dylan played the central character in the film, Jack Fate, alongside a cast that included Jeff Bridges, Penélope Cruz and John Goodman. The film polarised critics: many dismissed it as an “incoherent mess” [240] [241] a few treated it as a serious work of art. [242] [243]

In October 2004, Dylan published the first part of his autobiography, Chronicles: Volume One. Confounding expectations, [244] Dylan devoted three chapters to his first year in New York City in 1961–1962, virtually ignoring the mid-1960s when his fame was at its height. He also devoted chapters to the albums New Morning (1970) and Oh Mercy (1989). The book reached number two on The New York Times’ Hardcover Non-Fiction best seller list in December 2004 and was nominated for a National Book Award. [245]

No Direction Home, Martin Scorsese’s acclaimed film bi-
ography of Dylan,[246] was first broadcast on September 26–27, 2005, on BBC Two in the UK and PBS in the US.[247] The documentary focuses on the period from Dylan’s arrival in New York in 1961 to his motorcycle crash in 1966, featuring interviews with Suze Rotolo, Lian Clancy, Joan Baez, Allen Ginsberg, Pete Seeger, Mavis Staples, and Dylan himself. The film received a Peabody Award in April 2006[248] and a Columbia-du Pont Award in January 2007.[249] The accompanying soundtrack featured unreleased songs from Dylan’s early career.[250]

Dylan earned yet another distinction in a 2007 study of US legal opinions and briefs that found his lyrics were quoted by judges and lawyers more than those of any other songwriter, 186 times versus 74 by the Beatles, who were second. Among those quoting Dylan were US Supreme Court Chief Justice John Roberts and Justice Antonin Scalia, both conservatives. The most widely cited lines included “you don’t need a weatherman to know which way the wind blows” from “Subterranean Homesick Blues” and “when you ain’t got nothing, you got nothing to lose” from “Like a Rolling Stone.”[251][252]

1.6.1 Modern Times

May 3, 2006, was the premiere of Dylan’s radio presenting career, hosting a weekly radio program, Theme Time Radio Hour, for XM Satellite Radio, with song selections revolving around a chosen theme.[253][254] Dylan played classic and obscure records from the 1930s to the present day, including contemporary artists as diverse as Blur, Prince, L.L. Cool J and the Streets. The show was praised by fans and critics as “great radio,” as Dylan told stories and made eclectic references with his sardonic humor, while achieving a thematic beauty with his musical choices.[255][256] In April 2009, Dylan broadcast the 100th show in his radio series; the theme was “Goodbye” and the final record played was Woody Guthrie’s “So Long, It’s Been Good to Know Yuh”. This led to speculation that Dylan’s radio excursion had ended.[257]

On August 29, 2006, Dylan released his Modern Times album. Despite some coarsening of Dylan’s voice (a critic for The Guardian characterised his singing on the album as “a catarrhal death rattle”[258]) most reviewers praised the album, and many described it as the final installment of a successful trilogy, embracing Time Out of Mind and “Love and Theft.”[259] Modern Times entered the U.S. charts at number one, making it Dylan’s first album to reach that position since 1976’s Desire.[260] The New York Times published an article exploring similarities between some of Dylan’s lyrics in Modern Times and the work of the Civil War poet Henry Timrod.[261]

Nominated for three Grammy Awards, Modern Times won Best Contemporary Folk/Americana Album and Bob Dylan also won Best Solo Rock Vocal Performance for “Someday Baby”. Modern Times was named Album of the Year, 2006, by Rolling Stone magazine,[262] and by Uncut in the UK.[263] On the same day that Modern Times was released the iTunes Music Store released Bob Dylan: The Collection, a digital box set containing all of his albums (773 tracks in total), along with 42 rare and unreleased tracks.[264]

In August 2007, the award-winning film biography of Dylan I’m Not There, written and directed by Todd Haynes, was released—bearing the tagline “inspired by the music and many lives of Bob Dylan.”[265][266] The movie used six different actors to represent different aspects of Dylan’s life: Christian Bale, Cate Blanchett, Marcus Carl Franklin, Richard Gere, Heath Ledger and Ben Whishaw.[266][267] Dylan’s previously unreleased 1967 recording from which the film takes its name[268] was released for the first time on the film’s original soundtrack; all other tracks are covers of Dylan songs, specially recorded for the movie by a diverse range of artists, including Sonic Youth, Eddie Vedder, Mason Jennings, Stephen Malkmus, Jeff Tweedy, Karen O, Willie Nelson, Cat Power, Richie Havens, and Tom Verlaine.[269]

On October 1, 2007, Columbia Records released the triple CD retrospective album Dylan, anthologising his entire career under the Dylan 07 logo.[270] As part of this campaign, Mark Ronson produced a re-mix of Dylan’s 1966 tune “Most Likely You Go Your Way and I’ll Go Mine”, which was released as a maxi-single. This was the first time Dylan had sanctioned a re-mix of one of his classic recordings.[271]
The sophistication of the Dylan 07 marketing campaign was a reminder that Dylan’s commercial profile had risen considerably since the 1990s. This first became evident in 2004, when Dylan appeared in a TV advertisement for Victoria’s Secret.[273] Three years later, in October 2007, he participated in a multi-media campaign for the 2008 Cadillac Escalade.[273][274] Then, in 2009, he gave the highest profile endorsement of his career, appearing with rapper will.i.am in a Pepsi ad that debuted during the telecast of Super Bowl XLIII.[275] The ad, broadcast to a record audience of 98 million viewers, opened with Dylan singing the first verse of “Forever Young” followed by will.i.am doing a hip hop version of the song’s third and final verse.[276]

In October 2008, Columbia released The Bootleg Series Vol. 8 – Tell Tale Signs as both a two-CD set and a three-CD version with a 150-page hardcover book. The set contains live performances and outtakes from selected studio albums from Oh Mercy to Modern Times, as well as soundtrack contributions and collaborations with David Bromberg and Ralph Stanley.[277] The pricing of the album—the two-CD set went on sale for $18.99 and the three-CD version for $129.99—led to complaints about “rip-off packaging” from some fans and commentators.[278][279] The release was widely acclaimed by critics.[280] The abundance of alternative takes and unreleased material suggested to one reviewer that this volume of old outtakes “feels like a new Bob Dylan record, not only for the astonishing freshness of the material, but also for the incredible sound quality and organic feeling of everything here.”[281]

1.6.2 Together Through Life and Christmas in the Heart

Bob Dylan released his album Together Through Life on April 28, 2009. In a conversation with music journalist Bill Flanagan, published on Dylan’s website, Dylan explained that the genesis of the record was when French film director Olivier Dahan asked him to supply a song for his new road movie, My Own Love Song; initially only intending to record a single track, “Life Is Hard,” “the record sort of took its own direction”. Two of the ten songs on the album are credited as co-written by Bob Dylan and Robert Hunter.[283]

The album received largely favorable reviews,[284] although several critics described it as a minor addition to Dylan’s canon of work. Andy Gill wrote in The Independent that the record “features Dylan in fairly relaxed, spontaneous mood, content to grab such grooves and sentiments as flit momentarily across his radar. So while it may not contain too many landmark tracks, it’s one of the most naturally enjoyable albums you’ll hear all year.”[285]

In its first week of release, the album reached number one on the Billboard 200 chart in the U.S.,[286] making Bob Dylan (67 years of age) the oldest artist to ever debut at number one on that chart.[287] It also reached number one on the UK album chart, 39 years after Dylan’s previous UK album chart topper New Morning. This meant that Dylan currently holds the record for the longest gap between solo number one albums in the UK chart.[287]

On October 13, 2009, Dylan released a Christmas album, Christmas in the Heart, comprising such Christmas standards as “Little Drummer Boy”, “Winter Wonderland” and “Here Comes Santa Claus.”[288] Dylan’s royalties from the sale of this album will benefit the charities Feeding America in the USA, Crisis in the UK, and the World Food Programme.[289]

The album received generally favorable reviews.[290] The New Yorker commented that Dylan had welded a pre-rock musical sound to “some of his crookiest vocals in a while”, and speculated that Dylan’s intentions might be ironic: “Dylan has a long and highly publicized history with Christianity; to claim there’s not a wink in the childish optimism of ‘Here Comes Santa Claus’ or ‘Winter Wonderland’ is to ignore a half-century of biting satire.”[291] In USA Today, Edna Gunderson pointed out that Dylan was “revisiting yuletide styles popularized by Nat King Cole, Mel Tormé, and the Ray Conniff Singers.” Gunderson concluded that Dylan “couldn’t sound more sentimental or sincere.”[292]

In an interview published in The Big Issue, journalist Bill Flanagan asked Dylan why he had performed the songs in a straightforward style, and Dylan responded: “There wasn’t any other way to play it. These songs are part of my life, just like folk songs. You have to play them straight too.”[293]

1.7 2010s

1.7.1 Tempest

On October 18, 2010, Dylan released Volume 9 of his Bootleg Series, The Witmark Demos. This comprised 47 demo recordings of songs taped between 1962 and 1964 for Dylan’s earliest music publishers: Leeds Music in 1962, and Witmark Music from 1962 to 1964. One reviewer described the set as “a hearty glimpse of young Bob Dylan changing the music business, and the world, one note at a time.”[294] The critical aggregator website Metacritic awarded the album a Metascore of 86, indicating “universal acclaim.”[295] In the same week, Sony Legacy released Bob Dylan: The Original Mono Recordings, a box set that for the first time presented Dylan’s eight earliest albums, from Bob Dylan (1962) to John Wesley Harding (1967), in their original mono mix in the CD format. The CDs were housed in miniature facsimiles of the original album covers, replete with original liner notes. The set was accompanied by a booklet featuring an essay by music critic Greil Marcus.[296][297]

On April 12, 2011, Legacy Recordings released Bob Dylan in Concert – Brandeis University 1963, taped at
Brandeis University on May 10, 1963, two weeks prior to the release of The Freewheelin’ Bob Dylan. The tape was discovered in the archive of music writer Ralph J. Gleason, and the recording carries liner notes by Michael Gray, who says it captures Dylan “from way back when Kennedy was President and the Beatles hadn’t yet reached America. It reveals him not at any Big Moment but giving a performance like his folk club sets of the period... This is the last live performance we have of Bob Dylan before he becomes a star.”

The extent to which his work was studied at an academic level was demonstrated on Dylan’s 70th birthday on May 24, 2011, when three universities organized symposia on his work. The University of Mainz,[309] the University of Vienna,[308] and the University of Bristol[301] invited literary critics and cultural historians to give papers on aspects of Dylan’s work. Other events, including tribute bands, discussions and simple singalongs, took place around the world, as reported in The Guardian: “From Moscow to Madrid, Norway to Northampton and Malaysia to his home state of Minnesota, self-confessed ‘Bobcats’ will gather today to celebrate the 70th birthday of a giant of popular music.”

On October 4, 2011, Dylan’s label, Egyptian Records, released an album of previously unheard Hank Williams songs, The Lost Notebooks of Hank Williams. Dylan had helped to curate this project, in which songs unfinished when Williams died in 1953 were completed and recorded by a variety of artists, including Dylan himself, his son Jakob Dylan, Levon Helm, Norah Jones, Jack White, and others.[303][304]

On May 29, 2012, U.S. President Barack Obama awarded Dylan a Presidential Medal of Freedom in the White House. At the ceremony, Obama praised Dylan’s voice for its “unique gravelly power that redefined not just what music sounded like but the message it carried and how it made people feel”. In 2013 and 2014, auction house sales demonstrated the high cultural value attached to Dylan’s mid-1960s work, and the record prices that collectors were willing to pay for artefacts from this period. In December 2013, the Fender Stratocaster which Dylan had played at the 1965 Newport Folk Festival fetched $965,000, the sec-
The album, Shadows in the Night, which he released in 1978, was described as "a direct continuation of the work of 'uncovering' the material from the rusting manacles of big-band and cabaret mannerisms." The album debuted at number one in the UK Albums Chart in its first week of release.

On October 5, 2015, IBM launched a marketing campaign for its Watson computer system which featured Dylan. Dylan is seen conversing with the computer which says it has read all his lyrics and reports: “My analysis shows that your major themes are that time passes and love fades.” Dylan replies: “That sounds about right.”


The Best of the Cutting Edge entered the Billboard Top Rock Albums chart at number one on November 18, based on its first-week sales.

On March 2, 2016, it was announced that Dylan had sold an extensive archive of about 6,000 items to the George Kaiser Family Foundation and the University of Tulsa. It was reported that the sale price was “an estimated $15 million to $20 million”, and the archive comprises notebooks, drafts of Dylan lyrics, recordings, and correspondence.

Filmed material in the collection includes 30 hours of outtakes from the 1965 tour documentary Don’t Look Back, 30 hours of footage shot on Dylan’s legendary 1966 electric tour, and 50 hours shot on the 1975 Rolling Thunder Revue. The archive will be housed at Helmerich Center for American Research, a facility at the Gilcrease Museum.

On May 20, Dylan released Fallen Angels, which was described as “a direct continuation of the work of ‘uncovering’ the Great Songbook that he began on last year’s Shadows In the Night.” The album contained twelve songs by classic songwriters such as Harold Arlen, Sammy Cahn and Johnny Mercer, eleven of which had been recorded by Sinatra. Jim Farber wrote in Entertainment Weekly: “Tellingly, [Dylan] delivers these songs of love lost and cherished not with a burning passion but with the wistfulness of experience. They’re memory songs now, intoned with a present sense of commitment. Released just four days ahead of his 75th birthday, they couldn’t be more age-appropriate.” The album received a score of 79 on critical aggregator website Metacritic, denoting “generally favorable reviews.”

On October 13, the Nobel Prize committee announced it had awarded Dylan the Nobel Prize in Literature “for having created new poetic expressions within the great
American song tradition”. [2][350]

On November 11, 2016, Legacy Recordings released a 36-CD set, *Bob Dylan: The 1966 Live Recordings*, including every known recording of Bob Dylan’s 1966 concert tour. Legacy Recordings president Adam Block said: “While doing the archival research for *The Cutting Edge 1965–1966*, last year’s box set of Dylan’s mid-’60s studio sessions, we were continually struck by how great his 1966 live recordings really are.”[351] The recordings commence with the concert in White Plains New York on February 5, 1966, and end with the Royal Albert Hall concert in London on May 27.[352] The liner notes for the set are by Clinton Heylin, author of the book, *Judas*: *From Forest Hills to the Free Trade Hall: A Historical View of Dylan’s Big Boo*, a study of the 1966 tour.[353] The New York Times reported most of the concerts had “never been heard in any form”, and described the set as “a monumental addition to the corpus”.[354]

On March 31, 2017, Dylan released his triple album, *Triplicate*, comprising 30 new recordings of classic American songs, including “As Time Goes By” by Herman Hupfeld and “Stormy Weather” by Harold Arlen and Ted Koehler. Dylan’s 38th studio album was recorded in Hollywood’s Capitol Studios and features his touring band.[355] Dylan posted a long interview on his website to promote the album, and was asked if this material was an exercise in nostalgia. “Nostalgic? No I wouldn’t say that. It’s not taking a trip down memory lane or longing and yearning for the good old days or fond memories of what’s no more. A song like "Sentimental Journey" is not a way back when song, it doesn’t emulate the past, it’s attainable and down to earth, it’s in the here and now.”[356] The album was awarded a score of 84 on critical aggregator website Metacritic, signifying “universal acclaim”. Critics praised the thoroughness of Dylan’s exploration of the great American songbook, though, in the opinion of *Uncut*: “For all its easy charms, *Triplicate* labours its point to the brink of overkill. After five albums’ worth of croon toons, this feels like a fat full stop on a fascinating chapter.”[357]

2 Never Ending Tour

Main article: *Never Ending Tour*

The Never Ending Tour commenced on June 7, 1988 [358] and Dylan has played roughly 100 dates a year for the entirety of the 1990s and 2000s—a heavier schedule than most performers who started out in the 1960s.[359] By May 2013, Dylan and his band had played more than 2,500 shows,[360][361] anchored by long-time bassist Tony Garnier, drummer George Recile, multi-instrumentalist Donnie Herron, and guitarist Charlie Sexton.[362] To the dismay of some of his audience,[363] Dylan’s performances remain unpredictable as he alters his arrangements and changes his vocal approach night after night.[364] Critical opinion about Dylan’s shows remains divided. Critics such as Richard Williams and Andy Gill have argued that Dylan has found a successful way to present his rich legacy of material.[365][366] Others have criticized his live performances for mangling and spitting out “the greatest lyrics ever written so that they are effectively unrecognisable”, and giving so little to the audience that “it is difficult to understand what he is doing on stage at all.”[367]

Dylan’s performances in China in April 2011 generated controversy. Some criticised him for not making any explicit comment on the political situation in China, and for, allegedly, allowing the Chinese authorities to censor his set list.[368][369] Others defended Dylan’s performances, arguing that such criticism represented a misunderstanding of Dylan’s art, and that no evidence for the censorship of Dylan’s set list existed.[370][371] In response to these allegations, Dylan posted a statement on his website: “As far as censorship goes, the Chinese government had asked for the names of the songs that I would be playing. There’s no logical answer to that, so we sent them the set lists from the previous 3 months. If there were any songs, verses or lines censored, nobody ever told me about it and we played all the songs that we intended to play.”[372]

At the beginning of 2017, Dylan announced his forthcoming tour of Europe, commencing in Stockholm on April 1, and ending in Dublin on May 11.[373] In June and July, Dylan’s tour will continue across Canada and the US.[374]

3 Visual artist

The cover of Dylan’s album *Self Portrait* (1970) is a reproduction of a painting of a face by Dylan.[374] Another of his paintings is reproduced on the cover of the 1974 album *Planet Waves*. In 1994 Random House published *Drawn Blank*, a book of Dylan’s drawings.[375] In 2007, the first public exhibition of Dylan’s paintings, *The Drawn Blank Series*, opened at the Kunstsammlungen in Chemnitz, Germany.[376] It showcased more than 200 watercolors and gouaches made from the original drawings. The exhibition coincided with the publication of *Bob Dy-
lan: The Drawn Blank Series, which includes 170 reproductions from the series.[376][377] From September 2010 until April 2011, the National Gallery of Denmark exhibited 40 large-scale acrylic paintings by Dylan, The Brazil Series.[378]

In July 2011, a leading contemporary art gallery, Gagosian Gallery, announced their representation of Dylan’s paintings.[379] An exhibition of Dylan’s art, The Asia Series, opened at the Gagosian Madison Avenue Gallery on September 20, displaying Dylan’s paintings of scenes in China and the Far East.[380] The New York Times reported that “some fans and Dylanologists have raised questions about whether some of these paintings are based on the singer’s own experiences and observations, or on photographs that are widely available and were not taken by Mr. Dylan.” The Times pointed to close resemblances between Dylan’s paintings and historic photos of Japan and China, and photos taken by Dmitri Kessel and Henri Cartier-Bresson.[381] The Magnum photo agency confirmed that Dylan had licensed the reproduction rights of these photographs.[382]

Dylan’s second show at the Gagosian Gallery, Revisionist Art, opened in November 2012. The show consisted of thirty paintings, transforming and satirizing popular magazines, including Playboy and BabysTalk.[383][384] In February 2013, Dylan exhibited the New Orleans Series of paintings at the Palazzo Reale in Milan.[385] In August 2013, Britain’s National Portrait Gallery in London hosted Dylan’s first major UK exhibition, Face Value, featuring twelve pastel portraits.[386]

In November 2013, the Halcyon Gallery in London mounted Mood Swings, an exhibition in which Dylan displayed seven wrought iron gates he had made. In a statement released by the gallery, Dylan said, “I’ve been around iron all my life ever since I was a kid. I was born and raised in iron ore country, where you could breathe it and smell it every day. Gates appeal to me because of the negative space they allow. They can be closed but at the same time they allow the seasons and breezes to enter and flow. They can shut you out or shut you in. And in some ways there is no difference.”[387][388]

In November 2016, the Halcyon Gallery featured a collection of drawings, watercolors and acrylic works by Dylan. The exhibition, The Beaten Path, depicted American landscapes and urban scenes, inspired by Dylan’s travels across the USA.[389] The show was well reviewed by Vanity Fair, the Telegraph, and Asia Times Online, and is scheduled to tour in 2017.[390][391][392]

Since 1994, Dylan has published seven books of paintings and drawings.[393]

4 Discography

Main articles: Bob Dylan discography and List of songs written by Bob Dylan

- Bob Dylan (1962)
- The Freewheelin’ Bob Dylan (1963)
- The Times They Are a-Changin’ (1964)
- Another Side of Bob Dylan (1964)
- Bringing It All Back Home (1965)
- Highway 61 Revisited (1965)
- Blonde on Blonde (1966)
- John Wesley Harding (1967)
- Nashville Skyline (1969)
- Self Portrait (1970)
- New Morning (1970)
- Pat Garrett & Billy the Kid (1973)
- Dylan (1973)
- Planet Waves (1974)
- Blood on the Tracks (1975)
- The Basement Tapes (1975)
- Desire (1976)
- Street Legal (1978)
- Slow Train Coming (1979)
- Saved (1980)
- Shot of Love (1981)
- Infidels (1983)
- Empire Burlesque (1985)
- Knocked Out Loaded (1986)
- Down in the Groove (1988)
- Oh Mercy (1989)
- Under the Red Sky (1990)
- Good as I Been to You (1992)
- World Gone Wrong (1993)
- Time Out of Mind (1997)
- Love and Theft (2001)
- Modern Times (2006)
- Together Through Life (2009)
- Christmas in the Heart (2009)
- Tempest (2012)
- Shadows in the Night (2015)
- Fallen Angels (2016)
- Triplicate (2017)
5 Bibliography

Main article: Bob Dylan bibliography

Dylan has published Tarantula, a work of prose poetry, Chronicles: Volume One, the first part of his memoirs, several books of the lyrics of his songs, and seven books of his art. He has been the subject of many biographies and critical studies.

6 Personal life

6.1 Romantic relationships

Suze Rotolo Dylan's first serious relationship was with artist Suze Rotolo, a daughter of American Communist Party radicals. According to Dylan, “She was the most erotic thing I'd ever seen… The air was suddenly filled with banana leaves. We started talking and my head started to spin.”[392] Rotolo was photographed arm-in-arm with Dylan on the cover of his album The Freewheelin' Bob Dylan. Critics have connected Rotolo to some of Dylan's early love songs, including "Don’t Think Twice It’s All Right”. The relationship ended in 1964.[395] In 2008, Rotolo published a memoir about her life in Greenwich Village in the 1960s, A Freewheelin' Time.[396]

Joan Baez When Joan Baez first met Dylan in April 1961, she had already released her first album and was acclaimed as the “Queen of Folk”. [397] On hearing Dylan perform his song "With God on Our Side," Baez later said, “I never thought anything so powerful could come out of that little toad.”[398] In July 1963, Baez invited Dylan to join her on stage at the Newport Folk Festival, setting the scene for similar duets over the next two years.[399] By the time of Dylan’s 1965 tour of the U.K, their romantic relationship had begun to fizzle out, as captured in D. A. Pennebaker’s documentary film Dont Look Back.[399] Baez later toured with Dylan as a performer on his Rolling Thunder Revue in 1975–76, and sang four songs with Dylan on the live album of the tour, Bob Dylan Live 1975, The Rolling Thunder Revue. Baez appeared with Dylan in the one-hour TV special Hard Rain, filmed at Fort Collins, Colorado, in May 1976. Baez also starred as 'The Woman In White' in the film Renaldo and Clara (1978), directed by Dylan and filmed during the Rolling Thunder Revue. Dylan and Baez toured together again in 1984 with Carlos Santana.[399]

Baez recalled her relationship with Dylan in Martin Scorsese's documentary film No Direction Home (2005). Baez wrote about Dylan in two autobiographies—admiringly in Daybreak (1968), and less admiringly in And A Voice to Sing With (1987). Baez's relationship with Dylan is the subject of her song "Diamonds & Rust", which has been described as “an acute portrait” of Dylan.[399]

Sara Dylan Dylan married Sara Lownds, who had worked as a model and a secretary to Drew Associates, on November 22, 1965.[400] Their first child, Jesse Byron Dylan, was born on January 6, 1966, and they had three more children: Anna Lea (born July 11, 1967), Samuel Isaac Abra (born July 30, 1968), and Jakob Luke (born December 9, 1969). Dylan also adopted Sara’s daughter from a prior marriage, Maria Lownds (later Dylan, born October 21, 1961). Bob and Sara Dylan were divorced on June 29, 1977.[400]

Maria married musician Peter Himmelman in 1988.[401] In the 1990s, Jakob became well known as the lead singer of the band the Wallflowers; Jesse is a film director and a successful businessman.

Carolyn Dennis Dylan married his backup singer Carolyn Dennis (often professionally known as Carol Dennis) on June 4, 1986. Desiree Gabrielle Dennis-Dylan, their daughter had been born on January 31, 1986.[402] The couple divorced in October 1992. Their marriage and child remained a closely guarded secret until the publication of Howard Sounes’ biography, Down the Highway: The Life of Bob Dylan, in 2001.[403]

6.2 Home

When not touring, Dylan is believed to live primarily in Point Dune, a promontory on the coast of Malibu, California, though he also owns property around the world.[404][405]

6.3 Religious beliefs

Growing up in Hibbing, Minnesota, Dylan and his family were part of the area's small but close-knit Jewish community, and in May 1954 Dylan had his Bar Mitzvah.[406] Around the time of his 30th birthday, in 1971, Dylan visited Israel, and also met Rabbi Meir Kahane, founder of the New York-based Jewish Defense League.[407] Time magazine quoted him saying about Kahane, “He’s a really sincere guy. He’s really put it all together.”[408] Subsequently, Dylan downplayed the extent of his contact with Kahane.[409]

During the late 1970s, Dylan converted to Christianity. In November 1978, guided by his friend Mary Alice Artes, Dylan made contact with the Vineyard School of Discipleship.[410] Vineyard Pastor Kenn Gullixson has recalled: “Larry Myers and Paul Emond went over to Bob's house and ministered to him. He responded by saying, 'Yes he did in fact want Christ in his life.' And he prayed that day and received the Lord.”[411][412] From January to March 1979, Dylan attended the Vineyard Bible study classes in Reseda, California.[410][413]

By 1984, Dylan was distancing himself from the "born again" label. He told Kurt Loder of Rolling Stone mag-
Dylan performs in Ahoy Rotterdam, the Netherlands, June 4, 1984

azine: “I've never said I'm born again. That's just a media term. I don't think I've been an agnostic. I've always thought there's a superior power, that this is not the real world and that there's a world to come.” In response to Loder’s asking whether he belonged to any church or synagogue, Dylan laughingly replied, “Not really. Uh, the Church of the Poison Mind.”[414] In 1997, he told David Gates of Newsweek:

Here’s the thing with me and the religious thing. This is the flat-out truth: I find the religiosity and philosophy in the music. I don’t find it anywhere else. Songs like “Let Me Rest on a Peaceful Mountain” or “I Saw the Light”—that’s my religion. I don’t adhere to rabbis, preachers, evangelists, all of that. I've learned more from the songs than I've learned from any of this kind of entity. The songs are my lexicon. I believe the songs.[415]

In an interview published in The New York Times on September 28, 1997, journalist Jon Pareles reported that “Dylan says he now subscribes to no organized religion.”[416]

Dylan has supported the Chabad Lubavitch movement,[417] and has privately participated in Jewish religious events, including the Bar Mitzvahs of his sons and attending Hadar Hatorah, a Chabad Lubavitch yeshiva. In September 1989 and September 1991, he appeared on the Chabad telethon.[418] On Yom Kippur in 2007 he attended Congregation Beth Tefillah, in Atlanta, Georgia, where he was called to the Torah for the sixth aliyah.[419]

Dylan has continued to perform songs from his gospel albums in concert, occasionally covering traditional religious songs. He has also made passing references to his religious faith—such as in a 2004 interview with 60 Minutes, when he told Ed Bradley that “the only person you have to think twice about lying to is either yourself or to God.” He also explained his constant touring schedule as part of a bargain he made a long time ago with the "chief commander—in this earth and in the world we can't see.”[234]

In a 2009 interview with Bill Flanagan promoting Dylan’s Christmas LP, Christmas in the Heart, Flanagan commented on the “heroic performance” Dylan gave of "O Little Town of Bethlehem" and that he “delivered the song like a true believer”. Dylan replied: “Well, I am a true believer.”[293]

7 Accolades

Main article: List of awards and nominations received by Bob Dylan

Dylan has won many awards throughout his career including the 2016 Nobel Prize in Literature, twelve Grammy Awards, one Academy Award and one Golden Globe Award. He has been inducted into the Rock and Roll Hall of Fame, Nashville Songwriters Hall of Fame, and Songwriters Hall of Fame. In May 2000, Dylan received the Polar Music Prize from Sweden’s King Carl XVI.[420] In June 2007, Dylan received the Prince of Asturias Award in the Arts category.[421] Dylan received the
Presidential Medal of Freedom in May 2012. In February 2015, Dylan accepted the MusiCares Person of the Year award from the National Academy of Recording Arts and Sciences, in recognition of his philanthropic and artistic contributions to society. In November 2013, Dylan received the accolade of Légion d’Honneur from the French education minister Aurélie Filippetti.

7.1 Nobel Prize in Literature

The Nobel Prize committee announced on October 13, 2016 that it would be awarding Dylan the Nobel Prize in Literature “for having created new poetic expressions within the great American song tradition.” The New York Times reported: “Mr. Dylan, 75, is the first musician to win the award, and his selection on Thursday is perhaps the most radical choice in a history stretching back to 1901.”

On October 21, a member of the Swedish Academy, writer Per Wästberg, termed Dylan “rude and arrogant” for ignoring the Nobel Committee’s attempts to contact him. Academy permanent secretary Sara Danius answered, “The Swedish Academy has never held a view on a prizewinner’s decision in this context, neither will it now.”

After two weeks of speculation about Dylan’s silence concerning the Nobel Prize, he said in an interview with Edna Gundersen that getting the award was: “amazing, incredible. Whoever dreams about something like that?” On November 17, the Swedish Academy announced that Dylan would not travel to Stockholm for the Nobel Prize Ceremony due to “pre-existing commitments.”

At the Nobel Banquet in Stockholm on December 10, 2016, Dylan’s banquet speech was given by Azita Raji, U.S. Ambassador to Sweden. The speech stated: “From an early age, I’ve been familiar with and reading and absorbing the works of those who were deemed worthy of such a distinction: Kipling, Shaw, Thomas Mann, Pearl Buck, Albert Camus, Hemingway. These giants of literature whose works are taught in the schoolroom, housed in libraries around the world and spoken of in reverent tones have always made a deep impression. That I now join the names on such a list is truly beyond words.”

Patti Smith accepted Dylan’s Nobel with a “transcendent performance” of his song “A Hard Rain’s A-Gonna Fall,” to orchestral accompaniment.

On April 2, 2017, the Academy secretary Danius said: “Earlier today the Swedish Academy met with Bob Dylan for a private ceremony [with no media present] in Stockholm, during which Dylan received his gold medal and diploma. Twelve members of the Academy were present. Spirits were high. Champagne was had. Quite a bit of time was spent looking closely at the gold medal, in particular the beautifully crafted back, an image of a young man sitting under a laurel tree who listens to the Muse. Taken from Virgil’s Aeneid, the inscription reads: Invenias vitam inavui excoluisse per artes, loosely translated as “And they who bettered life on earth by their newly found mastery.” Danius had previously given a clarification about Dylan’s Nobel lecture: “In a few days Bob Dylan will visit Stockholm and give two concerts. Please note that no Nobel Lecture will be held. The Academy has reason to believe that a taped version will be sent at a later point.” Dylan’s receipt of the eight million Swedish kronor ($910,000) that comes with the prize is dependent on his delivering a short lecture within six months of December 10, the date of the Nobel prize ceremony.

8 Legacy

8.1 Recognition and influence

Dylan has been described as one of the most influential figures of the 20th century, musically and culturally. He was included in the Time 100: The Most Important People of the Century where he was called “master poet, caustic social critic and intrepid, guiding spirit of the counterculture generation.” In 2008, The Pulitzer Prize jury awarded him a special citation for “his profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power.” President Barack Obama said of Dylan in 2012, “There is not a bigger giant in the history of American music.” For 20 years, academies lobbied the Swedish Academy to give Dylan the Nobel Prize in Literature, which awarded it to him in 2016, making Dylan the first musician to be awarded the Literature Prize. Horace Engdahl, a member of the Nobel Committee, described Dylan’s place in literary history:

...a singer worthy of a place beside the Greek bards, beside Ovid, beside the Romantic visionaries, beside the kings and queens of the blues, beside the forgotten masters of brilliant standards.
Rolling Stone has ranked Dylan at number one in its 2015 list of “The 100 Greatest Songwriters of All Time”, and listed “Like A Rolling Stone” as the “Greatest Song of All Time” in their 2011 list. In 2008, it was estimated that Dylan had sold about 120 million albums worldwide.

I loved him because he wrote some beautiful stuff. I used to love his so-called protest things. But I like the sound of him. I didn’t have to listen to his words. He used to come with his acetate and say, “Listen to this, John. Did you hear the words?” And I said, “That doesn’t matter, just the sound is what counts. The overall thing.” You didn’t have to hear what Bob Dylan’s saying, you just have to hear the way he says it, like the medium is the message...I respected him, I respected him a lot.

John Lennon, 1970

Initially modeling his writing style on the songs of Woody Guthrie, the blues of Robert Johnson, and what he termed the “architectural forms” of Hank Williams songs, Dylan added increasingly sophisticated lyrical techniques to the folk music of the early 1960s, infusing it “with the intellectualism of classic literature and poetry”. Paul Simon suggested that Dylan’s early compositions virtually took over the folk genre: “[Dylan’s] early songs were very rich...with strong melodies. ‘Blowin’ in the Wind’ has a really strong melody. He so enlarged himself through the folk background that he incorporated it for a while. He defined the genre for a while.”

When Dylan made his move from acoustic folk and blues music to a rock backing, the mix became more complex. For many critics, his greatest achievement was the cultural synthesis exemplified by his mid-1960s trilogy of albums—Bringing It All Back Home, Highway 61 Revisited and Blonde on Blonde. In Mike Marqusee’s words:

Between late 1964 and the middle of 1966, Dylan created a body of work that remains unique. Drawing on folk, blues, country, R&B, rock’n’roll, gospel, British beat, symbolist, modernist and Beat poetry, surrealism and Dada, advertising jargon and social commentary, Fellini and Mad magazine, he forged a coherent and original artistic voice and vision. The beauty of these albums retains the power to shock and console.

Dylan’s lyrics began to receive detailed scrutiny from academics and poets as early as 1998, when Stanford University sponsored the first international academic conference on Bob Dylan to be held in the United States. In 2004, Richard F. Thomas, Classics professor at Harvard University, created a freshman seminar titled “Dylan” “to put the artist in context of not just popular culture of the last half-century, but the tradition of classical poets like Virgil and Homer.” William Arctander O’Brien, literary scholar and professor of German and Comparative Literature at the University of California, San Diego, memorialized the significance of Dylan’s contribution to world literature when he created a full academic course in 2009 devoted to Dylan, which analyzed and celebrated the “historical, political, economic, aesthetic, and cultural significance of Dylan’s work.”

 Literary critic Christopher Ricks published Dylan’s Visions of Sin, a 500-page analysis of Dylan’s work, and has said: “I’d not have written a book about Dylan, to stand alongside my books on Milton and Keats, Tennyson and T.S. Eliot, if I didn’t think Dylan a genius of and with language.” Former British poet laureate Andrew Motion suggested his lyrics should be studied in schools. The critical consensus that Dylan’s songwriting was his outstanding creative achievement was articulated by Encyclopædia Britannica where his entry stated: “Hailed as the Shakespeare of his generation, Dylan... set the standard for lyric writing.”

Dylan’s voice also received critical attention. New York Times critic Robert Shelton described his early vocal style as “a rusty voice suggesting Guthrie’s old performances, etched in gravel like Dave Van Ronk’s.” David Bowie, in his tribute, ”Song for Bob Dylan”, described Dylan’s singing as “a voice like sand and glue”. His voice continued to develop as he began to work with rock’n’roll backing bands; critic Michael Gray described the sound of Dylan’s vocal work on “Like a Rolling Stone” as “at once young and jeeringly cynical”. As Dylan’s voice aged during the 1980s, for some critics, it became more expressive. Christophe Lebold writes in the journal Oral Tradition, “Dylan’s more recent broken voice enables him to present a world view at the sonic surface of the songs—this voice carries us across the landscape of a broken, fallen world. The anatomy of a broken world in “Everything is Broken” (on the album Oh Mercy) is but an example of how the thematic concern with all things broken is grounded in a concrete sonic reality.”

Dylan is considered a seminal influence on many musical genres. As Edna Gundersen stated in USA Today: “Dylan’s musical DNA has informed nearly every simple twist of pop since 1962.” Punk musician Joe Strummer praised Dylan for having “laid down the template for lyric, tune, seriousness, spirituality, depth of rock music.” Other major musicians who acknowledged Dylan’s importance include Johnny Cash, Jerry Garcia, John Lennon, Paul McCartney, Pete Townshend, Neil Young, Bruce Springsteen, David Bowie, Bryan Ferry, Nick Cave, Patti Smith, Syd Barrett, Joni Mitchell, Tom Waits and Leonard Cohen. Dylan significantly contributed to the initial success of both the Byrds and the Band: the Byrds achieved chart success with their version of “Mr. Tambourine Man” and the subsequent album, while the Band were Dylan’s backing band on his 1966 tour, featuring three previously unreleased Dylan songs on their debut album.
Some critics have dissented from the view of Dylan as a visionary figure in popular music. In his book *Awapbapaloobap Alphaboom*, Nik Cohn objected: “I can’t take the vision of Dylan as seer, as teenage messiah, as everything else he’s been worshipped as. The way I see him, he’s a minor talent with a major gift for self-hype.”

Austalian critic Jack Marx credited Dylan with changing the persona of the rock star: “What cannot be disputed is that Dylan invented the arrogant, faux-cerebral posturing that has been the dominant style in rock since, with everyone from Mick Jagger to Eminem educating themselves from the Dylan handbook.”

Fellow musicians also presented dissenting views. Joni Mitchell described Dylan as a “plagiarist” and his voice as “fake” in a 2010 interview in the *Los Angeles Times*, in response to a suggestion that she and Dylan were similar since they had both created personas. Mitchell’s comment led to discussions of Dylan’s use of other people’s material, both supporting and criticizing him. Talking to Mikal Gilmore in *Rolling Stone* in 2012, Dylan responded to the allegation of plagiarism, including his use of Henry Timrod’s verse in his album *Modern Times*, by saying that it was “part of the tradition”. If Dylan’s work in the 1960s was seen as bringing intellectual ambition to popular music, critics in the 21st century described him as a figure who had greatly expanded the folk culture from which he initially emerged. Following the release of ‘Todd Haynes’ Dylan biopic *I’m Not There*, J. Hoberman wrote in his 2007 *Village Voice* review:

> Elvis might never have been born, but someone else would surely have brought the world rock ‘n’ roll. No such logic accounts for Bob Dylan. No iron law of history demanded that a would-be Elvis from Hibbing, Minnesota, would swerve through the Greenwich Village folk revival to become the world’s first and greatest rock ‘n’ roll beatnik bard and then—having achieved fame and adoration beyond reckoning—vanish into a folk tradition of his own making.

When Dylan was awarded the Nobel Prize in Literature, *The New York Times* commented: “In choosing a popular musician for the literary world’s highest honor, the Swedish Academy, which awards the prize, dramatically redefined the boundaries of literature, setting off a debate about whether song lyrics have the same artistic value as poetry or novels.” Responses varied from the sarcasm of Irvine Welsh, who described it as “an ill conceived nostalgia award wrenched from the rancid prostates of senile, gibbering hippies” to the enthusiasm of Salman Rushdie who tweeted: “From Orpheus to Faiz, song & poetry have been closely linked. Dylan is the brilliant inheritor of the bards tradition. Great choice.”

8.2 Archives and tributes

Dylan’s archive, comprising notebooks, song drafts, business contracts, recordings and movie out-takes, are held at the Gilcrease Museum’s Helmerich Center for American Research in Tulsa, Oklahoma, which is also the home of the archives for Woody Guthrie. While selections from the archive may be consulted at the Helmerich Center, the George Kaiser Family Foundation has announced a design competition for a major Bob Dylan Center in Tulsa’s Arts District.

In 2005, 7th Avenue East in Hibbing, Minnesota, the street on which Dylan lived from ages 6 to 18, received the honorary name Bob Dylan Drive.

In the town Hibbing, a walk of fame-styled “star” is embedded in a sidewalk with the words Bob Dylan as well as a cursive-Z for Dylan’s nickname Zimmy in youth.

In 2006 a cultural pathway, Bob Dylan Way, was inaugurated in Duluth, Minnesota, the city where Dylan was born. The 1.8 mile path links “cultural and historically significant areas of downtown for the tourists”.

In 2015, a massive Bob Dylan mural was unveiled in downtown Minneapolis, the city where Dylan attended university for a year. The mural was designed by Brazilian street artist Eduardo Kobra.

9 See also

- Bob Dylan – Wikipedia book

10 Notes

[1] According to Dylan biographer Robert Shelton, the singer first confused his change of name to his high school girlfriend, Echo Helstrom, in 1958, telling her that he had found a “great name, Bob Dillon”. Shelton surmises that Dillon had two sources: Marshal Matt Dillon was the hero of the TV western *Gunsmoke*, Dillon was also the name of one of Hibbing’s principal families. While Shelton was writing Dylan’s biography in the 1960s, Dylan told him, “Straighten out in your book that I did not take my name from Dylan Thomas. Dylan Thomas’s poetry is for people that aren’t really satisfied in their bed, for people who dig masculine romance.” At the University of Minnesota, the singer told a few friends that Dillon was his mother’s maiden name, which was untrue. He later told reporters that he had an uncle named Dillon. Shelton added that only when he reached New York in 1961 did the singer begin to spell his name “Dylan”, by which time he was acquainted with the life and work of Dylan Thomas. Shelton (2011), pp. 44–45.

[2] In a May 1963 interview with Studs Terkel, Dylan broadened the meaning of the song, saying “the pellets of poison flooding the waters” refers to “the lies people are told on their radios and in their newspapers”. Cott (2006), p. 8.
Thetitle “Spokesman of a Generation” was viewed by Dylan with disgust in later years. He came to feel it was a label the media had pinned on him, and in his autobiography, Chronicles, Dylan wrote: “The press never let up. Once in a while I would have to rise up and offer myself for an interview so they wouldn’t beat the door down. Later an article would hit the streets with the headline “Spokesman Denies That He’s A Spokesman”. I felt like a piece of meat that someone had thrown to the dogs.” Dylan (2004), p.119

According to Shelton, Dylan named the tour Rolling Thunder and then “appeared pleased when someone told him to native Americans, rolling thunder means speaking the truth.” A Cherokee medicine man named Rolling Thunder appeared on stage at Providence, RI, “stroking a feather in time to the music”. Shelton (2011), p. 310.

Dylan told Gilmore: “As far as Henry Timrod is concerned, have you even heard of him? Who’s been reading him lately? And who’s pushed him to the forefront?... And if you think it’s so easy to quote him and it can help your work, do it yourself and see how far you can get. Wussies and pussies complain about that stuff. It’s an old thing—it’s part of the tradition.”

References

11.1 Footnotes

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11 References

11.1 Footnotes

[1] Bob Dylan. The Rock and Roll Hall of Fame and Museum
[3] Sounes, p. 14, gives his Hebrew name as Shabtai Zisel ben Avraham
[10] Bob Dylan’s family history page
[15] An interview with Vee suggests Zimmerman may have been eccentric in spelling his early pseudonym: “[Dylan] was in the Fargo/Moorhead area ... Bill [Velline] was in a record shop in Fargo, Sam’s Record Land, and this guy came up to him and introduced himself as Elston Gunn—with three n’s, G-U-N-N-N.” Bobby Vee Interview, July 1999, Goldmine Reproduced online: “Early alias for Robert Zimmerman”. Expecting Rain. August 11, 1999. Retrieved 2008-09-11.
[16] Sounes, pp. 41–42.
[21] This is related in the documentary film No Direction Home, directed by Martin Scorsese. broadcast September 26, 2005, PBS & BBC Two.
[23] Dylan, pp. 78–79.
[25] Sounes, p. 72
[33] Shelton (2011), No Direction Home, p. 87
A photo of Dylan with Spivey at this session was on the cover of his 1970 album, *New Morning*. See Gray (2006), pp. 630–631.


Shelton, pp. 157–158.

Gill, p. 23.

Sounes, p. 121.

Sounes, p. 116.

Sounes, pp. 94–95, 115. An interview with Silver on DVD, filmed for the documentary *No Direction Home* but not used, was included with the album *Together Through Life*.


Shelton, pp. 138–142.

Shelton, p. 156.

The booklet by John Bauldie accompanying Dylan’s *The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991* (1991) says: “Dylan acknowledged the debt in 1978 to journalist Marc Rowland: ‘Blowin’ In The Wind’ has always been a spiritual. I took it off a song called ‘No More Auction Block’—that’s a spiritual and ‘Blowin’ In The Wind follows the same feeling.” pp. 6–8.


Ricks, pp. 329–344.


Scaduto, p. 35.

*Mojo* magazine, December 1993. p. 97

Hedin, p. 259.


*Biograph*, 1985. Liner notes & text by Cameron Crowe. Musicians on “Mixed Up Confusion”: George Barnes & Bruce Langhorne (guitars); Dick Wellstood (piano); Gene Ramey (bass); Herb Lovelle (drums)

Dylan had recorded “Talkin’ John Birch Society Blues” for his *Freewheelin* album, but the song was replaced by later compositions, including “Masters of War”. See Heylin (2000), pp. 114–115.

Dylan performed “Only a Pawn in Their Game” and “When the Ship Comes In”; see Heylin (1996), p. 49.

Gill, pp. 37–41.

Ricks, pp. 221–233.

Williams, p. 56.


Shelton, pp. 200–205.

Part of Dylan’s speech went: “There’s no black and white, left and right to me any more; there’s only up and down and down is very close to the ground. And I’m trying to go up without thinking of anything trivial such as politics.”; see, Shelton, pp. 200–205.


Shelton, p. 222.

In an interview with Seth Goddard for *Life* (July 5, 2001) Ginsberg said Dylan’s technique had been inspired by Jack Kerouac; "(Dylan) pulled *Mexico City Blues* from my hand and started reading it and I said, ‘What do you know about that?’ He said, ‘Somebody handed it to me in ’59 in St. Paul and it blew my mind.’ So I said ‘Why?’ He said, ‘It was the first poetry that spoke to me in my own language.’ So those chains of flashing images you get in Dylan, like ‘the motorcycle black Madonna two-wheeled gypsy queen and her silver studded phantom lover,’ they’re influenced by Kerouac’s chains of flashing images and spontaneous writing, and that spreads out into the people.” Reproduced online: “Online Interviews With Allen Ginsberg”. University of Illinois at Urbana Champaign. October 8, 2004. Retrieved 2008-09-11.

Shelton, pp. 219–222.


Marqusee, p. 144.

Gill, pp. 68–69.
[83] Lee, p. 18.


[93] A year earlier, Irwin Silber, editor of *Sing Out!* had published an “Open Letter to Bob Dylan”, criticizing Dylan’s stepping away from political songwriting: “I saw at Newport how you had somehow lost contact with people. Some of the paraphernalia of fame were getting in your way.” *Sing Out!*, November 1964, quoted in Shelton, p. 313. This letter has been mistakenly described as a response to Dylan’s 1965 Newport appearance.


[98] Springsteen’s Speech during Dylan’s induction into the Rock and Roll Hall of Fame, January 20, 1988 Quoted in Baudrie, p. 191.


[101] Polizzotti identifies Charlie McCoy on guitar and Russ Savakus on bass as the musicians, see Polizzotti, *Highway 61 Revisited*, p. 133


[107] “The closest I ever got to the sound I hear in my mind was on individual bands in the *Blonde on Blonde* album. It’s that thin, that wild mercury sound. It’s metallic and bright gold, with whatever that conjures up.” Dylan Interview, *Playboy*, March 1978; reprinted in Cott, *Dylan on Dylan: The Essential Interviews*, p. 204.


[110] Shelton, p. 325.


[113] Dylan’s dialogue with the Manchester audience is recorded (with subtitles) in Martin Scorsese’s documentary *No Direction Home*


[126] Sounes, p. 216.


REFERENCES


[143] Shelton, p. 482.


[150] C. P. Lee wrote: “In Garrett’s ghost-written memoir, The Authentic Life of Billy, the Kid, published within a year of Billy’s death, he wrote that ‘Billy’s partner doubtless had a name which was his legal property, but he was so given to changing it that it is impossible to fix on the right one. Billy always called him Alias.’” Lee, pp. 66–67.


[153] “Letters of Note”, Nov. 18, 2010


[167] Shepard, pp. 2–49.


[172] Sounes, p. 313.


[214] Scott Marshall wrote: “When Dylan sings that ‘The sun is going down upon the sacred cow’, it’s safe to assume that the sacred cow here is the biblical metaphor for all false gods. For Dylan, the world will eventually know that there is only one God.” Marshall, Restless Pilgrim, p. 103.
[223] *Rolling Stone* article: "6 Things We Learned From the New Bob Dylan Tell-All."
[231] “Column, tower, and dome, and spire/ Shine like obelisks of fire/ Pointing with inconstant motion/ From the altar of dark ocean/ To the sapphire-tinted skies”, ll.67–71 from *Lines Written Among the Euganean Hills* by Percy Bysshe Shelley, October 1818.
Dylan co-wrote *Masked & Anonymous* under the pseudonym Seregiel Petrov, taken from an actor in the silent movie era; Larry Charles used the alias Rene Fontaine. Gray (2006), p. 453.


Dylan also devoted an hour of his Theme Time Radio Hour to the theme of 'the Cadillac'. He first sang about the car in his 1963 nuclear war fantasy, "Talkin’ World War III Blues", when he described it as a “good car to drive—after a war”.


11 REFERENCES


11.1 Footnotes


11.1 Footnotes


[454] Marqusee, p. 139.


[467] “I don’t have to tell you who Bob Dylan is—the greatest writer of our time.” Johnny Cash from the intro to “Wanted Man”, At San Quentin, recorded February 24, 1969.


[469] Lennon: “In Paris in 1964 was the first time I ever heard Dylan at all. Paul got the record (The Freewheelin’ Bob Dylan) from a French DJ. For three weeks in Paris we didn’t stop playing it. We all went potty about Dylan.” Beatles, (2000), The Beatles Anthology, pp. 112–114.

[470] McCartney: ‘I’m in awe of Bob ... He hit a period where people went, ‘Oh, I don’t like him now.’ And I said, ‘No. It’s Bob Dylan.’ To me, it’s like Picasso, where people discuss his various periods, ‘This was better than this, was better than this.’ But I go, ‘No. It’s Picasso. It’s all good.’” Siegel, Robert (June 27, 2007). “Paul McCartney interview”. A.V. Club. Retrieved 2008-10-13.

[471] “They asked me what effect Bob Dylan had on me,” Townshend said. “That’s like asking how I was influenced by being born.” Flanagan, (1990), Written In My Soul, p. 88.
[472] “Bob Dylan, I'll never be Bob Dylan. He's the master. If I'd like to be anyone, it's him. And he's a great writer, true to his music and done what he feels is the right thing to do for years and years and years. He's great. He's the one I look to.” Time interview with Neil Young, September 28, 2005. Reproduced online: Tyrangiel, Josh (September 28, 2005). “Resurrection of Neil Young”. Time. Retrieved 2008-09-15.

[473] Song for Bob Dylan on the album *Hunky Dory*, David Bowie, 1971

[474] In 2007, Ferry released an album of his versions of Dylan songs, *Dylanesque*


[484] Cohn, pp. 164–165.


11.2 Sources


### 12 External links

- Bob Dylan Official website
- Expecting Rain – Dylan news and events, updated daily
- BobLinks – Comprehensive log of concerts and set lists
- Bjorner's Still on the Road – Information on recording sessions and performances
- Bob Dylan at the Internet Movie Database
- Dylan interview list
Bruce Springsteen

Bruce Frederick Joseph Springsteen (born September 23, 1949) is an American singer-songwriter, known for his work with the E Street Band. Nicknamed "The Boss", he is widely known for his brand of poetic lyrics, Americana, working class, sometimes political sentiments centered on his native New Jersey, his distinctive voice, and his lengthy and energetic stage performances—with concerts from the 1970s to the present decade running at up to four hours in length. His artistic endeavors reflect both his personal growth and the zeitgeist of the times.

Springsteen's recordings have included both commercially accessible rock albums and more somber folk-oriented works. His most successful studio albums, Born to Run (1975) and Born in the U.S.A. (1984) find pleasures in the struggles of daily American life. He has sold more than 120 million records worldwide and more than 64 million records in the United States, making him one of the world's best-selling artists of all time.[1][2] He has earned numerous awards for his work, including 20 Grammy Awards, two Golden Globes, and an Academy Award as well as being inducted into both the Songwriters Hall of Fame and the Rock And Roll Hall Of Fame in 1999. In 2009, Springsteen was a Kennedy Center Honors recipient, in 2013 was named MusiCares person of the year, and in 2016 was awarded the Presidential Medal of Freedom[3].

He married Patti Scialfa in 1991, and the couple have had three children – Evan James, Jessica Rae and Sam Ryan.

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Early life

Bruce Frederick Joseph Springsteen was born on September 23, 1949, at Monmouth Medical Center in Long Branch, New Jersey.[4] He was brought home from the hospital to Freehold Borough where he spent his childhood. He lived on South Street and attended Freehold Borough High School. His father, Douglas Frederick Springsteen, was of Dutch and Irish ancestry, and worked as a bus driver, among other vocations, although he was mostly unemployed. Springsteen said his mother, Adele Ann (née Zerilli), a legal secretary and of Italian ancestry, was the main breadwinner.[5][6] His maternal grandfather was born in Vico Equense, a town near Naples.[7] He has two younger sisters, Virginia and Pamela. Pamela had a brief film career, but left acting to pursue still photography full-time; she took photos for his Human Touch, Lucky Town and The Ghost of Tom Joad albums.

Springsteen's last name is topographical and of Dutch origin, literally translating to “jumping stone” but more generally meaning a kind of stone used as a stepping stone in unpaved streets or between two houses.[8] The Springsteens are among the early Dutch families who settled in the colony of New Netherland in the 1600s.

Raised a Roman Catholic, Springsteen attended the St. Rose of Lima Catholic school in Freehold Borough, where he was at odds with the nuns and rejected the strictures imposed upon him, even though some of his later music reflects a Catholic ethos and includes a few rock-influenced, traditional Irish-Catholic hymns.[9] In a 2012 interview, he explained that it was his Catholic upbringing rather than political ideology that most influenced his music. He noted in the interview that his faith had given him a "very active spiritual life", although he joked that this "made it very difficult sexually." He added: "Once a Catholic, always a Catholic."[10]

In the ninth grade, Springsteen transferred to the public Freehold High School, but did not fit in there either. Former teachers have said he was a "loner, who wanted nothing more than to play his guitar." He completed high school, but felt so uncomfortable that he skipped his own graduation ceremony.[11] He briefly attended Ocean County College but dropped out.[9]

Career

1964–1972: Early years
Springsteen grew up hearing fellow New Jersey singer Frank Sinatra on the radio. He became interested in being involved in music himself when, in 1956 at the age of seven, he saw Elvis Presley on The Ed Sullivan Show. In 1964, Springsteen bought his first guitar for $18. 1964 was also an important year for Springsteen, having seen The Beatles' appearance on The Ed Sullivan Show. Thereafter he started playing for audiences with a band called the Rogues at local venues such as the Elks Lodge in Freehold. In 1965, Springsteen’s mother took out a loan to buy her 16-year-old son a $60 Kent guitar, an act he subsequently memorialized in his song “The Wish”. In the same year, he went to the house of Tex and Marion Vinyard, who sponsored young bands in town. They helped him become the lead guitarist and subsequently one of the lead singers of the Castiles. His first gig with the Castiles was possibly at a trailer park on New Jersey Route 34. The Castiles recorded two original songs at a public recording studio in Brick Township and played a variety of venues, including Cafe Wha? in Greenwich Village. Marion Vinyard said that she believed the young Springsteen when he promised he would make it big.

Called for conscription in the United States Armed Forces when he was 18, Springsteen failed the physical examination and did not serve in the Vietnam War. He had suffered a concussion in a motorcycle accident when he was 17, and this together with his “crazy” behavior at induction gave him a classification of 4F, which made him unacceptable for service.

In the late-1960s, Springsteen performed briefly in a power trio known as Earth, playing in clubs in New Jersey, with one major show at the Hotel Diplomat in New York City. Earth consisted of John Graham on bass, and Mike Burke on drums. Bob Alfano was later added on organ, but was replaced for two gigs by Frank “Flash” Craig. Springsteen acquired the nickname “The Boss” during this period; when he played club gigs with a band he took on the task of collecting the band’s nightly pay and distributing it amongst his bandmates. The nickname also reportedly sprang from games of Monopoly that Springsteen would play with other Jersey Shore musicians. Springsteen is not fond of this nickname, due to his dislike of bosses, but seems to have since tacitly accepted it. Previously he had the nickname “Doctor”.

From 1969 through early 1971, Springsteen performed with Steel Mill (originally called Child), which included Danny Federici, Vini Lopez, Vinnie Roslin and later Steve Van Zandt and Robbin Thompson. During this time he performed regularly at venues on the Jersey Shore, in Richmond, Virginia, Nashville, Tennessee, and a set of gigs in California quickly gathering a cult following. San Francisco Examiner music critic Philip Elwood gave Springsteen credibility in his glowing assessment of Steel Mill: “I have never been so overwhelmed by totally unknown talent.” Elwood went on to praise their “cohesive musicality” and, in particular, singled out Springsteen as “a most impressive composer”.

Other acts followed over the next two years, as Springsteen sought to shape a unique and genuine musical and lyrical style: Dr. Zoom & the Sonic Boom (early- to mid-1971), the Sundance Blues Band (mid-1971), and the Bruce Springsteen Band (mid-1971 to mid-1972). With the addition of pianist David Sancious, the core of what would later become the E Street Band was formed, with occasional temporary additions such as horn sections, the Zoomettes (a group of female backing vocalists for Dr. Zoom) and Southside Johnny Lyon on harmonica. Musical genres explored included blues, R&B, jazz, church music, early rock ‘n’ roll, and soul, with major influences being Joe Cocker’s Mad Dogs and Englishmen, Leon Russell and Van Morrison. His prolific songwriting ability, with “More words in some individual songs than other artists had in whole albums”, as his future record label would describe it in early publicity campaigns, brought his skill to the attention of several people who were about to change his life: new managers Mike Appel and Jim Cretecos, who in turn brought him to the attention of Columbia Records talent scout John Hammond, who auditioned Springsteen in May 1972.

Even after Springsteen gained international acclaim, his New Jersey roots showed through in his music, and he often praised “the great state of New Jersey” in his live shows. Drawing on his extensive local appeal, he has routinely sold out consecutive nights in major New Jersey, Philadelphia and New York venues. He has also made many surprise appearances at The Stone Pony and other

Springsteen was signed to Columbia Records in 1972 by Clive Davis, after having initially piqued the interest of John Hammond, who had signed Bob Dylan to the same label a decade earlier. Despite the expectations of Columbia Records' executives that Springsteen would record an acoustic album, he brought many of his New Jersey-based colleagues into the studio with him, thus forming the E Street Band (although it would not be formally named for several months). His debut album *Greetings from Asbury Park, N.J.*, released in January 1973, established him as a critical favorite[20] though sales were slow.

Because of Springsteen's lyrical poeticism and folk-rock-rooted music exemplified on tracks like "Blinded by the Light"[note 1] and "For You", as well as the Columbia and Hammond connections, critics initially compared Springsteen to Bob Dylan. "He sings with a freshness and urgency I haven't heard since I was rocked by 'Like a Rolling Stone" wrote *Crawdaddy* magazine editor Peter Knobler in Springsteen's first interview/profile in March 1973. Photographs for that original profile were taken by Ed Gallucci[21][22]. *Crawdaddy* discovered Springsteen in the rock press and was his earliest champion. Knobler profiled him in *Crawdaddy* three times in 1973, 1975 and 1978[23]. Springsteen and the E Street Band acknowledged the magazine's support by giving a private performance at the *Crawdaddy* 10th Anniversary Party in New York City in June 1976.[24] Music critic Lester Bangs wrote in *Creem* in 1975 that when Springsteen's first album was released "... many of us dismissed it: he wrote like Bob Dylan and Van Morrison, sang like Van Morrison and Robbie Robertson and led a band that sounded like Van Morrison's".[25] The track "Spirit in the Night" especially showed Morrison's influence, while "Lost in the Flood" was the first of many portraits of Vietnam veterans and "Growin' Up", his first take on the recurring theme of adolescence.

In September 1973, Springsteen's second album *The Wild, the Innocent & the E Street Shuffle* was released, again to critical acclaim but no commercial success. Springsteen's songs became grander in form and scope, with the E Street Band providing a less folksy, more R&B vibe, and the lyrics often romanticized teenage street life. "4th of July, Asbury Park (Sandy)" and "Incident on 57th Street" would become fan favorites, and the long, rousing "Rosalita (Come Out Tonight)" continues to rank among Springsteen's most beloved concert numbers.

In the May 22, 1974 issue of Boston's *The Real Paper*, music critic Jon Landau wrote, after seeing a performance at the Harvard Square Theater, "I saw rock and roll future, and its name is Bruce Springsteen. And on a night when I needed to feel young, he made me feel like I was hearing music for the very first time."[26] Landau helped to finish the epic new album *Born to Run* and subsequently became Springsteen's manager and producer. Given an enormous budget in a last-ditch effort at a commercially viable record, Springsteen became bogged down in the recording process while striving for a "Wall of Sound" production. But fed by the release of an early mix of 'Born to Run' to nearly a dozen radio stations, anticipation built toward the album's release.[27]

The album took more than 14 months to record, with six months spent on the song "Born to Run". During this time, Springsteen battled with anger and frustration over the album, saying he heard "sounds in [his] head" that he could not explain to the others in the studio. It was during these recording sessions that "Miami" Steve Van Zandt would stumble into the studio just in time to help Springsteen organize the horn section on "Tenth Avenue Freeze-Out". Van Zandt, who would eventually join the E Street Band, had been a longtime friend of Springsteen, as well as a collaborator on earlier musical projects, and understood where he was coming from, which helped him to translate some of the sounds Springsteen was hearing. Still, by the end of the grueling recording sessions Springsteen was not satisfied, and upon first hearing the finished album, threw it into the alley and told Jon Landau he would rather just cut it live at The Bottom Line (a place he often played).[28]

1975–1983: Breakthrough

On August 13, 1975, Springsteen and the E Street Band began a five-night, 10-show stand at New York's The Bottom Line club. This attracted major media attention and was broadcast live on WNEW-FM. (Decades later, *Rolling Stone* magazine would name the stand as one of the 50 Moments That Changed Rock and Roll.[29]) Oklahoma City rock radio station WKY, in association with Carson Attractions, staged an experimental promotional event that resulted in a sold out house at the (6,000 seat) Civic Center Music Hall. With the release of *Born to Run* on August 25, 1975, Springsteen finally found success. The album peaked at No. 3 on the *Billboard*
200, and while reception at US top 40 radio outlets for the album's two singles was not overwhelming ("Born to Run" reached a modest No. 23 on the Billboard charts, and "Tenth Avenue Freeze-Out" peaked at No. 83), almost every track on the album received album-oriented rock airplay, especially "Born to Run", "Thunder Road", "Tenth Avenue Freeze-Out," and "Jungleland", all of which remain perennial favorites on many classic rock stations.

Springsteen appeared on the covers of both Time and Newsweek in the same week, on October 27 of that year. So great did the wave of publicity become that he eventually rebelled against it during his first venture overseas, tearing down promotional posters before a concert appearance in London.

A legal battle with former manager Mike Appel kept Springsteen out of the studio for nearly a year, during which time he kept the E Street Band together through extensive touring across the U.S. Despite the optimistic fervor with which he often performed, Springsteen's new songs sounded more somber than much of his previous work. Reaching settlement with Appel in 1977, Springsteen returned to the studio, and the subsequent sessions produced Darkness on the Edge of Town (1978). Musically, this album was a turning point in Springsteen's career. Gone were the raw, rapid-fire lyrics, outsized characters, and long, multi-part musical compositions of the first three albums; the songs were leaner and more carefully drawn and began to reflect Springsteen's growing intellectual and political awareness. The cross-country 1978 tour to promote the album would become legendary for the intensity and length of its shows.

By the late 1970s, Springsteen had earned a reputation in the pop world as a songwriter whose material could provide hits for other bands. Manfred Mann's Earth Band had achieved a US No. 1 pop hit with a heavily rearranged version of Greetings' "Blinded by the Light" in early 1977. Patti Smith reached No. 13 with her take on Springsteen's unreleased "Because the Night" (with revised lyrics by Smith) in 1978, while The Pointer Sisters hit No. 2 in 1979 with Springsteen's also unreleased "Fire". Although not a critical success, long time friend Southside Johnny recorded Springsteen's "The Fever" in early 1976 and "Talk to Me" in 1978. The two of them along with Steve Van Zandt collaborated to produce 'Trapped Again' in 1978.

In September 1979, Springsteen and the E Street Band joined the Musicians United for Safe Energy anti-nuclear power collective at Madison Square Garden for two nights, playing an abbreviated set while premiering two songs from his upcoming album. The subsequent No Nukes live album, as well as the following summer's No Nukes documentary film, represented the first official recordings and footage of Springsteen's fabled live act, as well as Springsteen's first tentative dip into political involvement.

Springsteen continued to focus on working-class life with the 20-song double album The River in 1980, which included an intentionally paradoxical range of material from good-time party rockers to emotionally intense ballads, and finally yielded his first hit Top Ten single as a performer, "Hungry Heart". Like the previous two albums, musical styles on The River were derived largely from rock 'n' roll music of the 50s and 60s, but with a more explicit pop-rock sound than earlier albums. This is apparent in the adoption of Eighties pop-rock hallmarks like the reverberating-tenor drums, very basic percussion/guitar and repetitive lyrics apparent in many of the tracks. The title song pointed to Springsteen's intellectual direction, while a couple of the lesser-known tracks presaged his musical direction. The album sold well, becoming his first No. 1 on the Billboard Pop Albums chart, and a long tour in 1980 and 1981 followed, which included Springsteen's first extended tour of Europe and ending with a series of multi-night arena stands in major cities in the U.S.

The River was followed in 1982 by the stark solo acoustic Nebraska. Recording sessions had been held to expand on a demo tape Springsteen had made at his home on a simple, low-tech four-track tape deck. However, during the recording process Springsteen and producer Jon Landau realized the songs worked better as solo acoustic numbers than full band renditions and the original demo tape was released as the album. Although the recordings of the E Street Band were shelved, other songs from these sessions would later be released, including "Born in the U.S.A" and "Glory Days". According to the Marsh biographies, Springsteen was depressed when he...
wrote this material, and the result is a brutal depiction of American life. While Nebraska did not sell as well as Springsteen's three previous albums, it garnered widespread critical praise (including being named "Album of the Year" by Rolling Stone magazine's critics) and influenced later works by other major artists, including U2's album The Joshua Tree. Springsteen did not tour in conjunction with Nebraska's release.

1984–1991: Commercial and popular phenomenon

Springsteen is probably best known for his album Born in the U.S.A. (1984), which sold 15 million copies in the U.S., 30 million worldwide, and became one of the best-selling albums of all time with seven singles hitting the Top 10. The title track was a bitter commentary on the treatment of Vietnam veterans, some of whom were Springsteen's friends. The lyrics in the verses were entirely unambiguous when listened to, but the anthemic music and the title of the song made it hard for many, from politicians to the common person, to get the lyrics—except those in the chorus, which could be read many ways. The song made a huge political impact, as he was advocating for the rights of the common working-class man.

The song was widely misinterpreted as jingoistic, and in connection with the 1984 presidential campaign became the subject of considerable folklore. In 1984, conservative columnist George Will attended a Springsteen concert and then wrote a column praising Springsteen's work ethic. Six days after the column was printed, in a campaign rally in Hammonton, New Jersey, Reagan said, "America's future rests in a thousand dreams inside your hearts. It rests in the message of hope in the songs of a man so many young Americans admire—New Jersey's own, Bruce Springsteen." Two nights later, at a concert in Pittsburgh, Springsteen told the crowd, "Well, the president was mentioning my name in his speech the other day and I kind of got to wondering what his favorite album of mine must've been, you know? I don't think it was the Nebraska album. I don't think he's been listening to this one." He then began playing "Johnny 99", with its allusions to closing factories and criminals.

Springsteen also turned down several million dollars offered by the Chrysler Corporation to use "Born in the U.S.A." in a car commercial. In later years, to eliminate the bombast and make the song's original meaning more explicitly clear, Springsteen performed the song accompanied only by acoustic guitar, thus returning to how the song was originally conceived. The original acoustic version of the song, recorded in 1982 during the Nebraska sessions, appeared on the 1998 archival release Tracks.

"Dancing in the Dark" was the biggest of seven hit singles from Born in the U.S.A., peaking at No. 2 on the Billboard music charts. The video for the song showed a young Courteney Cox dancing on stage with Springsteen, which helped start the actress's career. The song "Cover Me" was written by Springsteen for Donna Summer, but his record company persuaded him to keep it for the new album. A big fan of Summer's work, Springsteen wrote another song for her, "Protection". Videos for the album were directed by Brian De Palma and John Sayles. Springsteen played on the "We Are the World" song and album in 1985. His live single "Trapped" from that album received moderate airplay on US Top 40 stations as well as reaching No. 1 on the Billboard Top Rock Tracks chart.

During the Born in the U.S.A. Tour, Springsteen met actress Julianne Phillips, whom he would marry in 1985. He also that year took part in the recording of the USA For Africa charity song "We Are The World"; however he declined to play at Live Aid. He later stated that he "simply did not realise how big the whole thing was going to be". He has since expressed regret at turning down Bob Geldof's invitation, stating that he could have played a couple of acoustic songs had there been no slot available for a full band performance.

The Born in the U.S.A. period represented the height of Springsteen's visibility in popular culture and the broadest audience he would ever reach (aided by the release of Arthur Baker’s dance mixes of three of the singles). From June 15 to August 10, 1985, all seven of his albums appeared on the UK Albums Chart the first time an artist had charted their entire back catalogue simultaneously.

Live/1975–85, a five-record box set (also on three cassettes or three CDs), was released near the end of 1986 and became the first box set to debut at No. 1 on the U.S. album charts. It is one of the most commercially successful live albums of all time, ultimately selling 13 million units in the U.S. Live/1975–85 summed up Springsteen's career to that point and displayed some of the elements that made his shows so powerful to his fans: the switching from mournful dirges to party rockers and back; the communal sense of purpose between artist and audience; the long, intense spoken passages before songs, including those describing Springsteen's difficult relationship with his father; and the instrumental prowess of the E Street Band, such as in the long coda to "Racing in the Street".
Despite its popularity, some fans and critics felt the album's song selection could have been better. Springsteen concerts are the subjects of frequent bootleg recording and trading among fans.

During the 1980s, several Springsteen fanzines were launched, including *Backstreets* magazine, which started in Seattle and continues today as a glossy publication, now in communication with Springsteen's management and official website.

After this commercial peak, Springsteen released the much more sedate and contemplative *Tunnel of Love* album (1987), a mature reflection on the many faces of love found, lost and squandered, which only selectively used the E Street Band. It presaged the breakup of his marriage to Julianne Phillips and described some of his unhappiness in the relationship. Reflecting the challenges of love in "Brilliant Disguise", Springsteen sang:

> So tell me who I see when I look in your eyes/Is that you, baby, or just a brilliant disguise?

The subsequent *Tunnel of Love* Express Tour shook up fans with changes to the stage layout, favorites dropped from the set list, and horn-based arrangements. During the European leg in 1988, Springsteen's relationship with backup singer Patti Scialfa became public. Phillips and Springsteen filed for divorce in 1988.

On July 19, 1988, Springsteen held a concert in East Germany that attracted 300,000 spectators. Journalist Erik Kirschbaum has called the concert "the most important rock concert ever, anywhere", in his 2013 book *Rocking the Wall. Bruce Springsteen: The Berlin Concert That Changed the World*. It had been conceived by the Socialist Unity Party's youth wing in an attempt to placate the youth of East Germany, who were hungry for more freedom and the popular music of the West. However, it is Kirschbaum's opinion that the success of the concert catalyzed opposition to the regime in the DDR, and helped contribute to the fall of the Berlin Wall the following year.[37]


**1992–1998: Artistic and commercial ups and downs and soundtrack work**

In 1992, after risking fan accusations of "going Hollywood" by moving to Los Angeles and working with session musicians, Springsteen released two albums at once. *Human Touch* and *Lucky Town* were even more introspective than any of his previous work and displayed a newly revealed confidence. As opposed to his first two albums, which dreamed of happiness, and his next four, which showed him growing to fear it, at points during the *Lucky Town* album, Springsteen actually claims happiness for himself.

An electric band appearance on the acoustic *MTV Unplugged* television program (later released as *In Concert/MTV Plugged*) was poorly received and further cemented fan dissatisfaction. Springsteen seemed to realize this a few years hence when he spoke humorously of his late father during his Rock and Roll Hall of Fame acceptance speech:

> I've gotta thank him because—what would I conceivably have written about without him? I mean, you can imagine that if everything had gone great between us, we would have had disaster. I would have written just happy songs—and I tried it in the early '90s and it didn't work; the public didn't like it.[38]
A multiple Grammy Award winner, Springsteen also won an Academy Award in 1994 for his song "Streets of Philadelphia", which appeared on the soundtrack to the film Philadelphia. The video for the song shows Springsteen's actual vocal performance, recorded using a hidden microphone, to a prerecorded instrumental track. This technique was developed on the "Brilliant Disguise" video.

In 1995, after temporarily re-organizing the E Street Band for a few new songs recorded for his first Greatest Hits album (a recording session that was chronicled in the documentary Blood Brothers), and also one show at Tramps in New York City,[39] he released his second (mostly) solo guitar album, The Ghost of Tom Joad, inspired by John Steinbeck's The Grapes of Wrath and by Journey to Nowhere: The Saga of the New Underclass, a book by Pulitzer Prize-winning author Dale Maharidge and photographer Michael Williamson. This was generally less well-received than the similar Nebraska, due to the minimal melody, twangy vocals, and political nature of most of the songs, although some praised it for giving voice to immigrants and others who rarely have one in American culture. The lengthy, worldwide, small-venue solo acoustic Ghost of Tom Joad Tour that followed successfully presented many of his older songs in drastically reshaped acoustic form, although Springsteen had to explicitly remind his audiences to be quiet and not to clap during the performances.

In April 1996, Springsteen gave an interview to LGBT magazine The Advocate writer Judy Wieder, in which he spoke of the importance of fighting for gay marriage. "You get your license, you do all the social rituals. It's part of your place in society, and in some way part of society's acceptance of you."[40]

Following the tour, Springsteen moved back to New Jersey with his family.[41] In 1998, he released the sprawling, four-disc box set of outtakes, Tracks. Later, he would acknowledge that the 1990s were a "lost period" for him: "I didn't do a lot of work. Some people would say I didn't do my best work."[42]

### 1999–2007: Return to success

Springsteen was inducted into the Rock and Roll Hall of Fame in 1999 by Bono (the lead singer of U2), a favor he returned in 2005.[43]

In 1999, Springsteen and the E Street Band reunited and began their extensive Reunion Tour, lasting over a year. Highlights included a record sold-out, 15-show run at Continental Airlines Arena in East Rutherford, New Jersey and a ten-night, sold-out engagement at New York City's Madison Square Garden, which ended the tour. The final two shows were recorded for HBO, with corresponding DVD and album releases as Bruce Springsteen & The E Street Band: Live in New York City. A new song, "American Skin (41 Shots)", about the police shooting of Amadou Diallo, which was played at these shows proved controversial.

In 2002, Springsteen released his first studio effort with the full band in 18 years, The Rising, produced by Brendan O'Brien. The album, mostly a reflection on the September 11 attacks, was a critical and popular success. (Many of the songs were influenced by phone conversations Springsteen had with family members of victims of the attacks who in their obituaries had mentioned how his music touched their lives.) The title track gained airplay in several radio formats, and the record became Springsteen's best-selling album of new material in 15 years. Kicked off by an early-morning Asbury Park appearance on The Today Show, The Rising Tour commenced, barnstorming through a series of single-night arena stands in the U.S. and Europe to promote the album in 2002, then returning for large-scale, multiple-night stadium shows in 2003. While Springsteen had maintained a loyal hardcore fan base everywhere (and particularly in Europe), his general popularity had dipped over the years in some southern and midwestern regions of the U.S. because of his vocal endorsement of leftist, liberal politics. But it was still strong in Europe and along the U.S. coasts, and he played an unprecedented 10 nights in Giants Stadium in New Jersey, a ticket-selling feat to which no other musical act has come close.[44] During these shows Springsteen thanked those fans who were attending multiple shows and those who were coming from long distances or another country; the advent of robust Springsteen-oriented online communities had made such practices more common. The Rising Tour concluded with three nights in Shea Stadium, highlighted by renewed controversy over "American Skin" and a guest appearance by Bob Dylan.
During the early 2000s, Springsteen became a visible advocate for the revitalization of Asbury Park, and played an annual series of winter holiday concerts there to benefit various local businesses, organizations, and causes. These shows were explicitly intended for the devoted fans, including numbers such as the E Street Shuffle outtake "Thundercrack", a rollicking group-participation song that would mystify casual Springsteen fans. He also frequently rehearses for tours in Asbury Park; some of his most devoted followers even stand outside the building to hear what fragments they can of the upcoming shows. The song "My City of Ruins" was originally written about Asbury Park, in honor of the attempts to revitalize the city. Looking for an appropriate song for the America: A Tribute to Heroes telethon broadcast, he selected "My City of Ruins", which was immediately recognized as an emotional highlight of the broadcast, with its gospel themes and its heartfelt exhortations to "Rise up!" The song became associated with post-9/11 New York, and he chose it to close The Rising album and as an encore on the subsequent tour.

At the Grammy Awards of 2003, Springsteen performed The Clash's "London Calling" along with Elvis Costello, Dave Grohl, and E Street Band member Steven Van Zandt and No Doubt's bassist, Tony Kanal, in tribute to Joe Strummer; Springsteen and the Clash had once been considered multiple-album-dueling rivals at the time of the double The River and the triple Sandinista!

In 2004, Springsteen and the E Street Band participated in the Vote for Change tour, along with John Mellencamp, John Fogerty, the Dixie Chicks, Pearl Jam, R.E.M., Bright Eyes, the Dave Matthews Band, Jackson Browne, and other musicians. All concerts were to be held in swing states, to benefit the progressive political organization group America Coming Together and to encourage people to register and vote. A finale was held in Washington, D.C., bringing many of the artists together. Several days later, Springsteen held one more such concert in New Jersey, when polls showed that state surprisingly close. While in past years Springsteen had played benefits for causes in which he believed —against nuclear energy, for Vietnam veterans, Amnesty International, and the Christic Institute—he had always refrained from explicitly endorsing candidates for political office (indeed he had rejected the efforts of Walter Mondale to attract an endorsement during the 1984 Reagan "Born in the U.S.A." flap). This new stance led to criticism and praise from the expected partisan sources. Springsteen's "No Surrender" became the main campaign theme song for John Kerry's unsuccessful presidential campaign; in the last days of the campaign, he performed acoustic versions of the song and some of his other old songs at Kerry rallies.

Devs & Dust was released on April 26, 2005, and was recorded without the E Street Band. It is a low-key, mostly acoustic album, in the same vein as Nebraska and The Ghost of Tom Joad although with a little more instrumentation. Some of the material was written almost 10 years earlier during, or shortly after, the Ghost of Tom Joad Tour, with a few having been performed then but not released. The title track concerns an ordinary soldier's feelings and fears during the Iraq War. Starbucks rejected a co-branding deal for the album, due in part to some sexually explicit content but also because of Springsteen's anti-corporate politics. The album entered the album charts at No. 1 in 10 countries (United States, Austria, Switzerland, Sweden, Denmark, Italy, Germany, the Netherlands, the United Kingdom, and Ireland). Springsteen began the solo Devils & Dust Tour at the same time as the album's release, playing both small and large venues. Attendance was disappointing in a few regions, and everywhere (other than in Europe) tickets were easier to get than in the past. Unlike his mid-1990s solo tour, he performed on piano, electric piano, pump organ, autoharp, ukulele, banjo, electric guitar, and stomping board, as well as acoustic guitar and harmonica, adding variety to the solo sound. (Offstage synthesizer, guitar, and percussion were also used for some songs.)

In November 2005, Sirius Satellite Radio started a 24-hour, seven-day-a-week radio station called E Street Radio. This channel played commercial-free Bruce Springsteen music, including rare tracks, interviews, and daily concerts of Bruce Springsteen & the E Street Band recorded throughout their career.

In April 2006, Springsteen released We Shall Overcome: The Seeger Sessions, an American roots music project focused around a big folk sound treatment of 15 songs popularized by the radical musical activism of Pete Seeger. It was recorded with a large ensemble of musicians including only Patti Scialfa, Soozie Tyrell, and The Miami Horns from past efforts. In contrast to previous albums, this was recorded in only three one-day sessions, and frequently one can hear Springsteen calling out key changes live as the band.
explores its way through the tracks. A tour began the same month, with the 18-strong ensemble of musicians dubbed The Seeger Sessions Band (and later shortened to The Sessions Band). Seeger Sessions material was emphasized, as well as a handful of (usually drastically rearranged) Springsteen numbers. The tour proved very popular in Europe, selling out everywhere and receiving some excellent reviews, but newspapers reported that a number of U.S. shows suffered from sparse attendance. By the end of 2006, the Seeger Sessions tour toured Europe twice and toured America for only a short span. Bruce Springsteen with The Sessions Band: Live in Dublin, containing selections from three nights of November 2006 shows at the Point Theatre in Dublin, Ireland, was released the following June.

Springsteen’s next album, titled Magic, was released on October 2, 2007. Recorded with the E Street Band, it had 10 new Springsteen songs plus “Long Walk Home”, performed once with the Sessions band, and a hidden track (the first included on a Springsteen studio release), “Terry’s Song”, a tribute to Springsteen’s long-time assistant Terry Magovern, who died on July 30, 2007. Magic debuted at No. 1 in Ireland and the UK. Greatest Hits reentered the Irish charts at No. 57, and Live in Dublin almost cracked the top 20 in Norway again. Sirius Satellite Radio also restarted E Street Radio on September 27, 2007, in anticipation of Magic. Radio conglomerate Clear Channel Communications was alleged to have sent an edict to its classic rock stations to not play any songs from the new album, while continuing to play older Springsteen material. However, Clear Channel Adult Alternative (or “AAA”) station KBCO did play tracks from the album, undermining the allegations of a corporate blackout.

The Springsteen and E Street Band Magic Tour began at the Hartford Civic Center with the album’s release and continued through North America and Europe.

It was announced on November 21, 2007, that Springsteen’s longtime friend and founding E Street Band member, Danny Federici, would be taking a leave of absence from the Magic Tour to pursue treatment for melanoma. Charles Giordano filled in as Federici’s replacement.

2008–2011: Deaths of Danny Federici and Clarence Clemons

Federici returned to the stage on March 20, 2008, when he appeared for portions of a Springsteen and E Street Band performance at Conseco Fieldhouse in Indianapolis. Less than one month later, on April 17, 2008, Federici died at the Memorial Sloan-Kettering Cancer Center in New York City, having suffered for three years from melanoma. On January 11, 2009, Springsteen won the Golden Globe Award for Best Song for “The Wrestler”, from the Darren Aronofsky film by the same name. After receiving a heartfelt letter from lead actor Mickey Rourke, Springsteen supplied the song for the film for free. Springsteen performed at the halftime show at Super Bowl XLIII on February 1, 2009, agreeing to do it after many previous offers. A few days before the game, Springsteen gave a rare press conference at which he promised a “twelve-minute party.” His 12-minute 45-second set, with the E Street Band and the Miami Horns, included abbreviated renditions of “Tenth Avenue Freeze-Out”, “Born to Run”, “Working on a Dream”, and “Glory Days”, the latter complete with football references in place of the original baseball-themed lyrics. The set of appearances and promotional activities led Springsteen to say, “This has probably been the busiest month of my life.”
Springsteen supported Barack Obama's 2008 presidential campaign, announcing his endorsement in April 2008[62] and going on to appear at several Obama rallies as well as performing several solo acoustic performances in support of Obama's campaign throughout 2008,[63] culminating with a November 2 rally at which he debuted the song "Working on a Dream" in a duet with Scialfa.[64] At an Ohio rally, Springsteen discussed the importance of "truth, transparency and integrity in government, the right of every American to have a job, a living wage, to be educated in a decent school, and a life filled with the dignity of work, the promise and the sanctity of home..."[65]

Following Obama's electoral victory on November 4, Springsteen's song "The Rising" was the first song played over the loudspeakers after Obama's victory speech in Chicago's Grant Park. Springsteen was the musical opener for the Obama Inaugural Celebration on January 18, 2009, which was attended by over 400,000 people[66] He performed "The Rising" with an all-female choir. Later he performed Woody Guthrie's "This Land Is Your Land" with Pete Seeger.

Springsteen's Working on a Dream album, dedicated to the memory of Danny Federici, was released in late January 2009[59] and the supporting Working on a Dream Tour ran from April 2009 until November 2009. The tour presented few songs from the new album, with set lists dominated instead by classics and selections reflecting the ongoing late-2000s recession.[67] Springsteen also played songs requested by audience members holding up signs, a practice begun during the final stages of the Magic Tour.[67] Drummer Max Weinberg was replaced for some shows by his 18-year-old son Jay Weinberg, so that the former could serve his role as bandleader on The Tonight Show with Conan O'Brien.[67] During this tour, Springsteen and the band made their first real foray in the world of music festivals, headlining nights at the Pinkpop Festival in the Netherlands, Festival des Vieilles Charrues in France, the Bonnaroo Music Festival in the United States and the Glastonbury Festival[68] and Hard Rock Calling in the UK.[69] Several shows on the tour presented Born to Run, Darkness on the Edge of Town, or Born in the U.S.A. in its entirety.[70] The band performed five final shows at Giants Stadium, opening with a new song highlighting the historic stadium, and Springsteen's Jersey roots, named "Wrecking Ball"[71] A DVD from the Working on a Dream Tour entitled London Calling: Live in Hyde Park was released in 2010.

Springsteen was among the recipients of the Kennedy Center Honors, an annual award to figures from the world of arts for their contribution to American culture, on December 6, 2009[72] President Obama gave a speech in which he talked about how Springsteen had incorporated the life of regular Americans in his expansive palette of songs and how his concerts were beyond typical rock-and-roll concerts, how, apart from being high-energy concerts, they were "communions". He ended the remark "while I am the president, he is the Boss". Tributes were paid by several well-known celebrities including Jon Stewart (who described Springsteen's "unprecedented combination of lyrical eloquence, musical mastery and sheer unbridled, unadulterated joy"). A musical tribute included John Mellencamp, Ben Harper, Jennifer Nettles, Melissa Etheridge, Eddie Vedder, and Sting.

The 2000s ended with Springsteen named one of eight Artists of the Decade by Rolling Stone magazine[73] and with Springsteen's tours ranking him fourth among artists in total concert grosses for the decade[74] His 2010 tour included venues in the UK and Ireland.

In September 2010, a documentary about the making of Springsteen's 1978 album Darkness on the Edge of Town premiered at the Toronto International Film Festival. The film, The Promise: The Making of Darkness on the Edge of Town, was included in a box set reissue of the album, entitled The Promise: The Darkness on the Edge of Town Story, released in November 2010. Also airing on HBO, the documentary explored Springsteen's making of the album and his role in the production and development of the tracks.

Clarence Clemons, the E Street Band's saxophonist and founding member, died on June 18, 2011, of complications from a stroke. "Clarence lived a wonderful life", Springsteen said. "He carried within him a love of people that made them love him. He created a wondrous and extended family. He loved the saxophone, loved our fans and gave everything he had every night he stepped on..."
2012–2015: Wrecking Ball, High Hopes, American Beauty and The Ties That Bind box set

Springsteen's 17th studio album, *Wrecking Ball*, was released on March 6, 2012. The album consists of eleven tracks plus two bonus tracks. Three songs previously only available as live versions—"Wrecking Ball", "Land of Hope and Dreams", and "American Land"—appear on the album.[76] *Wrecking Ball* became Springsteen's tenth No. 1 album in the United States, tying him with Elvis Presley for third most No. 1 albums of all-time. Only The Beatles (19) and Jay Z (12) have more No. 1 albums.[77]

Following the release of the album, Springsteen and the E Street Band announced plans for the Wrecking Ball Tour, which began on March 18, 2012. As tickets for the first U.S. dates went on sale, many fans were unable to obtain tickets, much like for the 2009 *Working on a Dream Tour*, allegedly due to ticket scalpers. Shows sold out within minutes and many tickets appeared, at much higher prices, on resale websites such as StubHub less than an hour after the onsale time. Ticketmaster said web traffic was 2.5 times the highest level of the past year during the online sales and suggested that scalpers played a big role. On July 31, 2012, in Helsinki, Finland, Springsteen performed his longest concert ever at 4 hours and 6 minutes and 33 songs. Not included in this total time is a thirty-minute, five-song, solo acoustical set he did about two hours before the show.[78]

Springsteen was honored with the 2013 MusiCares Person of the Year award in recognition of his creative accomplishments as well as his charitable work and philanthropic activities. A ceremony was held on February 8, 2013, at the Staples Center in Los Angeles, two days before the Grammy Awards.[79]

Despite saying he would sit out the 2012 presidential election, Springsteen campaigned for President Barack Obama's re-election in Ohio, Iowa, Virginia, Pittsburgh, and Wisconsin. At the rallies, he briefly spoke to the audience and performed a short acoustic set that included a newly written song titled "Forward".[80][81][82] Obama also used "We Take Care of Our Own" as one of his top campaign songs. Use of the song helped boost sales of the song by 409%.[83]

On October 29, 2012, the New Jersey area was hit hard by Hurricane Sandy. Two days later, Springsteen dedicated his performance at the Blue Cross Arena in Rochester, New York, to those affected by the storm and those helping to recover. Springsteen and the E Street Band performed "Land of Hope and Dreams" at a one-hour televised telethon called *Hurricane Sandy: Coming Together* on November 2, 2012, which aired on NBC and at the same time many other channels. Springsteen also joined Billy Joel, Steven Tyler and Jimmy Fallon for a performance of "Under the Boardwalk". All money was donated to the American Red Cross.[84] Springsteen and the E Street Band, along with many top names in the music industry, performed at Madison Square Garden on December 12, 2012, for 12-12-12: The Concert for Sandy Relief.[85]

At year's end, the Wrecking Ball Tour was named Top Draw for having the top attendance out of any tour by the Billboard Touring Awards. The tour finished second to Roger Waters, who had the top grossing tour of 2012.[86] Springsteen finished second only to Madonna as the top money maker of 2012 with $33.44 million.[86] The *Wrecking Ball* album, along with the single "We Take Care of Our Own", was nominated for three Grammy Awards, including Best Rock Performance and Best Rock Song for "We Take Care of Our Own" and Best Rock Album.[87][88] *Rolling Stone* named *Wrecking Ball* the number one album of 2012 on their Top 50 albums of 2012 list.[89]

In March 2013, and for the first time since re-uniting with Springsteen in 1999, Steven Van Zandt was forced to miss the Australian leg of the band's tour due to acting commitments on his television show *Lilyhammer*. He was replaced by guitarist Tom Morello for the leg.[90]
In late July 2013, the documentary *Springsteen & I*, directed by Baillie Walsh and produced by Ridley Scott, was released simultaneously via a worldwide cinema broadcast in over 50 countries and in over 2000 movie theaters.[91]

The *Wrecking Ball Tour*, which came to an end in September 2013, was one of Springsteen's most successful. A week after it ended, Springsteen announced a 2014 tour that would include dates in Australia and New Zealand.[92]

Springsteen, along with friend and mentor Pete Seeger, as well as Herbie Hancock, Sally Field and Robert De Niro, was among a total of 198 class of 2013 inductees into the American Academy of Arts and Sciences. The induction ceremony was held at the Academy's headquarters in Cambridge, Massachusetts in October 2013.

In October 2013, Springsteen posted a letter on his website thanking fans of all ages for their support throughout the Wrecking Ball World Tour. A highlight video of the tour was also released showing a new studio recording of the Suicide song, "Dream Baby Dream".[93]

Springsteen released his eighteenth studio album, *High Hopes*, on January 14, 2014. The first single and video were of a newly recorded version of the song "High Hopes", which Springsteen had previously recorded in 1995. The album was the first by Springsteen in which all songs are either cover songs, newly recorded outtakes from previous records, or newly recorded versions of songs previously released. The 2014 E Street Band touring lineup, along with deceased E Street Band members Clarence Clemons and Danny Federici, appears on the album along with guitarist Tom Morello.[94]

It was announced on January 15, 2014 that Springsteen would start making professional recordings of all of his live shows available following each performance on his upcoming tour via download to a special USB wristband.[95] In addition to the wristbands, shows will also be offered through Springsteen's website until June 30, 2014.[96] Springsteen along with the E Street Band and guitarist Tom Morello, kicked off the *High Hopes Tour* on January 26, 2014. The tour was considered to be a continuation of the *Wrecking Ball Tour*.

*High Hopes* became Springsteen's eleventh No. 1 album in the US.[97] It was his tenth No. 1 in the UK, tying him for fifth all-time with The Rolling Stones and U2.[98] On April 4, 2014, HBO aired *Bruce Springsteen's High Hopes* a 30-minute documentary on the recording of *High Hopes*.[99] *Rolling Stone* named *High Hopes* the second best album of the year (behind only U2's *Songs of Innocence*) on their Top 50 Albums of 2014 list.[100]

Announced as inductees in December 2013, Springsteen inducted past and present members of the E Street Band into the Rock and Roll Hall of Fame on April 10, 2014, with each member giving a speech and Springsteen and the band performing a three-song set of "The E Street Shuffle", "The River" and "Kitty's Back".[101]

*American Beauty*, a limited edition four-song EP on 12-inch vinyl released exclusively for Record Store Day on April 18, 2014 contains four unreleased songs from the *High Hopes* sessions.[102] A music video for the title track was also released. After 34 shows and 182 songs performed, the *High Hopes Tour* came to an end on May 18, 2014. Springsteen released a short film for the song "Hunter of Invisible Game" on July 9, 2014 through his website. It marked Springsteen's directorial debut.[103]

On November 17, 2014, Springsteen released *The Album Collection Vol. 1 1973-1984*, an 8-disc remastered version of his first seven studio albums, some of which had been remastered for the first time.[104]

Springsteen made his acting debut in the final episode of Season 3 of Van Zandt's show *Lilyhammer*, which was named "Loose Ends", after a Springsteen song on his album *Tracks*. He played Giuseppe Tagliano, the brother of Van Zandt's character, Frank Tagliano aka "Giovanni "Johnny" Henrikssen". Giuseppe is an undertaker and owner of a funeral parlor who occasionally works as a hitman for a mafia family which Frank is associated.

In November 2014, Springsteen announced that he would be opening the *Bruce Springsteen Archives* and will release live concerts from throughout his career including many shows which fans consider to be among his most essential performances and that were only previously available through bootlegs. Each show has been completely restored, remixed and remastered for the highest possible sound quality and are available for purchase through digital download or CD at live.brucespringsteen.net, where fans can also buy all of Springsteen's live recordings from the *High Hopes Tour*.[105]
On August 6, 2015, Springsteen performed "Land of Hope and Dreams" and "Born to Run" on the final episode of The Daily Show with Jon Stewart, as Stewart's final ‘Moment of Zen’. On October 16, to celebrate the 35th anniversary of The River, Springsteen announced The Ties That Bind: The River Collection box set. Released on December 4, it contains four CDs (including many previously unreleased songs) and three DVDs (or Blu-ray) along with a 148-page coffee table book. In November 2015, "American Skin (41 Shots)" was performed with John Legend at Shining a Light: A Concert for Progress on Race in America.

Springsteen made his first appearance on Saturday Night Live since 2002 on December 19, 2015, performing "Meet Me in the City", "The Ties That Bind", and "Santa Claus Is Coming to Town". On December 4, 2015, he announced details for the upcoming The River Tour 2016 which would begin the following year. Springsteen also discussed plans for a new solo album however plans were put on hold to tour with the E Street Band in support of The Ties That Bind: The River Collection. Springsteen said "the project I've been working on is more of a solo project. It wasn't a project I was going to probably take the band out on. So I said, 'Gee, that's going to push the band playing again until a ways in the future. It'll be nice to get some playing in so you don't wind up being two or three years between E Street tours."[107]

2016–present: The River Tour 2016/Summer '17, Chapter and Verse, autobiography, possible solo album and Broadway performances

The River Tour 2016 began in January 2016 in support of The Ties That Bind: The River Collection box set. All first-leg shows in North America included an in-sequence performance of the entire The River album along with other songs from Springsteen's catalog, and all dates were recorded and made available for purchase.[108] More dates were eventually announced expanding the original three-month tour into a seven-month tour with shows in Europe in May 2016 and another North American leg starting in August 2016 and ending the following month. As of July 2016, The River 2016 Tour has been the highest grossing worldwide tour with 1.1 million tickets sold and over $135 million in box office revenue, according to Billboard Boxscore's mid-year report.

In July 2016, Springsteen's manager, Jon Landau, discussed Springsteen's upcoming solo album, which is expected for release in 2017, saying "All I can say is that there is a solo record – and when I say solo record, I'm not talking about an acoustic record. It is, in fact, a very expansive record, a very rich record. It's one of Bruce's very creative efforts. Stay tuned, and we'll see exactly how that shapes up next year" Landau also said it was too early to know a release day or plans for a supporting tour. On September 23, 2016, Chapter and Verse, a compilation from throughout Springsteen's career dating back to 1966, was released. Five of the album's eighteen tracks had not been previously released; they include Springsteen's earliest recording from 1966, songs from his tenure in early 1970s bands such as the Castiles, Steel Mill and The Bruce Springsteen Band, along with a track from each studio album of his career.[110] On September 27, 2016, Simon & Schuster published his 500-page autobiography, Born to Run. The book rose quickly to the top of the NY Times Best Sellers List.[111] Springsteen announced he would promote his autobiography with a seventeen date book tour from September to December 2016.[112]

Springsteen began the final leg of The River 2016 Tour on August 23, 2016, at MetLife Stadium in New Jersey where he performed for 3 hours and 52 minutes making it at the time the longest show he had ever performed in the United States.[113] The record was broken two nights later at MetLife Stadium when Springsteen performed a 3-hour 59-minute show, later topped by his performance of August 30, 2016, at 4 hours and 1 minute which then stood as his longest show in the United States. That record again was topped on September 7, 2016, at Citizens Bank Park in Philadelphia, Pennsylvania, where Springsteen performed for 4 hours and 4 minutes, which now stands as his longest show in the United States and second-longest ever next to a 2012 show in Helsinki which lasted two minutes longer.[114][115] The tour ended in September 2016; however, dates from January 22, 2017 to February 25, 2017 were added using the same promotional image from The River Tour 2016 although the tour was now renamed the Summer '17 tour.[116]
The River 2016 Tour was the top-grossing worldwide tour of 2016; it pulled in $268.3 million globally and was the highest grossing tour since 2014 for any artist topping Taylor Swift's 2015 tour which grossed $250.1 million. Springsteen supported Hillary Clinton's 2016 presidential campaign by performing an acoustic set of "Thunder Road", "Long Walk Home" and "Dancing in the Dark" at a rally in Philadelphia on November 7, 2016. On November 22, 2016, Springsteen was presented—along with twenty other recipients—the Presidential Medal of Freedom award by Barack Obama. The award is the highest honor for a civilian to receive and is "presented to individuals who have made especially meritorious contributions to the security or national interests of the United States, to world peace, or to cultural or other significant public or private endeavors." On January 12, 2017, Springsteen along with Patti Scialfa performed a special 15-song acoustic set for President Barack Obama and Michelle Obama at the White House's East Room two days before the president gave his farewell address to the nation.

On June 16, 2017 it was reported that Springsteen would be performing an eight-week run on Broadway in New York City at the 1,000 seat Walter Kerr Theatre in the fall of 2017. On August 9, 2017, the performances, being dubbed "Springsteen on Broadway", were officially confirmed and the opening is set for October 12 and will run through November 26. Preview performances begin on October 3. In addition to his music, the show will feature Springsteen reading excerpts from his 2016 autobiography Born to Run and performing other spoken reminiscences written for the show. "My show is just me, the guitar, the piano and the words and music. Some of the show is spoken, some of it is sung. It loosely follows the arc of my life and my work" Springsteen said. Ticket registration for “Springsteen on Broadway” begins Wednesday August 9 and will close on August 27. Those lucky enough to get ticket will be notified on August 29, and the tickets, priced at $75 to $850, will go on sale the next day. Due to high demand in tickets and issues with scalpers, Springsteen announced that he has extended his Broadway run until February 3, 2018.

Musical style

Springsteen draws on many musical influences from the reservoir of traditional American popular music, folk, blues and country. From the beginning, rock and roll has been a dominant influence and Springsteen's musical and lyrical evocations, as well as public tributes, of artists such as Dylan, Presley, The Animals, Roy Orbison, Gary "U.S." Bonds, and many others helped to rekindle interest in their music. Springsteen's other preferred musical style is American folk, evident on his debut album, Greetings from Asbury Park, New Jersey, and more strongly on Nebraska and The Ghost of Tom Joad. Springsteen songs such as "This Hard Land" demonstrate the lyrical and musical influence of Woody Guthrie.

Elements of Latin American music, jazz, soul, and funk influences can be heard on Springsteen's second album, The Wild, the Innocent & the E Street Shuffle; the song "New York City Serenade" is even reminiscent of the music of George Gershwin. Prominent in these two records is the pianist David Sancious, who left the band shortly into the recording of Springsteen's third album, Born To Run (which also emphasized the piano, played by Roy Bittan).

Subsequently, Springsteen focused more on the rock elements of his music. He initially compressed the sound and developed Darkness on the Edge of Town just as straightforward as concise musical idioms, for the simple riffs, rock guitar solos and clearly recognizable song structures are dominant. His music has been categorized as heartland rock, a style typified by Springsteen, John Fogerty, Tom Petty, Bob Seger, and John Mellencamp. This music has a lyrical reference to the U.S. everyday and the music is kept rather simple and straightforward. This development culminated with Springsteen's hit album Born in the U.S.A., the title song of which has a constantly repeating, fanfare-like keyboard riff and a pounding drum beat. These sounds fit with Springsteen's voice: it cries to the listener the unsentimental story of a disenchanted angry figure. Even songs that can be argued to be album tracks proved to be singles that enjoyed some chart success, such as "My Hometown" and "I'm on Fire", in which the drum line is formed from subtle hi-hat and rim-clicks-shock (shock at the edge of the snare drum) accompanied by synthesizer and Springsteen's soft guitar.
line. The album, along with some previous records such as "Cadillac Ranch" showed clear rockabilly influences as is evident from his guitar solos, in-fills and vocal styles on these. Another clear influence of early rock n roll on Springsteen's music is evident on the song "Light of Day".

In recent years, Springsteen has changed his music further. There are more folk elements up to the gospel to be heard. His last solo album, Devils and Dust, drew rave reviews not only for Springsteen's complex songwriting, but also for his expressive and sensitive singing.

On the album We Shall Overcome: The Seeger Sessions Springsteen performed folk classics with a folk band, rather than his usual E Street Band. On his ensuing tour he also interpreted some of his own rock songs in a folk style.

On his 2012 album, Wrecking Ball, Springsteen incorporated a variety of styles, including folk, gospel, and even hip-hop, with a rap in the song "Rocky Ground". His studio work with producer Ron Aniello, Wrecking Ball and High Hopes, has also become more experimental, featuring loops and computerized sounds.

**Lyrical themes**

Often described as cinematic in their scope, Springsteen's lyrics frequently explore highly personal themes such as individual commitment, dissatisfaction and dismay with life in a context of every day situations.[126]

"I spent most of my life as a musician measuring the distance between the American Dream and American reality."

—Bruce Springsteen[125][note 2]

It has been recognized that there was a shift in his lyrical approach starting with the album Darkness on the Edge of Town, in which he focused on the emotional struggles of working class life.[127][128]

**Personal life**

In the early 1980s, Springsteen met Patti Scialfa at The Stone Pony, a bar in New Jersey where local musicians regularly perform. On that particular evening she was performing alongside one of Springsteen's pals, Bobby Bandiera, with whom she had written "At Least We Got Shoes" for Southside Johnny. Springsteen liked her voice and after the performance, introduced himself to her. Soon after that, they started spending time together and became friends.[129]

Early in 1984, Springsteen asked Scialfa to join the E Street Band for the upcoming Born in the U.S.A. Tour. According to the book Bruce Springsteen on Tour 1969–2005 by Dave Marsh, it looked like Springsteen and Scialfa were on the brink of becoming a couple through the first leg of the tour. But before that could happen, Barry Bell introduced Julianne Phillips to Springsteen and on May 13, 1985, they were married. The two were opposites in background, had an 11-year age difference and his traveling took its toll on their relationship. In 1987, Springsteen wrote his next album, Tunnel of Love, on which many of the songs described his unhappiness in the relationship with Phillips.

In 1988, the Tunnel of Love Express Tour began and Springsteen convinced Scialfa to join the tour again. She expressed reluctance at first, since she wanted to start recording her first solo album, but after Springsteen told her that the tour would be short, she agreed to postpone her own solo record.[130] Phillips and Springsteen separated in the spring of 1988, but it wasn't made known to the press. Springsteen and Scialfa fell in love with each other during the Tunnel of Love Express Tour and started living together soon after his separation from Phillips. On August 30, 1988, Julianne filed for divorce and it was finalized on March 1, 1989. Springsteen received press criticism for the hastiness in which he and Scialfa took up their relationship. In a 1995 interview with The Advocate, Springsteen told Judy Wieder about the negative publicity the couple subsequently received. "It's a strange society that assumes it has the right to tell people whom they should love and whom they shouldn't. But the truth is, I basically ignored the entire thing as much as I could. I said, 'Well, all I know is, this feels real, and maybe I have got a mess going here in some fashion, but that's life.'" He also

The Springsteen family greets the Obama family on-stage at a rally in Cleveland, Ohio on November 2, 2008.
told Wieder that, "I went through a divorce, and it was really difficult and painful and I was very frightened about getting married again. So part of me said, 'Hey, what does it matter?' But it does matter. It's very different than just living together. First of all, stepping up publicly—which is what you do: You get your license, you do all the social rituals—is a part of your place in society and in some way part of society's acceptance of you ... Patti and I both found that it did mean something."

Springsteen and Scialfa lived in New Jersey, before moving to Los Angeles, where they decided to start a family.[131] On July 25, 1990, Scialfa gave birth to the couple's first child, Evan James Springsteen.[131][132] On June 8, 1991, Springsteen and Scialfa married at their Los Angeles home in a very private ceremony, only attended by family and close friends.[131][132] Their second child, Jessica Rae Springsteen, was born on December 30, 1991;[131][132] and their third child, Samuel Ryan Springsteen, was born on January 5, 1994.[132][133]

When the children reached school-age in the early 1990s, Springsteen and Scialfa moved back to New Jersey specifically to raise a family in a non-paparazzi environment. The grounds of his New Jersey home include a large swimming pool. The family owns and lives on a horse farm in Colts Neck, New Jersey. They also own homes in Wellington, Florida, Los Angeles and Rumson, New Jersey.

Their older son, Evan, graduated from Boston College. He writes and performs his own songs and won the 2012 Singer/Songwriter Competition held during the Boston College's Arts Festival.[134] Their daughter Jessica is a nationally ranked champion equestrian[135] and graduated from Duke University. She made her show-jumping debut with the Team USA in August 2014.[136] Their younger son, Sam, is a firefighter.[137]

It has been reported that the press conference regarding the 2009 Super Bowl XLIII half-time show was Springsteen's first press conference in more than 25 years.[138] However, he has appeared in a few radio interviews, most notably on NPR and BBC.[139] 60 Minutes aired one of his last extensive interviews on TV[140] before his tour to support his album, Magic. Springsteen has talked about his mental health struggles.[141]

Springsteen is an activist for LGBT rights and has spoken out many times as a strong supporter of gay marriage. In 2009, he posted the following statement on his website: "I've long believed in and have always spoken out for the rights of same sex couples and fully agree with Governor Corzine when he writes that 'The marriage-equality issue should be recognized for what it truly is—a civil rights issue that must be approved to assure that every citizen is treated equally under the law.'”[142] In 2012, he lent his support to an ad campaign for gay marriage called "The Four 2012”. Springsteen noted in the ad, "I couldn't agree more with that statement and urge those who support equal treatment for our gay and lesbian brothers and sisters to let their voices be heard now.”[143] In April 2016, Springsteen cancelled a show in Greensboro, North Carolina days before it was to take place to protest the state's newly passed Public Facilities Privacy & Security Act, also referred to as the "bathroom law". The law dictates which rest rooms transgender people are permitted to use and prevents LGBT citizens from suing over human rights violations in the workplace. Springsteen released an official statement on his website. The Human Rights Campaign (HRC) celebrated Springsteen's statement and he has received much praise and gratitude from the LGBT community.[144]

Springsteen was out riding his motorcycle on November 11, 2016 when it broke down and he was stranded alongside the road. A group of men from the Freehold American Legion in New Jersey were returning from a Veterans Day event on their motorcycles when they spotted Springsteen and stopped to help. Springsteen hitched a ride on the back of one of the men's motorcycles to a nearby restaurant where the group grabbed a round of drinks, for which Springsteen picked up the tab, while waiting for his ride.[145]

While rejecting religion in his earlier years, Bruce stated in his Autobiography "Born To Run", he has "a personal relationship with Jesus. I believe in his power to save, love...but not to damn". (Chapter "the church", page 17"). In terms of Catholic faith, he has stated that he "came to ruefully and bemusedly understand that once you're a Catholic you're always a Catholic" and "I don't participate in my religion but I know somewhere...deep inside...I'm still on the team."[146]

In 2017, in an interview with Tom Hanks, Springsteen admitted to being a tax evader early in his career.[147]
Springsteen has been a member of, or has been backed by, several bands during his career, most notably the E Street Band. Earlier bands include the Rogues, the Castiles, Earth, Child, Steel Mill, the Sundance Blues Band, Dr Zoom and the Sonic Boom, and the Bruce Springsteen Band. In October 1972 he formed a new band for the recording of his debut album *Greetings from Asbury Park, N.J.*, which became known as The E Street Band, although the name was not used until September 1974. The E Street Band performed on all of Springsteen's recorded works from his debut until 1982's *Nebraska*, a solo album on which Springsteen himself played all the instruments. The full band returned for the next album *Born in the USA*, but from 1988 to 1999, albums were recorded with session musicians. The E Street Band were briefly reunited in 1995 for new contributions to the *Greatest Hits* compilation, and on a more permanent basis from 1999, since which time they have recorded more albums and performed a number of high-profile tours. The 2005 album *Devils & Dust* was largely a solo recording, with some contribution from session musicians and the 2006 folk rock *We Shall Overcome: The Seeger Sessions* album was recorded and toured with another band, known as The Sessions Band.

**Discography**

- *Greetings from Asbury Park, N.J.* (1973)
- *The Wild, the Innocent & the E Street Shuffle* (1973)
- *Born to Run* (1975)
- *Darkness on the Edge of Town* (1978)
- *Nebraska* (1982)
- *Tunnel of Love* (1987)
- *Human Touch* (1992)
- *Lucky Town* (1992)
- *Devils & Dust* (2005)
- *Working on a Dream* (2009)
- *Wrecking Ball* (2012)
- *High Hopes* (2014)

**Concert tours**

**Headlining tours**

- *Darkness* Tour (1978–1979)
- *Tunnel of Love* Express Tour (1988)
- Bruce Springsteen and the E Street Band Reunion Tour (1999–2000)
- *Devils & Dust* Tour (2005)
- Bruce Springsteen with The Seeger Sessions Band Tour (2006)
- *Working on a Dream* Tour (2009)
- Wrecking Ball World Tour (2012–2013)
- High Hopes Tour (2014)
- Springsteen on Broadway (2017–2018)

Co-headlining tours
- Vote for Change (2004)

Awards and nominations

Awards and nominations

### Academy Award

<table>
<thead>
<tr>
<th>Year</th>
<th>Nominee/work</th>
<th>Award</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>1994</td>
<td>&quot;Streets of Philadelphia&quot;</td>
<td>Academy Award for Best Original Song</td>
<td>Won</td>
</tr>
<tr>
<td>1996</td>
<td>&quot;Dead Man Walkin’&quot;</td>
<td>Academy Award for Best Original Song</td>
<td>Nominated</td>
</tr>
</tbody>
</table>

### American Music Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Nominee/work</th>
<th>Award</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>1985</td>
<td>Himself</td>
<td>Favorite Pop/Rock Male Artist</td>
<td>Nominated</td>
</tr>
<tr>
<td>1985</td>
<td>Dancing in the Dark</td>
<td>Favorite Pop/Rock Single</td>
<td>Won</td>
</tr>
<tr>
<td>1985</td>
<td>Himself</td>
<td>Favorite Pop/Rock Male Video Artist</td>
<td>Nominated</td>
</tr>
<tr>
<td>1986</td>
<td>Himself</td>
<td>Favorite Pop/Rock Male Artist</td>
<td>Won</td>
</tr>
<tr>
<td>1986</td>
<td>Born in the U.S.A.</td>
<td>Favorite Pop/Rock Album</td>
<td>Won</td>
</tr>
<tr>
<td>1986</td>
<td>Himself</td>
<td>Favorite Pop/Rock Male Video Artist</td>
<td>Won</td>
</tr>
<tr>
<td>2016</td>
<td>The River Tour 2016</td>
<td>Tour of the Year</td>
<td>Nominated</td>
</tr>
</tbody>
</table>

### BRIT Awards

<table>
<thead>
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<th>Year</th>
<th>Nominee/work</th>
<th>Award</th>
<th>Result</th>
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</thead>
<tbody>
<tr>
<td>1985</td>
<td>Himself</td>
<td>Best International Solo Artist</td>
<td>Nominated</td>
</tr>
<tr>
<td>1986</td>
<td>Himself</td>
<td>Best International Solo Artist</td>
<td>Won</td>
</tr>
<tr>
<td>1987</td>
<td>Himself</td>
<td>Best International Solo Artist</td>
<td>Nominated</td>
</tr>
<tr>
<td>2003</td>
<td>Himself</td>
<td>International Male Solo Artist</td>
<td>Nominated</td>
</tr>
<tr>
<td>2006</td>
<td>Himself</td>
<td>International Male Solo Artist</td>
<td>Nominated</td>
</tr>
<tr>
<td>2008</td>
<td>Himself</td>
<td>International Male Solo Artist</td>
<td>Nominated</td>
</tr>
<tr>
<td>2010</td>
<td>Himself</td>
<td>International Male Solo Artist</td>
<td>Nominated</td>
</tr>
<tr>
<td>2011</td>
<td>Himself</td>
<td>International Male Solo Artist</td>
<td>Nominated</td>
</tr>
<tr>
<td>2013</td>
<td>Himself</td>
<td>International Male Solo Artist</td>
<td>Nominated</td>
</tr>
</tbody>
</table>

### Golden Globe Awards
<table>
<thead>
<tr>
<th>Year</th>
<th>Nominee/work</th>
<th>Award</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>1994</td>
<td>Streets of Philadelphia</td>
<td>Golden Globe Award for Best Original Song</td>
<td>Won</td>
</tr>
<tr>
<td>2009</td>
<td>The Wrestler</td>
<td>Golden Globe Award for Best Original Song</td>
<td>Won</td>
</tr>
</tbody>
</table>

**Grammy Awards**

Springsteen has won 20 Grammy Awards out of 49 nominations.
<table>
<thead>
<tr>
<th>Year</th>
<th>Work</th>
<th>Award</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>1981</td>
<td>&quot;Devil with the Blue Dress&quot;/ &quot;Good Golly Miss Molly&quot; / &quot;Jenny Take a Ride&quot;</td>
<td>Best Rock Vocal Performance, Male</td>
<td>Nominated</td>
</tr>
<tr>
<td>1982</td>
<td>The River</td>
<td>Record of the Year</td>
<td></td>
</tr>
<tr>
<td>1985</td>
<td>&quot;Dancing in the Dark&quot;</td>
<td>Best Rock Vocal Performance, Male</td>
<td>Won</td>
</tr>
<tr>
<td></td>
<td>Born in the U.S.A.</td>
<td>Album of the Year</td>
<td></td>
</tr>
<tr>
<td>1986</td>
<td>&quot;Born in the U.S.A.&quot;</td>
<td>Record of the Year</td>
<td></td>
</tr>
<tr>
<td>1988</td>
<td>&quot;Tunnel of Love&quot;</td>
<td>Best Rock Vocal Solo Performance</td>
<td>Won</td>
</tr>
<tr>
<td></td>
<td>&quot;Brilliant Disguise&quot;</td>
<td>Best Pop Vocal Performance, Male</td>
<td></td>
</tr>
</tbody>
</table>
|      | "Paradise By The "C"
(Orchestra, Group or Soloist) | Best Rock Instrumental Performance (Orchestra, Group or Soloist) | Nominated |
<p>| 1993 | &quot;Human Touch&quot; | Best Rock Song |                        |
| 1995 | &quot;Streets of Philadelphia&quot; <em>(from the film Philadelphia)</em> | Best Rock Song | Won          |
|      | | Best Rock Vocal Performance, Male |                        |
|      | | Song of the Year |                        |
|      | | Best Song Written Specifically for a Motion Picture or for Television |                        |
|      | | Record of the Year |                        |
| 1997 | &quot;Dead Man Walkin'&quot; | Best Male Rock Vocal Performance | Nominated   |
|      | Blood Brothers | Best Music Video, Long Form |                        |
|      | The Ghost of Tom Joad | Best Contemporary Folk Album | Won          |
| 1998 | &quot;Thunder Road&quot; | Best Male Rock Vocal Performance |                        |
| 2000 | &quot;The Promise&quot; | Best Rock Song |                        |
|      | | Best Male Rock Vocal Performance |                        |
| 2003 | The Rising | Album of the Year | Won          |
|      | | Best Rock Album |                        |
|      | | Song of the Year |                        |
|      | | Best Male Rock Vocal Performance |                        |
|      | | Best Rock Song |                        |
| 2004 | &quot;Disorder in The House&quot; <em>(with Warren Zevon)</em> | Best Rock Performance by a Duo or Group with Vocal | Won          |
| 2005 | &quot;Code of Silence&quot; | Best Rock Vocal Solo Performance |                        |
| 2006 | Devils &amp; Dust | Best Contemporary Folk Album | Nominated |
|      | | Best Long Form Music Video |                        |
|      | &quot;Devils &amp; Dust&quot; | Song of the Year |                        |
|      | | Best Rock Song |                        |
|      | | Best Rock Vocal Solo Performance |                        |
| 2007 | We Shall Overcome: The Seeger Sessions | Best Traditional Folk Album | Won          |
|      | &quot;Wings for Wheels: The Making of Born to Run&quot; | Best Long Form Music Video |                        |</p>
<table>
<thead>
<tr>
<th>Year</th>
<th>Nominee/work</th>
<th>Award</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>Magic</td>
<td>Best Rock Album</td>
<td>Nominated</td>
</tr>
<tr>
<td></td>
<td>“Radio Nowhere”</td>
<td>Best Solo Rock Vocal Performance</td>
<td></td>
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<tr>
<td></td>
<td>“Once Upon a Time in the West”</td>
<td>Best Rock Song</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Best Rock Instrumental Performance</td>
<td></td>
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<tr>
<td>2009</td>
<td>“Girls in Their Summer Clothes”</td>
<td>Best Rock Song</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Best Solo Rock Vocal Performance</td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td>“The Wrestler” (from the film The Wrestler)</td>
<td>Best Song Written for a Motion Picture, Television or Other Visual Media</td>
<td>Nominated</td>
</tr>
<tr>
<td></td>
<td>“Sea of Heartbreak” (with Rosanne Cash)</td>
<td>Best Pop Collaboration with Vocals</td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Working on a Dream”</td>
<td>Best Rock Song</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Best Solo Rock Vocal Performance</td>
<td></td>
</tr>
<tr>
<td>2013</td>
<td>“We Take Care of Our Own”</td>
<td>Best Rock Performance</td>
<td>Nominated</td>
</tr>
<tr>
<td></td>
<td>Wrecking Ball</td>
<td>Best Rock Song</td>
<td></td>
</tr>
</tbody>
</table>

**Juno Awards**

<table>
<thead>
<tr>
<th>Year</th>
<th>Nominee/work</th>
<th>Award</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>1985</td>
<td>Born in the USA</td>
<td>International Album of the Year</td>
<td>Won</td>
</tr>
<tr>
<td>1993</td>
<td>Himself</td>
<td>International Entertainer of the Year</td>
<td>Nominated</td>
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</table>

**MTV Video Music Awards**
<table>
<thead>
<tr>
<th>Year</th>
<th>Nominee/work</th>
<th>Award</th>
<th>Result</th>
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</thead>
<tbody>
<tr>
<td>1985</td>
<td>I'm on Fire</td>
<td>Best Male Video</td>
<td>Won</td>
</tr>
<tr>
<td>1985</td>
<td>Dancing in the Dark</td>
<td>Best Stage Performance</td>
<td>Won</td>
</tr>
<tr>
<td>1985</td>
<td>Dancing in the Dark</td>
<td>Best Overall Performance</td>
<td>Nominated</td>
</tr>
<tr>
<td>1985</td>
<td>We Are the World</td>
<td>Video of the Year</td>
<td>Nominated</td>
</tr>
<tr>
<td>1985</td>
<td>We Are the World</td>
<td>Best Group Video</td>
<td>Won</td>
</tr>
<tr>
<td>1985</td>
<td>We Are the World</td>
<td>Best Overall Performance</td>
<td>Nominated</td>
</tr>
<tr>
<td>1985</td>
<td>We Are the World</td>
<td>Viewer's Choice</td>
<td>Won</td>
</tr>
<tr>
<td>1986</td>
<td>Glory Days</td>
<td>Best Male Video</td>
<td>Nominated</td>
</tr>
<tr>
<td>1986</td>
<td>Glory Days</td>
<td>Best Overall Performance</td>
<td>Nominated</td>
</tr>
<tr>
<td>1987</td>
<td>Born to Run</td>
<td>Best Stage Performance</td>
<td>Nominated</td>
</tr>
<tr>
<td>1987</td>
<td>War</td>
<td>Best Stage Performance</td>
<td>Nominated</td>
</tr>
<tr>
<td>1988</td>
<td>Tunnel of Love</td>
<td>Video of the Year</td>
<td>Nominated</td>
</tr>
<tr>
<td>1988</td>
<td>Tunnel of Love</td>
<td>Best Male Video</td>
<td>Nominated</td>
</tr>
<tr>
<td>1988</td>
<td>Tunnel of Love</td>
<td>Best Art Direction</td>
<td>Nominated</td>
</tr>
<tr>
<td>1988</td>
<td>Tunnel of Love</td>
<td>Best Editing</td>
<td>Nominated</td>
</tr>
<tr>
<td>1988</td>
<td>Tunnel of Love</td>
<td>Viewer's Choice</td>
<td>Nominated</td>
</tr>
<tr>
<td>1992</td>
<td>Human Touch</td>
<td>Best Male Video</td>
<td>Nominated</td>
</tr>
<tr>
<td>1994</td>
<td>Streets of Philadelphia</td>
<td>Best Male Video</td>
<td>Nominated</td>
</tr>
<tr>
<td>1994</td>
<td>Streets of Philadelphia</td>
<td>Best Video from a Film</td>
<td>Won</td>
</tr>
<tr>
<td>1997</td>
<td>Secret Garden</td>
<td>Best Video from a Film</td>
<td>Nominated</td>
</tr>
</tbody>
</table>

Other recognition

- Polar Music Prize in 1997[^151]
- Inducted into the Rock and Roll Hall of Fame, 1999[^152]
- Bruce Springsteen & The E Street Band: Live in New York City won two Emmy Awards in 2001[^153]
- Inducted into the Songwriters Hall of Fame, 1999[^154]
- Inducted into the New Jersey Hall of Fame, 2007[^155]
- "Born to Run" named "The unofficial youth anthem of New Jersey" by the New Jersey state legislature[^156]
- The minor planet 23990, discovered September 4, 1999, by I. P. Griffin at Auckland, New Zealand, was named in his honor[^157]
- Ranked No. 23 on Rolling Stone magazine's 2004 list of the 100 Greatest Artists of All Time[^158]
- Made Time magazine's 100 Most Influential People of the Year 2008 list[^159]
- Won Critics' Choice Movie Award for Best Song with "The Wrestler" in 2009[^160]
- 2009 Kennedy Center Honors recipient
- Forbes magazine ranked him 6th in The Celebrity 100 in 2009[^61]
- Named 2013 MusiCares Person of the Year[^162]
- 2016 Presidential Medal of Freedom recipient[^118]
- Springsteen was the guest on BBC Radio 4's Desert Island Discs on December 18, 2016, talking about his childhood, family mental health and his musical influences and development[^139]

See also
EGOT
List of artists who reached number one on the U.S. Mainstream Rock chart
List of best-selling music artists
List of highest-grossing concert tours
Music of New Jersey

Notes
1. "Blinded by the Light" would later be a hit for Manfred Mann and reach No. 1, the only time Springsteen had a No. 1 single as a songwriter.
2. This quote is an excerpt from Springsteen's speech from the stage at a rally for presidential candidate Barack Obama on November 2, 2008.

References


144. McCormick, Joseph Patrick (April 8, 2016) citing "Bruce Springsteen dumps North Carolina over bigoted anti-LGBT law" from the original on April 9, 2016 Retrieved April 9, 2016.


147. CNN, Chloe Melas. "Bruce Springsteen explains why he used to not pay taxes" Archived from the original on April 9, 2016.


149. Fricke, David (January 21, 2009) citing "The Band on Bruce: Their Springsteen" from the original on January 25, 2009.

150. "Bruce Springsteen Bands: from Rogues to E Street Band, passing from Castiles and Steel Mill" from the original on March 3, 2016.


156. "A Brunch O' Bruce" from the original on November 28, 1999.

157. "(23990) Springsteen" from the original on April 20, 2008.


Further reading


External links

- Official website
- Bruce Springsteen at Encyclopædia Britannica
- Bruce Springsteen Archives
- E Street Radio
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Buffalo Springfield was a Canadian-American rock band active from 1966 to 1968 containing Stephen Stills, Neil Young, and Richie Furay, which released three albums, and several singles including "For What It's Worth". The band combined elements of folk and country music with British invasion and psychedelia influences, and, along with the Byrds, were part of the early development of the folk rock genre.

With a name taken from a brand of steamroller, Buffalo Springfield formed in Los Angeles in 1966 with Stills (guitar, keyboards, vocals), Dewey Martin (drums, vocals), Bruce Palmer (electric bass), Furay (guitar, vocals), and Young (guitar, harmonica, piano, vocals).[3] The band signed to Atlantic Records in 1966 and released their debut single "Nowadays Clancy Can't Even Sing" – a regional hit in Los Angeles.[2] The following January the group released the protest song they were most known for, "For What It's Worth".[3] Their second album, Buffalo Springfield Again, marked their progression to psychedelia and hard rock.[3]

After various drug-related arrests and line-up changes, the group broke up in 1968. Stephen Stills went on to form the folk rock supergroup Crosby, Stills & Nash with David Crosby of the Byrds and Graham Nash of the Hollies. Neil Young launched his solo career and later joined Stills in Crosby, Stills, Nash & Young in 1969. Furay, along with Jim Messina, went on to form the country-rock band Poco.[4] Buffalo Springfield was inducted into the Rock and Roll Hall of Fame in 1997.[2]
Neil Young and Stephen Stills met in 1965, at the Fourth Dimension in Thunder Bay, Ontario. Young was there with the Squires, a Winnipeg group he had been leading since February 1963, and Stills was on tour with The Company, a spin-off from the Au Go Go Singers. When Stills' band broke up at the end of that tour, he moved to the West Coast, where he worked as a session musician and auditioned unsuccessfully for, among other things, the Monkees.[5] Told by record producer Barry Friedman there would be work available if he could assemble a band, Stills invited fellow Au Go Go Singers alumnus Richie Furay and former Squires bass player Ken Koblun to come join him in California. Both agreed, although Koblun chose to leave before very long and joined the group 3’s a Crowd.

In early 1966 in Toronto, Young met Bruce Palmer, a Canadian who was playing bass for a group called the Mynah Birds. In need of a lead guitarist, Palmer invited Young to join the group, and Young accepted. The Mynah Birds were set to record an album for Motown Records when their singer Ricky James Matthews (James Ambrose Johnson, Jr.) (later known as Rick James) was tracked down and arrested by the U.S. Navy for being AWOL. With their record deal canceled, Young and Palmer headed for Los Angeles, where they encountered Stills.

Drummer Dewey Martin, who had played with garage rock group the Standells and country artists such as Patsy Cline and the Dillards, joined at the suggestion of the Byrds' manager, Jim Dickson. The group's name was taken from a brand of steamroller made by the Buffalo-Springfield Roller Company. The new group debuted on April 11, 1966, at The Troubadour in Hollywood. A few days later, they began a short tour of California as the opening act for the Dillards and the Byrds.

Management and first recordings

Chris Hillman persuaded the owners of the Whisky a Go Go to give the band an audition. Buffalo Springfield essentially became the house band at the Whisky for seven weeks, from May 2 to June 18, 1966. This series of concerts solidified the band's reputation for live performances and attracted interest from a number of record labels. It also brought an invitation from Friedman to Dickie Davis, who had been lighting manager for the Byrds, to become involved in the group's management. In turn, Davis sought advice from Sonny & Cher's management team, Charlie Greene and Brian Stone; unbeknownst to Davis and Friedman, Greene and Stone then aggressively pitched themselves to the band to be their new managers. Friedman was fired, and Davis was made the group's tour manager. Greene and Stone made a deal with Ahmet Ertegün of Atlantic Records for a four-album contract with a $12,000 advance, following a brief bidding war with Elektra Records and Warner Bros. Records, and arranged for the band to start recording at Gold Star Studios in Hollywood.

The first Buffalo Springfield single, "Nowadays Clancy Can't Even Sing", was released in August but made little impact outside Los Angeles, where it reached the Top 25. Young and Stills have long maintained that their own mono mix was superior to the stereo mix engineered by Greene and Stone. The album, eponymously titled Buffalo Springfield, was released by Atlantic's subsidiary Atco in mono and in stereo in December 1966. A revamped version issued both in mono and stereo with a different track order, came in March 1967.

In November 1966, Stills composed "For What It's Worth" in response to a protest that turned into a riot following the closing of a nightclub called Pandora's Box on Sunset Strip.[6] The song was performed on Thanksgiving night at the Whisky a Go Go, recorded within the next few days, and on the air in Los Angeles on radio station KHJ soon afterwards. By March 1967, it was a Top Ten hit. Atco took advantage of this momentum by replacing the song "Baby Don't Scold Me" with "For What It's Worth" and re-releasing the album. "For What It's Worth" sold over one million copies and was awarded a gold disc.[7]

Lineup changes and breakup

In January 1967, Palmer was deported for possession of marijuana.[8] A number of different bassists were used, such as Mike Barnes, and Jim Fielder of the Mothers of Invention. Under these conditions work on the new album, tentatively titled Stampede, was markedly tense. Ever distrustful of Greene and Stone, Young and Stills bickered between themselves, and each insisted on producing the recording sessions for his own compositions Furay, who had not written any songs for the first album, contributed three songs for this one.
Palmer returned to the group at the beginning of June, while Young was temporarily absent. (Guitarist Doug Hastings filled in for Young during this period.) The band, with David Crosby sitting in for Young, played the Monterey Pop Festival.[9] Young returned in October, and the band severed ties with Greene and Stone, then divided its time between playing gigs and finalising the second album, ultimately titled Buffalo Springfield Again. Produced by Ertegün, Buffalo Springfield Again was released in November 1967. It includes "Mr. Soul", "Rock & Roll Woman", "Bluebird", "Sad Memory", and "Broken Arrow". The band toured as support for the Beach Boys during early 1968.[10] In January 1968, after Palmer was again deported for drug possession, Jim Messina, who had worked as engineer on the band's second album, was hired as a permanent replacement on bass.[11] During this period Young began to appear less and less frequently, and he often left Stills to handle all the lead guitar parts at concerts. Recording sessions were booked, and all the songs that appeared on their final album were recorded by the end of March, usually with Messina producing. In April 1968, Young, Furay, and Messina were arrested for disturbing the peace after making too much noise during a party with Eric Clapton.[11] Following a gig at the Long Beach Arena on May 5, 1968, the band held a meeting with Ertegun to arrange their breakup – Stills and Furay staying with Atlantic, Young going to Warner Brothers.[12] Furay and Messina then compiled various tracks recorded between mid-1967 and early 1968 into the third and final studio album Last Time Around (1968).

### New Buffalo Springfield and full band reunion

Martin formed a new version of Buffalo Springfield in September 1968. Dubbed New Buffalo Springfield, the lineup consisted of guitarists Dave Price (Davy Jones's stand-in with the Monkees), Gary Rowles (son of jazz pianist Jimmy Rowles), bass player Bob Apperson, drummer Don Poncher, and horn player Jim Price, who later became a top session musician for Delaney Bramlett, the Rolling Stones, Joe Cocker, and others.

The new band toured extensively and appeared at the highly publicized "Holiday Rock Festival" in San Francisco on December 25–26, 1968, but soon fell afoul of Stills and Young, who took legal action to prevent Martin from using the band's name.

In February 1969, Martin and Dave Price formed a second version of New Buffalo Springfield with guitarist Bob "BJ" Jones and bass player Randy Fuller, brother of the late Bobby Fuller. The band made some recordings with producer Tom Dowd overseeing, but they were scrapped. Another guitarist, Joey Newman, was added in June 1969, but two months later Martin was fired, and the remaining members carried on as Blue Mountain Eagle. Martin then formed a new group called Medicine Ball, which released a lone album in 1970 for Uni Records. Martin also released two solo singles, one for Uni and one for RCA, which didn't appear on the album. During the 1970s, he retired from the music industry and became a car mechanic.

In 1984, Bruce Palmer teamed up with Frank Wilks and Stan Endersby to form the "Buffalo Springfield Revisited" Band. Dewey Martin was brought up to Toronto, Ontario, Canada to join in the band, and off they went on tour for the next four, almost five years under this band name. Neil Young and Stephen Stills gave the BSR permission to tour with this name. In July of 1986, a full reunion of Palmer, Martin, Furay, Young and Stills all gathered together at Stills house for a jam session which was apparently to rehearse for an eventually aborted reunion tour. This gathering however was preserved on video and was the last time all five original members were together. By 1989/90 Bruce Palmer and Frank Wilkes moved to Topanga, CA where Dennis Knicely joined as percussionist. in 1991 they started "White Buffalo" along with Dewey Martin and others.

### Reunion

On his album Silver & Gold (2000), Young sang of his desire to reform the group and to "see those guys again and give it a shot" (Buffalo Springfield Again). A full reunion is no longer a possibility, with the deaths of Palmer in 2004 and Martin in 2009. Surviving Buffalo Springfield members Young, Stills, and Furay reunited at the annual Bridge School Benefit concerts on October 23 and 24, 2010, in Mountain View, California Rolling Stone called the performance "nostalgic, blissful, and moving."[12]

Buffalo Springfield reunited for six concerts starting in Oakland on June 1, 2011, followed by dates in Los Angeles and Santa Barbara, before moving on to play the 2011 Bonnaroo Music & Arts Festival in Manchester, Tennessee.[13] The band consisted of Furay, Stills, and Young, with the lineup completed by Rick Rosas and Joe Vitale.[14][15] According to Furay and a band spokesman, the group was supposed do a full tour in 2012, but this was put on hold, because Young was recording two new albums with Crazy Horse.[16] On February 27, 2012, Furay announced that the band is on indefinite hiatus.[17]
Stills went on to form Crosby, Stills & Nash with David Crosby of the Byrds and Graham Nash of the Hollies, in 1968. Young launched his solo career; in 1969 he reunited with Stills in Crosby, Stills, Nash & Young ("CSNY"). Furay and Messina formed Poco. After CSNY, Stills joined with Hillman (after his stint with the Flying Burrito Brothers) and others to form the group Manassas (band) from 1971 to 1973. Furay later joined J.D. Souther and Chris Hillman to form the Souther-Hillman-Furay Band and Messina teamed with Kenny Loggins in Loggins & Messina.

In 1997, Buffalo Springfield was inducted into the Rock and Roll Hall of Fame. A Neil Young assembled four-disc box set, Buffalo Springfield was released in 2001.

### Band members

#### Former members

- Jim Messina – bass guitar (1968)
- Ken Koblun – electric bass (1966)
- Jim Fielder – electric bass (1967)
- Doug Hastings – guitar (1967)

#### Additional musicians

- Rick Rosas – electric bass (2010–2012; died 2014)

### Discography

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* Bubbling under does not qualify as actually 'making' the *Billboard* Hot 100 chart
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"Buffalo Springfield": *Rock and Roll Hall of Fame* 🏆
Carly Simon

Carly Elisabeth Simon (born June 25, 1945) is an American singer-songwriter, musician and children's author. She first rose to fame in the 1970s with a string of hit records; her 13 Top 40 U.S. hits include "Anticipation" (No. 13), "You Belong To Me" (No. 6), "Coming Around Again" (No. 18), and her four Gold certified singles "Jesse" (No. 11), "Mockingbird" (No. 5, a duet with James Taylor), "You're So Vain" (No. 1), and "Nobody Does It Better" (No. 2) from the 1977 James Bond film, The Spy Who Loved Me.

After a brief stint with her sister Lucy Simon as duo group the Simon Sisters, she found great success as a solo artist with her 1971 self-titled debut album Carly Simon, which won her the Grammy Award for Best New Artist, and spawned her first Top 10 single "That's the Way I've Always Heard It Should Be". She achieved international fame with her third album No Secrets which sat firmly at No. 1 on the Billboard 200 for five weeks and spawned the worldwide hit "You're So Vain", for which she received three Grammy nominations, including Record of the Year and Song of the Year. With her 1988 hit "Let the River Run," from the film Working Girl, she became the first artist to win a Grammy Award, an Academy Award, and a Golden Globe Award for a song composed and written, as well as performed, entirely by a single artist.[12]

Over the course of her career, Simon amassed 24 Billboard Hot 100 charting singles, 28 Billboard Adult Contemporary charting singles, and won two Grammy Awards. AllMusic called her "One of the quintessential singer-songwriters of the '70s".[13] She has a contralto vocal range and cited Odetta as a significant influence.[14] She was inducted into the Songwriters Hall of Fame in 1994. In 1995 and 1998, respectively, she received the Boston Music Awards Lifetime Achievement and a Berklee College of Music Honorary Doctor of Music Degree.[15] She was inducted into the Grammy Hall of Fame for "You're So Vain" in 2004 and awarded the ASCAP Founders Award in 2012.

Simon is the former wife of singer-songwriter James Taylor. They have two children together, Sarah "Sally" Maria Taylor and Benjamin "Ben" Simon Taylor, who are also musicians.

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Born
Carly Elisabeth Simon
June 25, 1945
The Bronx, New York City, New York, U.S.

Nationality
American

Alma mater
Sarah Lawrence College

Occupation
Singer-songwriter, musician, actress, writer

Years active
1964–present

Spouse(s)
James Taylor (m. 1972; div. 1983)
James Hart (m. 1987; div. 2007)

Children
Sally Taylor
Ben Taylor

Parent(s)
Richard L. Simon
Andrea Heinemann
Simon
Early life

Carly Simon was born in New York City. Her father was Richard L. Simon (co-founder of Simon & Schuster), a classical pianist who often played Chopin and Beethoven at home. Her mother was Andrea Heinemann Simon (née Heinemann), a civil rights activist and singer. Her father was from a German Jewish family, while her maternal grandfather Friedrich was of German descent. Carly's maternal grandmother, Ofelia Oliete known as "Chibie", was a Catholic from Cuba, and was of Pardo heritage, a freed-slave descendant. A 2017 episode of PBS show Finding Your Roots tested Simon's DNA, which included 10% African and 2% Native American, likely via her maternal grandmother.

Her grandmother was sent to England and raised by nuns until the age of sixteen.

In 2015, Simon stated that when she was seven years old, a family friend in his teens did sexual things to her. She stated, "It was heinous", adding, "It changed my view about sex for a long time."

Simon began stuttering severely when she was eight years old. A psychiatrist tried unsuccessfully to cure her stuttering. Instead, Simon turned to singing and songwriting. "I felt so strangulated talking that I did the natural thing, which is to write songs, because I could sing without stammering, as all stammerers can."

Simon was raised in the Riverdale neighborhood of the Bronx, New York City and has two older sisters, Joanna (b. 1940) and Lucy (b. 1943), and a younger brother, Peter (b. 1947). They were raised as nominal Catholics, according to a book of photography Peter published in the late 1990s. She attended Riverdale Country School. She also briefly attended Sarah Lawrence College before dropping out to pursue music.

Career

Early career
Simon's career began with a short-lived music group with her sister Lucy as the Simon Sisters. They had a minor hit in 1964 called "Winkin', Blinkin' and Nod", the lead single from their debut album Meet The Simon Sisters. Their second album, Cuddlebug, followed later that year. The duo made one more album together, 1969's The Simon Sisters Sing the Lobster Quadrille and Other Songs for Children, before Lucy left to get married and start a family. Later, Carly collaborated with eclectic New York rockers Elephant's Memory for about six months. She also appeared in the 197 Miloš Forman film Taking Off, playing an auditioning singer, and sang "Long Term Physical Effects", which was included in the 1971 soundtrack for the film.

**Going solo**

Simon was signed by Jac Holzman to Elektra Records in 1970. She released her self-titled debut album, Carly Simon, in March 1971. The album contained her breakthrough top-ten hit "That's the Way I've Always Heard It Should Be". The album peaked at No. 30 and the single peaked at No. 10 on the Billboard charts. Her second album, Anticipation, came November of that same year. Like its predecessor, the album peaked at No. 30, and its lead single, also titled "Anticipation", became a significant hit, reaching No. 3 at Easy Listening radio and No. 13 on Billboard's Pop singles chart. It is perhaps even more famous for its use in a variety of international commercials to market the thick ketchup of the H. J. Heinz Company. The single was written in 15 minutes while Simon waited for Cat Stevens to pick her up for a date. The pair had become romantically involved shortly after Simon had opened for Stevens at L.A.'s Troubadour around the time her debut album was released.

The next single release, 'Legend in Your Own Time', made a more modest impact on the charts, peaking at No. 50 on the Pop singles and No. 11 on the Easy Listening.

**Success**

In 1972–73 Simon scored the biggest success of her career with "You're So Vain". It hit No. 1 on the U.S. Pop and Adult Contemporary charts, and sold over a million copies in the United States alone. It was one of the decade's biggest hits and propelled Simon's breakthrough album No Secrets to No. 1 on the U.S. album charts, where it stayed for five consecutive weeks. The album achieved Gold status that year, but by the album's 25th anniversary in 1997, the album had been certified Platinum. "You're So Vain" received Grammy Award nominations for Record of the Year, Song of the Year, and Best Pop Vocal Performance, Female. Additionally, in 2008, it was listed at No. 72 on the Billboard Hot 100's list of the top 100 songs from the chart's first 50 years, August 1958 through July 2008. On August 23, 2014, the U.K. Official Charts Company crowned it the ultimate song of the 1970s.

The subject of the "You're So Vain" song itself became one of the biggest mysteries in popular music, with the famous lyric "You're so vain/l bet you think this song is about you." For more than 40 years, Simon has not publicly revealed the name of the subject. She hinted that it could be a composite of several people, with most press speculation considering Mick Jagger, who sings backup vocals on the recording, and Warren Beatty. Simon hinted the identity to a variety of talk shows and publications over the years and, on August 5, 2003, auctioned off the information to the winner of a charity function for US$50,000, with the condition that the winner, television executive Dick Ebersol, not reveal it. Finally, in November 2015, Simon, promoting her about-to-be-published memoir, said, "I have confirmed that the second verse is Warren" and added that while "Warren thinks the whole thing is about him," he is the subject only of that verse, with the remainder of the song referring to two other still unnamed men.

Later in 1973, the follow-up single, "The Right Thing to Do", was another sizable hit, reaching No. 4 Adult Contemporary and No. 17 Pop. That same year Simon performed on Lee Clayton's album Lee Clayton and co-sang on the song "New York Suite 409" and on Livingston Taylor's album Over the Rainbow and sang with both Livingston and his famous brother, James Taylor (who was, by then, her husband) on the songs "Loving Be My New Horizon" and "Pretty Woman".

In 1974, Simon followed the smash No Secrets album with Hotcakes, which became an instant hit, reaching No. 3 on Billboard's Album Chart and was certified Gold. Hotcakes included two top ten singles, "Mockingbird", a duet with James Taylor that peaked at No. 5 on Billboard's Pop Singles chart, and "Haven't Got Time for the Pain", which hit No. 2 on Billboard's Adult Contemporary...
Simon's record sales declined considerably with 1975's Playing Possum and 1976's Another Passenger. Playing Possum was a Top Ten album, and garnered a successful Top 40 single "Attitude Dancing" and two other charting singles,[41] but its racy album cover, which depicts Simon wearing only a black negligee and knee-high black boots, generated controversy.[42] In 1991, Rolling Stone ranked it No. 20 on their list of the 100 greatest album covers.[43] Another Passenger produced only one charting single on the Pop singles chart, "It Keeps You Runnin", with the Doobie Brothers which peaked just outside the Top 40, at No. 46,[44] and the second single, "Half A Chance", only charted on the Adult Contemporary chart. Despite the lukewarm commercial reception, the album was, and remains, one of Simon's best reviewed works, with Rolling Stone calling it "Carly Simon's best record".[45] The album became a favorite among many of Simon's fans.[46] 1976 also saw Simon contributing backup vocals on the song "Peter" off Peter Ivers's album Peter Ivers. She also made her only appearance on Saturday Night Live. It was a pre-taped performance—a rare occurrence on that show—because Simon suffered terrible bouts of stage fright. In the appearance, she sang two songs: "Half A Chance" and her signature song "You're So Vain".[47]

In 1977, Simon had a surprise international hit with the million-selling gold single "Nobody Does It Better", the theme to the James Bond film The Spy Who Loved Me. Simon's second-biggest U.S. hit, after "You're So Vain", was 1977's biggest Adult Contemporary hit, where it held at No. 1 for seven straight weeks. The single peaked one step behind Debby Boone's mega-hit "You Light Up My Life" on Billboard's Pop Singles chart from October 22 to November 5, 1977 and received Grammy nominations for Song of the Year and Best Pop Vocal Performance, Female. In 2012, Rolling Stone ranked it the 3rd greatest James Bond theme song.[48] Billboard ranked it No. 2 on their list that same year. Also in 1977, Simon co-produced Libby Titus's album Libby Titus and sang backup on two songs: "Can This Be Our Love Affair?" and "Darkness 'Til Dawn", the later which comes from Simon's album.[49]

Simon's career took another upward swing in 1978 with the hit album Boys in the Trees. The album produced two Top 40 singles; the jazzy and sensual "You Belong to Me", which hit the Top 10 on both the Pop and Adult Contemporary charts, and Devoted to You, a duet with James Taylor. Boys in the Trees was a major success, and returned Simon to Platinum album status in the U.S. "You Belong to Me" later earned Simon yet another Grammy nomination for Best Pop Vocal Performance, Female. She was featured on the front covers of People and Rolling Stone magazines that spring. Also in 1978, Simon and Taylor sang backing vocals on two songs for Taylor's sister Kate's album Kate Taylor: "Happy Birthday Sweet Darling" and "Jason & Ida". They sang backup on three songs on John Hall's debut solo album John Hall, "The Fault", "Good Enough" and "Voyagers". They also sing backup on one song, "Power", from Hall's next album, also titled Power (1979).

On November 2, 1978, Simon guested on the song "I Live in the Woods" at a live, four-hour concert by Burt Bacharach and the Houston Symphony Orchestra at Jones Hall in Houston, Texas. All the songs at that concert became Bacharach's album Woman, which was released in 1979.[49] That year, shortly after the Three Mile Island nuclear accident, from September 19 to 22, a series of concerts were held at New York City's Madison Square Garden and sponsored by Musicians United for Safe Energy (MUSE), a group of musicians against nuclear power, co-founded by John Hall. Always politically active, Simon and James Taylor were part of the concerts which later became a documentary and concert film, No Nukes (1980),[50] as well as a live album of the same name (1979).[51]

In 1979, Simon released her last album for Elektra, entitled Spy. The albums sales were a disappointment, peaking at only No. 45 on the Pop albums chart, although a harder-edged single from the album, "Vengeance", became a modest hit and received airplay on U.S. album rock stations, and peaked at No. 48 on the Pop singles chart.[52] "Vengeance" earned Simon a Grammy nomination for
Best Rock Vocal Performance, Female in early 1980—the first year to feature the new category. The album also features a track entitled "Never Been Gone", which became a fan favorite, as well as one of her personal favorites. In 2009, she released an album entitled after the track.


In 1980, Simon signed with Elektra's sibling label Warner Bros. Records and released her ninth studio album, Come Upstairs. During a show in Pittsburgh, Pennsylvania, to promote the album, Simon collapsed onstage of exhaustion. She subsequently performed considerably less throughout the 1980s. From that album, Simon scored another million-selling U.S. Gold single with the hit, "Jesse", which peaked at No. 11 and remained on the charts for nearly six months. After the major chart success of "Jesse", Simon's singles became generally less successful in the mid 1980s, although most of them did well on Adult Contemporary radio formats. Simon also contributed the song "Be With Me" to the 1980 album In Harmony: A Sesame Street Record, which was produced by her sister Lucy and Lucy's husband, David Levine. Simon can also be heard on the song "In Harmony", along with other members of the Simon/Taylor families. Carly and Lucy contributed a "Simon Sisters" song—which was called "Maryanne"—to the 1982 follow-up album In Harmony 2, which was also produced by Lucy and her husband. Both albums won Grammy Awards for Best Album for Children.

Torch (1981) was an album of melancholy jazz standards, but suffered from disappointing sales, peaking at No. 50 on the charts. The album was well received critically, and featured one original song by Simon, "From The Heart", as well as a cover of Stephen Sondheim's "Not a Day Goes By" from his musical Merrily We Roll Along. Also in 1981, Carly Simon was the second female solo artist to be featured on MTV's first day of the air in her video for "Vengeance" (Pat Benatar was the first female solo artist to appear on MTV, and Juice Newton was the third).

In 1982, she sang the Nile Rodgers & Bernard Edwards-produced single "Why", which was the soundtrack to the film Soup for One. It was a top-ten hit in the U.K. and successful throughout Europe. Although "Why" stalled at No. 74 in the U.S., the song became a mellow classic in the aftermath of its being picked up to be covered and sampled by different artists from around 1989 onwards. She had another U.K. success with the single "Kissing with Confidence", a song from the 1983 album Dancing For Mental Health by Will Powers (a pseudonym for photographer Lynn Goldsmith). Simon was the uncredited singer of the song co-written and mixed by Todd Rundgren.

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1980s

In 1980, Simon signed with Elektra's sibling label Warner Bros. Records and released her ninth studio album, Come Upstairs. During a show in Pittsburgh, Pennsylvania, to promote the album, Simon collapsed onstage of exhaustion. She subsequently performed considerably less throughout the 1980s. From that album, Simon scored another million-selling U.S. Gold single with the hit, "Jesse", which peaked at No. 11 and remained on the charts for nearly six months. After the major chart success of "Jesse", Simon's singles became generally less successful in the mid 1980s, although most of them did well on Adult Contemporary radio formats. Simon also contributed the song "Be With Me" to the 1980 album In Harmony: A Sesame Street Record, which was produced by her sister Lucy and Lucy's husband, David Levine. Simon can also be heard on the song "In Harmony", along with other members of the Simon/Taylor families. Carly and Lucy contributed a "Simon Sisters" song—which was called "Maryanne"—to the 1982 follow-up album In Harmony 2, which was also produced by Lucy and her husband. Both albums won Grammy Awards for Best Album for Children.

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In 1986, Simon signed with Arista Records and soon rebounded from her career slump. Her first album for Arista, *Coming Around Again* (1987), gave Simon another international hit with the title track (which was featured in the film *Heartburn*), returning her to the Billboard Pop Top 20 and the U.K. Top 10 (It also garnered her a Grammy nomination for Best Female Pop Vocal Performance).

The *Coming Around Again* album also featured the Top 10 Adult Contemporary hits "Give Me All Night", "The Stuff That Dreams Are Made Of", "All I Want Is You" (which featured Roberta Flack on backing vocals), and a cover of "As Time Goes By" (featuring Stevie Wonder on harmonica).[70] The album itself was her first Gold release in nine years, and went Platinum in 1988. In October 2017, Hot Shot Records released a 2 disc 30th Anniversary deluxe edition of the album.[71] These and older songs were featured in a picturesque HBO concert special entitled *Live from Martha's Vineyard*, where Simon and her band performed live on a pier. Most of these songs were compiled for her 1988 album, *Greatest Hits Live*. The album continued her mounting comeback, quickly going Gold, and was later certified Platinum by the RIAA in 1996. From *Live* a recording of Simon's evergreen "You're So Vain" was released as a single in the UK.

Throughout the 1980s, Simon successfully contributed to several film and television scores,[72] including the songs:

- "Why" for the film *Soup For One* (1982)
- "All the Love in the World" for the film *Torchlight* (1985)
- "It's Hard To Be Tender" for the television miniseries *Sins* (1986)
- "If It Wasn't Love" for the film *Nothing in Common* (1986) – a song never released in any of her albums
- "Two Looking at One" for the film *The Karate Kid, Part II* (1986)
- "Let the River Run" for the film *Working Girl* (1988) (for which she won the Academy Award for Best Original Song (1988); the Golden Globe Award for Best Original Song (1988); and the Grammy Award for Best Song Written for a Motion Picture, Television or Other Visual Media (1990).

Simon is the first artist to win all three major awards (Oscar, Golden Globe and Grammy) for a song that is composed and written, as well as performed, entirely by a single artist (the only other such artist being Bruce Springsteen for "Streets of Philadelphia", from the 1993 film *Philadelphia*). The *Working Girl* soundtrack album was released in August 1989, and featured more music from Simon. That same year, Simon released her first children's book, *Amy the Dancing Bear*.

As a tribute to Christa McAuliffe, who was slated to be the first teacher in space and who died in the 1986 Space Shuttle Challenger disaster, Simon wrote and recorded a song entitled "You're Where I Go". McAuliffe was a Simon fan and had taken a cassette of her music on board the shuttle. In 1987, Simon also sang the theme for the 1988 Democratic National Convention, "The Turn of the Tide", for a Marlo Thomas television special *Free to Be... a Family*. The song was later included on the 1988 soundtrack album of the same name on A&M Records.[73]

### 1990s

In 1990, Simon released two albums: her second standards album, *My Romance*, and an album of original material *Have You Seen Me Lately* featuring a title track that was supposed to have been the main theme for *Postcards from the Edge*; the entire title sequence – including the song – was deleted by producers although a great deal of Simon’s underscore compositions and thematic interludes remain in the film, eventually earning her a BAFTA nomination for Best Film Score.[74] In addition to the title track, the album also featured a major (No. 4) Adult Contemporary chart hit with "Better Not Tell Her"—Simon's biggest hit of the 1990s.
Her second children's book, *The Boy of the Bells* was also published in 1990. In 1991, Simon wrote her third children's book, *The Fisherman's Song*, which was based on the song of the same name from her 1990 album *Have You Seen Me Lately*. The same year, she performed a duet with Plácido Domingo on the song "The Last Night of the World" (from the *Miss Saigon* musical) on Domingo's album *The Broadway I Love*.

In 1992, Simon wrote the music for the Nora Ephron film *This Is My Life*, which included the song "Love of My Life", a No. 16 Adult Contemporary hit. In 1993, she contributed the song "In the Wee Small Hours of the Morning" for the film *Sleepless in Seattle* and recorded the same song in combo with "Guess I'll Hang My Tears Out to Dry" with Frank Sinatra for his album *Duets*. By this point, Sinatra was in no shape to record, so this feat was accomplished by producers lifting an isolated prerecorded vocal track from an earlier performance and laying a new background – and Simon – behind it.

In 1993, Simon was commissioned by the Metropolitan Opera Association and the Kennedy Center to record a contemporary opera that would appeal to younger people. The result was *Romulus Hunt* (named after its 12-year-old protagonist), released in November of that year.[75] In December 2014, the Nashville Opera Association premiered a new performance edition of the opera.[75][76] She also published her fourth children's book, *The Nighttime Chauffeur*. Simon also contributed to Andreas Vollenweider's album *Eolian Minstrel*, she co-wrote the song "Private Fires" with Vollenweider and was featured vocalist on the song.[77]

In 1994, she covered the song "Take Me Out to the Ball Game" for Ken Burns' film *Baseball*, as well as a recording of "I've Got a Crush on You" for Larry Adler's covers album *The Glory of Gershwin*. That same year, Simon recorded and released another album of original songs, *Letters Never Sent*. The album originated from Simon finding an old box of letters that she'd written, but never mailed, and she set a handful of them to music.[78] "The Night Before Christmas", from the soundtrack to *This Is My Life*, was also used in the film *Mixed Nuts*.[79]

In April 1995, Simon surprised thousands of commuters at New York's Grand Central Terminal with an unannounced performance which was filmed for a Lifetime Television Special, entitled *Live at Grand Central*. It was also released on home video in December of that year. Also in 1995, she performed on an American concert tour in conjunction with Hall & Oates. On August 30, 1995, Simon made a rare joint appearance with her ex-husband, James Taylor, for a concert on Martha's Vineyard. Dubbed "Livestock '95", it was a benefit for the Martha's Vineyard Agricultural Society, with over 10,000 people in attendance.[80]

Simon performed a duet with Mindy Jostyn on the song "Time, Be on My Side",[81] which featured on Jostyn's 1995 album *Five Miles From Hope* about her recent battle with colon cancer. Ten years later, Jostyn died from the disease at the age of 43.[82] 1995 also saw the release of Simon's *Clouds in My Coffee*, a 3 disc boxed set of highlights from her 30-year career from 1965 to 1995.[83]

Simon continued to write and record music for films and wrote the theme songs to several more movies, including "Two Little Sisters" from 1996's *Marvin's Room* and "In Two Straight Lines" from 1998's *Madeline*. 1997 saw the release of Simon's third standards album, *Film Noir*, which was recorded in collaboration with Jimmy Webb and for which she was nominated for the Grammy Award for Best Traditional Pop Vocal Performance. John Travolta dueted with Simon on the track "Two Sleepy People" and film director Martin Scorsese wrote the booklets liner notes.[84] She also released her fifth children's book, "Midnight Farm". Simon was diagnosed with breast cancer in 1997, and underwent surgery that year, as well as chemotherapy.[85] In 1999 *The Very Best of Carly Simon: Nobody Does It Better*, a UK-only greatest hits album, was released. Also that year, Simon worked again with the Swiss musician Andreas Vollenweider, and was the featured vocalist for the song "Your Silver Key" on Vollenweider's album *Cosmopoloy*.

During the 1990s, the American press reported an incident between Simon and the Pretenders' vocalist Chrissie Hynde, at a Joni Mitchell concert at New York's Fez Club. Some reports stated that a drunk and disorderly Hynde grabbed Simon around the neck and punched her, although Simon attempted to put these rumors to rest on her official website in 2002. Numerous witnesses, however, claim that Simon was, indeed, assaulted by Hynde.[86]
On May 16, 2000, Simon released the album *The Bedroom Tapes*, largely written and recorded at home in her bedroom while she was recuperating from her health problems of the previous couple of years. *The Bedroom Tapes* was Simon's first album of original songs in almost six years; despite this, it did not sell well. The album was widely acclaimed by critics, with AllMusic writing "She is as raw as she was on 1975's *Playing Possum* and just as sweet as 1987's *Coming Around Again*, but Simon is fresh. Although in her mid-fifties, she is still a charmer."[87] *Billboard* called the album "A feast for fans of intelligent, richly crafted pop music"[88] and *People* wrote that the album "unfolds like a one-woman show," calling it a "Boffo performance."[89] One of the album's tracks, "Our Affair", was remixed and featured in the Gwyneth Paltrow/Ben Affleck film *Bounce*.

In 2001, Simon performed on "Son of a Gun" with Janet Jackson on Jackson's album *All for You*; the song was released as a single and peaked at No. 28 on the *Billboard* Hot 100. She also contributed back-up vocals on two songs, "Don't Turn Away" and "East of Eden", for Mindy Jostyn's 2001 album *Blue Stories*. In November 2001, Simon's Oscar-winning song "Let the River Run" was used in a public service ad for the United States Postal Service. Entitled "Pride", it was produced to boost public confidence and postal worker morale in the wake of the September 11, 2001, attacks and the 2001 anthrax attacks.[90]

In 2002, Simon recorded a Christmas album, *Christmas Is Almost Here*, for Rhino Records, while she was in Los Angeles to lend support to her son Ben Taylor and his band.[91] That same year, Simon personally chose all of the songs for a new two-disc anthology album, simply titled *Anthology*, also for Rhino Records. 2003 saw a re-release of her 2002 Christmas album with two extra tracks and now called *Christmas Is Almost Here* on Rhino Records. The two extra tracks, "White Christmas" (with Burt Bacharach) and "Forgive", were also released as a single.[92] She also performed several concerts during the 2004 holiday season at Harlem's Apollo Theater, along with BeBe Winans, son Ben and daughter Sally Rob Thomas, Livingston Taylor, Mindy Jostyn and Kate Taylor, along with other members of the Taylor and Simon family.

Simon wrote and recorded songs for the Disney Winnie the Pooh films *Piglet's Big Movie* in 2003 and *Pooh's Heffalump Movie* in 2005. Several of her songs were also featured in the 2004 film *Little Black Book* that starred Brittany Murphy and Holly Hunter. She appears in a cameo role as herself at the end of the film. 2004 also saw the release of her fourth greatest hits album, *Reflections: Carly Simon's Greatest Hits*, which peaked at No. 22 on the Billboard charts that year (No. 25 in the UK). On March 2, 2007, the album was certified Gold by the RIAA.

In 2005, she released her fourth album of standards, titled *Moonlight Serenade*. A surprise hit, it reached No. 7 on the Billboard Album charts, her highest-charting album since *Boys in the Trees*, and she was nominated for the Grammy Award for Best Traditional Pop Vocal Album. To promote *Moonlight Serenade*, Simon performed two concerts on board the RMS Queen Mary 2 which were recorded and released on DVD in 2005 as *A Moonlight Serenade on the Queen Mary 2*. Accompanied by her children, Sally and Ben, Simon embarked on a concert tour across the United States—her first tour in 10 years, entitled *The Serenade Tour*.[93] She also sang a duet, "Angel of the Darkest Night", with Mindy Jostyn on Jostyn's 2005 album *Coming Home*. The album was released several months after Jostyn's death on March 10, 2005. One of Simon's closest friends, Jostyn was married to Jacob Brackman, Simon's long-time friend and musical collaborator. In 2005, Simon became involved in the legal defense of musician and family friend John Forté with his struggle against a federal incarceration.[94]

Simon again teamed up with the Swiss musician Andreas Vollenweider for his 2006 holiday album, *Midnight Clear*. She performed vocals on the tracks 'Midnight Clear', "Suspended Note", "Hymn to the Secret Heart" and "Forgive" (which was a song Simon wrote for her own 2003 holiday album *Christmas Is Almost Here Again*). Also in 2006, Simon performed with Livingston Taylor on his album *There You Are Again*, singing on the opening track "Best of Friends", which became a #40 Adult Contemporary hit.[95]

In 2007, Simon released her fifth album of covers, a collection of "soothing songs and lullabies"[96] called *Into White* for Columbia Records. The collection featured covers of songs by Cat Stevens, the title track, recordings by Judy Garland, the Beatles and the Everly Brothers, as well as two new original songs "Quiet Evening" and "I'll Just Remember You", and a re-recording of Simon's own "Love of My Life". It also featured vocal collaborations with her musician children, Ben and Sally. The album continued Simon's recently rejuvenated high chart profile and became *Billboard*'s Hot Shot Debut, entering the chart at No. 13.

In March 2008, it was announced that Simon had signed to the Starbucks label, Hear Music. She released a new album entitled *This Kind of Love* with them in the spring of 2008. The album was her first collection of original songs since 2000's *The Bedroom Tapes*.[97] However, in October 2009, it was reported that Simon was suing Starbucks, saying they did not adequately promote the
album—even though it made the US Top 20 (No. 15) and sold nearly 150,000 copies. Simon's lawsuit stated that Starbucks publicly announced it was backing out of participation in Hear Music just days before the album came out—a decision that she claimed doomed the record before it was even released.[98]

On June 19, 2008, Simon and her son Ben performed "You're So Vain" together on *The Howard Stern Show* on Sirius Satellite radio.[99]

In October 2009, Simon released *Never Been Gone*, an album of acoustic reworkings of some of her classic songs.[100] The album was released via Iris Records. On November 26, 2009, Simon appeared on the Care Bears float of the 83rd Annual Macy's Thanksgiving Day Parade where she sang "Let the River Run".[101]

**2010–present**

On March 2, 2010, the BBC broadcast *Radio Two: An Evening With Carly Simon* where Simon performed live for the first time in the UK with her son Ben to a small audience of approximately 100 people. This coincided with the UK release of the *Never Been Gone* album, which was released for the Mother's Day season and peaked at No. 45 (Simon's first studio album to reach the UK Top 100 since 1987's *Coming Around Again*). Simon also appeared on various UK television shows to promote the album, including *The One Show* and *BBC Breakfast*.

On July 27, 2013, in Foxborough, Massachusetts Simon performed "You're So Vain" with Taylor Swift on her Red Tour. Swift had previously cited Simon as a musical influence[102] and "You're So Vain" as one of her favorite songs.

On November 24, 2015, Simon published *Boys in the Trees: A Memoir*, an autobiographical book focusing on her childhood and her early life, from age five until thirty-five.[103] The two-disc compilation album *Songs From The Trees (A Musical Memoir Collection)* was simultaneously released along with the book.

It's been recently confirmed by Simon during a book signing that Carly and her son Ben Taylor are working to release EDM remixes of her signature songs. She also said she wants to record an album with her two children.[104]

In April 2017 Simon featured on the *Gorillaz* album *Humanz* on the track "Ticker Tape".[105]

**Film and television appearances**

Besides music, Simon also appeared in films, such as the 1971 Miloš Forman film *Taking Off*, in which she played an auditioning singer.[106] Other film appearances (as herself) include the 1985 film *Perfect*,[107] and an uncredited appearance in the 2004 film *Little Black Book*.[108] On television, she appeared (also as herself) in a 1989 episode of *Thirtysomething*.[109] and was a guest-caller named Marie on a 1995 episode of *Frasier* entitled "Roz in the Doghouse".[110] She also appeared in a 2013 episode of *Family Guy* entitled *Total Recall*,[111] and on a 2014 episode of *Bob's Burgers* entitled "Work Hard or Die Trying, Girl". Simon sang the outro song.[112]

**Personal life**

Simon married fellow singer-songwriter James Taylor on November 3, 1972.[113] Simon and Taylor had two children, Sarah "Sally" Maria Taylor (born January 7, 1974) and Benjamin "Ben" Simon Taylor (born January 22, 1977), both of whom are musicians and political activists. They divorced in 1983.[114]

In June 2004, Simon said that she no longer speaks to her ex-husband, James Taylor. "I would say our relationship is non-existent. It's not the way I want it."[115] On October 4, 2007, Simon became a grandmother when her daughter, Sally, gave birth to a son, Bodhi Taylor Bragonier.[116]

Prior to her marriage to Taylor, Simon was briefly engaged to William Donaldson in the 1960s (who jilted fiancée Sarah Miles for her).[117] Donaldson described her as "the answer to any sane man's prayers; funny, quick, erotic, extravagantly talented."[118] She also was engaged to musician Russ Kunkel from 1985 to 1986.[119]
Simon married James Hart, a writer, poet and businessman, on December 23, 1987. The couple divorced in 2007.[120][121]

Simon underwent a mastectomy, chemotherapy and reconstructive surgery for breast cancer during 1997 and 1998. There had been a lump in her breast for several years before then, but her doctors had advised her against surgery. Simon later recounted: “Then one doctor said, ‘You know what, I’d rather see it in a jar than in your breast.’” She also said that she felt “a little angry with myself” over the fact that she did not insist on taking it out sooner.[122] Simon’s surgery came at the same time as the death of her longtime friend Linda McCartney, who had also struggled with breast cancer. Simon described McCartney’s death as having emotionally “crushed” her.[123] In an interview published on May 1, 2008, with the Bay Area Reporter, an LGBT news service, Simon was asked about the possibility of a performance in the True Colors Tour. She responded, “The part that I could be involved in is the gay and lesbian part. The part that would be hard for me is to commit to a tour, because I’m not very comfortable being onstage. But the part that would be easiest for me would be singing on behalf of all of us. I don’t consider myself to be not gay... I’ve enlarged all of my possibilities. I have a lot of extremely personal stories to tell about that, but we won’t go into that right now. Let’s just say that it just depends upon who I’m with.”[124]

Simon has been close friends with James Taylor’s younger brother Livingston Taylor for over forty years. Livingston said, “I love Carly and Carly loves me. She’s a ferocious advocate and supporter of my music.” They have worked as a musical duo for some songs such as “Best of Friends”, released in Livingston’s 2006 album There You Are Again, and others earlier in their careers.[125]

In May 2010, Simon revealed she had been one of the several celebrities who fell victim to financial advisor Kenneth I. Starr, whose Ponzi scheme lured her into “investing” millions of dollars with him, which she lost.[126][127]

### Awards and recognition

#### Academy Awards

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<tr>
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<th>Nominated work</th>
<th>From</th>
<th>Award</th>
<th>Result</th>
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<tbody>
<tr>
<td>1989</td>
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<td>Working Girl</td>
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#### British Academy of Film and Television Arts

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<th>Result</th>
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<tbody>
<tr>
<td>1990</td>
<td>Working Girl</td>
<td>Best Film Music</td>
<td>Nominated</td>
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<td>1991</td>
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<tr>
<td>1995</td>
<td>–</td>
<td>Lifetime Achievement</td>
<td>Honored</td>
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<tr>
<td>2002</td>
<td>“Our Affair”</td>
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<td>Won</td>
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<td>Song of the Year</td>
<td>Nominated</td>
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### CableACE Awards

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<th>Year</th>
<th>Work</th>
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<tr>
<td>1988</td>
<td>Live from Martha's Vineyard</td>
<td>Performance in a Music Special</td>
<td>Nominated</td>
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### Golden Globe Awards

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### Grammy Awards

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<th>Year</th>
<th>Recipient</th>
<th>Award</th>
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<tbody>
<tr>
<td>1972</td>
<td>Carly Simon</td>
<td>“That's the Way I've Always Heard It Should Be”</td>
<td>Best Pop Vocal Performance, Female</td>
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<td></td>
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<td>Best New Artist</td>
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<td>1973</td>
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<td>“Anticipation”</td>
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<td>1974</td>
<td></td>
<td>“You're So Vain”</td>
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<td>Song of the Year</td>
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<td></td>
<td>No Secrets</td>
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<td>Best Pop Vocal Performance, Female</td>
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<td>1978</td>
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<td>“Nobody Does It Better”</td>
<td>Best Pop Vocal Performance, Female</td>
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<td>1979</td>
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<td>“You Belong to Me”</td>
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<td>Best Traditional Pop Vocal Album</td>
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<td>1990</td>
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<td>“Let the River Run”</td>
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<td>1998</td>
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<td>2004</td>
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<td>2006</td>
<td>Moonlight Serenade</td>
<td>Best Traditional Pop Vocal Album</td>
<td>Nominated</td>
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- Playing Possum was nominated for the 1976 Grammy Award for Best Album Package. This nomination is credited to the art director Gene Christensen. The photographer was Norman Seeff.
- “Nobody Does It Better” was also nominated for the Grammy Award for Song of the Year. This nomination is credited to composer Marvin Hamlisch and songwriter Carole Bayer Sager.
- Boys in the Trees won the 1979 Grammy Award for Best Album Package. This award went to the art directors Johnny Lee and Tony Lane. The photo featured on the front cover of the album was expertly airbrushed to paint a Danskin top on what was a topless photo of Simon.
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### Other recognitions

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I've Always Heard It Should Be
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wishing I'd wrote it," Amos once said of the track.

Tori Amos
really relatable and honest. And I love her fashion sense.”
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by Simon, stating “In truth I think I'm inspired by her for many reasons,” she explained. “I think her music is amazing. I love the way
effortlessly. There's nothing more attractive than someone who seems to live effortlessly.

Simon is one of the various artists mentioned in the 1974 Reunion song “

Influence on other artists

Covers and tributes

"You're So Vain" was covered and sampled by artists as diverse as Liza Minnelli,[142] Faster Pussycat,[143] and Marilyn Manson (featuring Johnny Depp).[144] Foo Fighters covered the song at the "Grammy Nominations Concert Live!!" in 2008.[145] The song "Starfuckers, Inc." by Nine Inch Nails references "You're So Vain" by quoting the chorus. Queens of the Stone Age sampled the song as "You're So Vague" on the deluxe edition of their album Rated R.[146] Janet Jackson sampled the song in "Son of a Gun (I Betcha Think This Song Is About You)", with Simon providing featured vocals.

Adam Sandler covered "Nobody Does It Better" before receiving the MTV Generation Award on the 2008 MTV Movie Awards (the words were modified to reflect Sandler).[147] Celine Dion also performed the song as part of her self-titled show in Las Vegas.[148] Radiohead used to perform the song as part of their set during the mid-90s.[149] Bobby Brown covered the song with Whitney Houston on his 1997 album Forever.

"Anticipation" was covered by Mandy Moore on her 2003 album Coverage.[150] Fred Astaire covered "Attitude Dancing" on his 1975 album of the same name.[151] Anita Baker covered "You Belong to Me" for the 1990 album Rubáiyát: Elektra's 40th Anniversary,[152] and latter included it on her album Rhythm of Love released in 1994. Jennifer Lopez also covered the song, on her 2002 album This Is Me... Then.[153] Amy Grant covered "The Night Before Christmas" on her 1992 holiday album Home For Christmas.[154] In 2013, Walled City Records in association with Iris Records and Derry City Council released a cover of "Let the River Run" performed by Máiréad Carlin and Damian McGinty[155]

Groovie Ghoulies recorded a song simply titled "Carly Simon", which was released on their 1999 album Fun in the Dark[157]

Simon is one of the various artists mentioned in the 1974 Reunion song Life Is a Rock (But the Radio Rolled Me)[158]

Influence on other artists

Taylor Swift said of Simon "She has always been known for her songwriting and her honesty. She's known as an emotional person but a strong person. I really really look up to that. I admire her. I think she's always been beautiful and natural and seems to do it all effortlessly. There's nothing more attractive than someone who seems to live effortlessly."[159] Carly Rae Jepsen was also influenced by Simon, stating "In truth I think I’m inspired by her for many reasons,” she explained. “I think her music is amazing. I love the way she writes, which is very — almost to the point. There’s not a lot of — I want to say there’s not a lot of metaphor to it. I think it’s really relatable and honest. And I love her fashion sense."[160]

Tori Amos cited Simon as an influence, and often covers "Boys in the Trees" in concert. "I used to listen to this song over and over, wishing I’d wrote it,” Amos once said of the track.[161] At the 2012 ASCAP awards, where Simon received the Founders Award, Natalie Maines stated "I grew up listening to Carly Simon, she was a huge influence on me." Maines then performed "That's the Way I've Always Heard It Should Be", which she said was one of her favorite Carly Simon songs.[162]
Discography

Studio albums

- 1971: Carly Simon
- 1971: Anticipation
- 1972: No Secrets
- 1974: Hotcakes
- 1975: Playing Possum
- 1976: Another Passenger
- 1978: Boys in the Trees
- 1979: Spy
- 1980: Come Upstairs
- 1981: Torch
- 1983: Hello Big Man
- 1985: Spoiled Girl
- 1987: Coming Around Again
- 1990: My Romance
- 1990: Have You Seen Me Lately
- 1993: Romulus Hunt: A Family Opera
- 1994: Letters Never Sent
- 1997: Film Noir
- 2000: The Bedroom Tapes
- 2005: Moonlight Serenade
- 2007: Into White
- 2008: This Kind of Love
- 2009: Never Been Gone

Other albums

Christmas albums

- 2002: Christmas Is Almost Here
- 2003: Christmas Is Almost Here Again

Live albums

- 1988: Greatest Hits Live

Soundtrack albums

- 1989: Working Girl
- 1992: This Is My Life
- 2003: Piglet's Big Movie
- 2005: The Best of Pooh and Heffalumps, Too

Compilation albums

- 1975: The Best of Carly Simon
- 1995: Clouds in My Coffee
- 1999: The Very Best of Carly Simon: Nobody Does It Better
- 2002: Anthology
- 2004: Reflections: Carly Simon's Greatest Hits
- 2009: Carly Simon Collector's Edition
- 2011: Original Album Series
- 2014: Playlist: The Very Best of Carly Simon
- 2015: Songs From The Trees: A Musical Memoir Collection

Videography

Concert films

- 1987: Live from Martha's Vineyard
- 1990: Carly in Concert – My Romance
- 1995: Live at Grand Central
- 2005: A Moonlight Serenade on the Queen Mary 2

Other appearances

- 1971: Taking Off (cameo)
- 1985: Perfect (cameo)
- 2004: Little Black Book (cameo)
- 2006: Christa McAuliffe: Reach for the Stars documentary Songs by Carly Simon[1]

Books

- 1989: Amy the Dancing Bear
- 1990: The Boy of the Bells
- 1991: The Fisherman's Song
- 1993: The Nighttime Chauffeur
- 1997: Midnight Farm
- 2015: Boys in the Trees – A Memoir

Certifications

The years given are the years the albums and singles were released, and not necessarily the years in which they achieved their peak.
U.S. Billboard Top 10 Albums

- 1972 – *No Secrets* (No. 1)
- 1974 – *Hotcakes* (No. 3)
- 1975 – *Playing Possum* (No. 10)
- 1978 – *Boys in the Trees* (No. 10)
- 2005 – *Moonlight Serenade* (No. 7)

U.S. Billboard Top 10 'Pop' Singles

- 1971 – "*That's the Way I've Always Heard It Should Be*" (No. 10)
- 1972 – "*You're So Vain*" (No. 1)
- 1974 – "*Mockingbird*" (No. 5)
- 1977 – "*Nobody Does It Better*" (No. 2)
- 1978 – "*You Belong to Me*" (No. 6)

U.S. Billboard Top 10 'Adult Contemporary' Singles

- 1971 – "*That's the Way I've Always Heard It Should Be*" (No. 6)
- 1971 – "*Anticipation*" (No. 3)
- 1972 – "*You're So Vain*" (No. 1)
- 1972 – "*The Right Thing To Do*" (No. 4)
- 1974 – "*Mockingbird*" (No. 10)
- 1974 – "*Haven't Got Time for the Pain*" (No. 2)
- 1977 – "*Nobody Does It Better*" (No. 1)
- 1978 – "*You Belong to Me*" (No. 4)
- 1980 – "*Jesse*" (No. 8)
- 1987 – "*Coming Around Again*" (No. 5)
- 1987 – "*Give Me All Night*" (No. 5)
- 1987 – "*All I Want Is You*" (No. 7)
- 1990 – "*Better Not Tell Her*" (No. 4)
- 2005 – "*Let It Snow*" (No. 6)

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<thead>
<tr>
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<tr>
<td>&quot;You're So Vain&quot;</td>
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<td>&quot;Mockingbird&quot;</td>
<td>Gold</td>
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<tr>
<td>&quot;Nobody Does It Better&quot;</td>
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<tr>
<td>&quot;Jesse&quot;</td>
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<td>Gold</td>
</tr>
<tr>
<td><em>No Secrets</em></td>
<td>Platinum</td>
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<tr>
<td><em>Hotcakes</em></td>
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<tr>
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<tr>
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<td>Platinum</td>
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<tr>
<td><em>Coming Around Again</em></td>
<td>Platinum</td>
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<tr>
<td><em>Greatest Hits Live</em></td>
<td>Platinum</td>
</tr>
<tr>
<td><em>Reflections: Carly Simon's Greatest Hits</em></td>
<td>Gold</td>
</tr>
</tbody>
</table>

References

4. carlysimon.com. "Film Noir" [Retrieved February 17, 2016].  
Preceded by
Lulu
The Man with the Golden Gun, 1974

James Bond title artist
The Spy Who Loved Me ("Nobody Does It Better"), 1977

Succeeded by
Shirley Bassey
Moonraker, 1979

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Carole King (born Carol Joan Klein, February 9, 1942) is an American composer and singer-songwriter.[2] She is the most successful female songwriter of the latter half of the 20th century in the USA, having written or co-written 118 pop hits on the Billboard Hot 100 between 1955 and 1999.[3] King also wrote 61 hits that charted in the UK,[4] making her the most successful female songwriter on the UK singles charts between 1952 and 2005.[5]

King's career began in the 1960s when she and her first husband, Gerry Goffin, wrote more than two dozen chart hits for numerous artists, many of which have become standards. She has continued writing for other artists since then. King's success as a performer in her own right did not come until the 1970s, when she sang her own songs, accompanying herself on the piano, in a series of albums and concerts. After experiencing commercial disappointment with her debut album Writer, King scored her breakthrough with the album Tapestry, which topped the U.S. album chart for 15 weeks in 1971 and remained on the charts for more than six years.[6]

King has made 25 solo albums, the most successful being Tapestry, which held the record for most weeks at No. 1 by a female artist for more than 20 years. Her most recent non-compilation album was Live at the Troubadour in 2010, a collaboration with James Taylor that reached number 4 on the charts in its first week and has sold over 600,000 copies. Her records sales were estimated at more than 75 million copies worldwide.[7][8]

She has won four Grammy Awards and was inducted into the Songwriters Hall of Fame and the Rock and Roll Hall of Fame for her songwriting. She is the recipient of the 2013 Library of Congress Gershwin Prize for Popular Song, the first woman to be so honored.[9] She is also a 2015 Kennedy Center Honoree.

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Early life and education

King was born Carol Joan Klein in February 1942 in Manhattan, to a Jewish family. Her mother, Eugenia (née Cammer), was a teacher, and her father, Sidney N. Klein, was a firefighter for the New York City Fire Department. Sidney, a chemistry major, and Eugenia, an English and drama major, met in an elevator when they were students at Brooklyn College. They married in 1937, during the end of the Great Depression. Eugenia dropped out of college to run the household; Sidney also quit college and briefly took a job as a radio announcer. With the economy struggling, he then took a more secure job as a firefighter in New York. After King was born, they remained in Brooklyn, and eventually were able to buy a small two-story duplex where they could rent out the upstairs for income.

Eugenia had learned how to play piano as a child and, after buying a piano, would sometimes practice. Carol had an insatiable curiosity about music in general from the time she was about three years old, so her mother began teaching her some very basic piano skills, but did not give Carol actual lessons. When Carol was four years old, her parents discovered she had developed a sense of absolute pitch, which enabled her to often name a note correctly by just hearing it. Sidney enjoyed showing off his daughter's skill to visiting friends: "My dad's smile was so broad that it encompassed the lower half of his face. I enjoyed making my father happy and getting the notes right."

Carol's mother then began giving her real music lessons when Carol was four years old. Carol would climb up on the stool and be raised even higher by sitting on a phone book. With her mother sitting alongside her, Carol was taught music theory and elementary piano technique, including how to read notation and execute proper note timing. King wanted to learn as much as possible: "My mother never forced me to practice. She didn't have to. I wanted so much to master the popular songs that poured out of the radio."

Carol began kindergarten when she was four years old, but after her first year she was promoted directly to second grade because she had an exceptional facility with words and numbers. In the 1950s, she went to James Madison High School. She formed a band called the Co-Sines, changed her name to Carole King, and made demo records with her friend Paul Simon for $25 a session. Her first official recording was the promotional single "The Right Girl", released by ABC-Paramount in 1958, which she wrote and sang to an arrangement by Don Costa. The single was not a success.

Carol attended Queens College, where she met Gerry Goffin, who was to become her songwriting partner. When she was 17, they married in a Jewish ceremony on Long Island in August 1959 after King had become pregnant with her first daughter, Louise. They quit college and took daytime jobs, Goffin working as an assistant chemist and King as a secretary. They wrote songs together in the evening. Neil Sedaka, who had dated King when he was still in high school, had a hit in 1959 with "Oh! Carol". Goffin took the tune and wrote the playful response, "Oh! Neil", which King recorded and released as a single the same year. The B-side contained the Goffin-King song "A Very Special Boy". The single was not a success. After writing The Shirelles' Billboard Hot 100 #1 hit "Will
You Love Me Tomorrow", the first No.1 hit by a black girl group,[27] Goffin and King gave up the daytime jobs to concentrate on writing.[28][29] "Will You Love Me Tomorrow" became a standard.[30][31]

1960s

During the sixties, with King writing the music and Goffin the lyrics, the two wrote a string of classic songs for a variety of artists.[32] King and Goffin were also the songwriting team behind Don Kirshner's Dimension Records, which produced songs including "Chains" (later covered by the Beatles), "The Loco-Motion" for their babysitter Little Eva, and "It Might as Well Rain Until September" which King recorded herself in 1962—her first hit.[33] King would record a few follow-up singles in the wake of "September", but none of them sold much, and her already sporadic recording career was entirely abandoned (albeit temporarily) by 1966.

Other songs of King's early period (through 1967) include "Half Way To Paradise" [Tony Orlando, covered by Billy Fury in U.K.], "Take Good Care of My Baby" for Bobby Vee, "Up on the Roof" for the Drifters, "I'm into Something Good" for Earl-Jean (later covered by Herman's Hermits), "One Fine Day" for The Chiffons, "Pleasant Valley Sunday" for the Monkees (inspired by their move to suburban West Orange, New Jersey),[34] and "(You Make Me Feel Like) A Natural Woman" for Aretha Franklin.[35]

By 1968, Goffin and King were divorced and were starting to lose contact.[19] King moved to Laurel Canyon in Los Angeles with her two daughters and reactivated her recording career by forming "The City", a music trio consisting of Charles Larkey, her future husband, on bass; Danny Kortchmar on guitar and vocals; and King on piano and vocals.[32][36][37] The City produced one album, Now That Everything's Been Said in 1968, but King's reluctance to perform live meant sales were slow.[38] A change of distributors meant that the album was quickly deleted; the group disbanded in 1969.[39] The album was re-discovered by Classic Rock radio in the early 1980s and the cut "Snow Queen" received nominal airplay for a few years. Cleveland's WMMS played it every few weeks from 1981 to 1985, and the long-out-of-print LP became sought after by fans of Carole King who like the edgy sound of the music.

1970s, Tapestry

While in Laurel Canyon, King met James Taylor and Joni Mitchell as well as Toni Stern, with whom she would collaborate on songs.[16] King made her first solo album, Writer, in 1970 for Lou Adler's Ode label, with Taylor playing acoustic guitar and providing backing vocals.[40] It peaked at number 84 in the Billboard Top 200. The same year, King played keyboards on B.B. King's album Indianola Mississippi Seeds.

King followed Writer in 1971 with Tapestry, which featured new compositions as well as reinterpretations of "Will You Love Me Tomorrow" and "(You Make Me Feel Like) A Natural Woman." The album was recorded concurrently with Taylor's Mud Slide Slim, with an overlapping set of musicians including King, Danny Kortchmar and Joni Mitchell. Both albums included "You've Got a Friend", which was a number 1 hit for Taylor; King said in a 1972 interview that she "didn't write it with James or anybody really specifically in mind. But when James heard it he really liked it and wanted to record it."[41]

Tapestry was an instant success. With numerous hit singles -- including a Billboard No.1 with "It's Too Late" -- Tapestry held the No.1 spot for 15 consecutive weeks, remained on the charts for nearly six years, and has sold over 25 million copies worldwide.[42] The album garnered four Grammy Awards including Album of the Year; Best Pop Vocal Performance, Female; Record of the Year ("It's Too Late," lyrics by Toni Stern); and Song of the Year, with King becoming the first woman to win the award ("You've Got a Friend"). The album appeared on Rolling Stone's "500 Greatest Albums of All Time" list at number 36.[2] In addition, "It's Too Late" was number 469 on Rolling Stone's 500 Greatest Songs of All Time.
Carole King: Music was released in December 1971, certified gold on December 9, 1971. It entered the top ten at 8, becoming the first of many weeks Tapestry and Carole King: Music simultaneously occupied the top 10. The following week it rose to No.3 and finally to No.1 on January 1, 1972, staying there for three weeks. The album also spawned a top 10 hit, "Sweet Seasons" (US No.9 and AC No.2). Carole King: Music stayed on the Billboard pop album charts for 44 weeks and was eventually certified platinum.

Rhymes and Reasons (1972), and Fantasy (1973) followed, each earning gold certifications. Rhymes and Reasons produced another hit, "Been to Canaan" (US No.24 and AC No.1), and Fantasy produced two hits, "Believe in Humanity" (US No.28) and "Corazon" (US No.37 and AC No.5), as well as another song that charted on the Hot 100, "You Light Up My Life" (US No.67 and AC No.6).

In 1973, King performed a free concert in New York City's Central Park with 100,000 attending.[43]

In September 1974, King released her album Wrap Around Joy, which was certified gold on October 16, 1974, and entered the top ten at 7 on October 19, 1974. Two weeks later it reached 1 and stayed there one week. Wrap Around Joy spawned two hits. "Jazzman" was a single and reached 2 on November 9 but fell out of the top ten the next week. "Nightingale", a single on December 17, went to No. 9 on March 1, 1975.

In 1975, King scored songs for the animated TV production of Maurice Sendak's Really Rosie, released as an album by the same name, with lyrics by Sendak.

Thoroughbred (1976) was the last studio album she made under the Ode label.[44] In addition to enlisting her long-time friends such as David Crosby, Graham Nash, James Taylor and Waddy Wachtel, King reunited with Gerry Goffin to write four songs for the album. Their partnership continued intermittently; King also did a promotional tour for the album in 1976.

In 1977, King collaborated with another songwriter, Rick Evers, on Simple Things, the first release with a new label distributed by Capitol Records. Shortly after that King and Evers were married; he died of a cocaine overdose one year later, while King and daughter Sherry were in Hawaii. Simple Things was her first album that failed to reach the top 10 on the Billboard since Tapestry, and it was her last Gold-certified record by the RIAA, except for a compilation entitled Her Greatest Hits the following year and Live at the Troubadour in 2010.

Despite its Gold-certified record status, Simple Things was named "The Worst Album of 1977" by Rolling Stone magazine.[45] Neither Welcome Home (1978), her debut as a co-producer on an album, nor Touch the Sky (1979) reached the top 100. Pearls – The Songs of Goffin and King (1980) yielded a hit single, an updated version of "One Fine Day".

1980s

King moved to Atlantic Records for One to One (1982), and Speeding Time in 1983, which was a reunion with Tapestry-era producer Lou Adler. After a well-received concert tour in 1984, journalist Catherine Foster of the Christian Science Monitor dubbed King "a Queen of Rock". She also called King's performing "all spunk and exuberance".[46]

In 1985, she wrote and performed "Care-A-Lot", the theme to The Care Bears Movie. Also in 1985, she scored and performed (with David Sanborn) the soundtrack to the Martin Ritt-directed movie Murphy's Romance. The soundtrack, again produced by Adler, included the songs "Running Lonely" and "Love For The Last Time (Theme from 'Murphy's Romance')", although a soundtrack album was apparently never officially released.[47] King made a cameo appearance in the film as Ilie, a town hall employee.[47]

In 1989, she returned to Capitol Records and recorded City Streets, with Eric Clapton on two tracks and Branford Marsalis on one, followed by Color of Your Dreams (1993), with an appearance by Slash. Her song, "Now and Forever", was in the opening credits to the 1992 movie A League of Their Own and was nominated for a Grammy Award.[25]

In 1988, she starred in the off-Broadway production A Minor Incident; and in 1994, she played Mrs. Johnstone on Broadway in Blood Brothers. In 1996, she appeared in Brighton Beach Memoirs in Ireland, directed by Peter Sheridan.

1990s
Early 1991 saw King's song “It's Too Late” covered by Dina Carroll on the Quartz album *Perfect Timing*. The cover topped the dance charts worldwide and reached No.8 in the UK Singles Chart in 1991. It was hoped that King would appear in the filming of the video for the song but she declined, citing her heavy tour schedule at that time.

In 1991, King co-wrote and co-produced "If It's Over" with singer-songwriter Mariah Carey from her second album "Emotions". King saw Carey perform her first single "Vision of Love" live and began taking an interest in her and her material. She contacted Carey, asking if she would be interested in covering "(You Make Me Feel Like) A Natural Woman", a song she had written alongside Gerry Goffin for Aretha Franklin. Carey declined, feeling uneasy about covering a song one of her musical influences had executed so perfectly. Still determined to work with Carey, King flew out to New York City for one day, in hopes of writing and composing a ballad of some sort. Throughout the day, the two songwriters exchanged musical ideas and melodies on the piano until "If It's Over" came into conception.

In 1997, she wrote "Wall Of Smiles/Torre De Marfil" with Soraya for her 1997 album of the same title. the same year King wrote and recorded backing vocals on "The Reason" for Celine Dion on her album *Let's Talk About Love*. The song sold worldwide, including one million in France. It went to number 1 in France, 11 in the UK, and 13 in Ireland. The pair performed a duet on the first VH1 Divas Live benefit concert. King also performed her "You've Got A Friend" with Celine Dion, Gloria Estefan and Shania Twain as well as "(You Make Me Feel Like) A Natural Woman" with Aretha Franklin and others, including Mariah Carey. In 1998, King wrote "Anyone at All", and performed it in *You've Got Mail*, starring Tom Hanks and Meg Ryan.

### 2000s

In 2000, King was asked to record a version of her hit song "Where You Lead" as the theme song for the show *Gilmore Girls*. She rewrote a few lyrics to fit the mother-daughter story. She often performs this song with her daughter, Louise Goffin. She rarely performed the song after its original release due to the rise in the Women's Liberation Movement and falling out of favor of the sentiment behind the lyrics. King agreed to revamp song to be, “something more relevant.” The song became strongly associated with female friendships and family members.[48]

In 2001, King appeared in a television ad for the Gap, with her daughter Louise Goffin.[49] She performed a new song, "Love Makes the World", which became a title track for her studio album in autumn 2001 on her own label, Rockingale, distributed by Koch Records. The album includes songs she wrote for other artists during the mid-1990s and features Celine Dion, Steven Tyler, Babyface and k.d. lang. *Love Makes the World* went to 158 in the US and No. 86 in the UK. It also debuted on *Billboard*′s Top Independent Albums chart and Top Internet Albums chart at No. 20.[8][50][51] An expanded edition of the album was issued six years later called *Love Makes the World Deluxe Edition*. It contains a bonus disc with five additional tracks, including a remake of "Where You Lead (I Will Follow)" co-written with B'nai Stern.[52]

The same year, King and Stern wrote “Sayonara Dance”, recorded by Yuki, former lead vocalist of the Japanese band Judy and Mary, on her first solo album *Prismic* the following year. Also in 2001, King composed a song for *All About Chemistry* album by Semisonic, with the band’s frontman Dan Wilson.

King launched her Living Room Tour in July 2004 at the Auditorium Theatre in Chicago. That show, along with shows at the Greek Theater in Los Angeles and the Cape Cod Melody Tent (Hyannis, Massachusetts), were recorded as *The Living Room Tour* in July 2005. The album sold 44,000 copies in its first week in the US, landing at 17 on the *Billboard* 200, her highest-charting album since
1977. The album also charted at 51 in Australia. It has sold 330,000 copies in the United States. In August 2006 the album re-entered the *Billboard* 200 at 151. The tour stopped in Canada, Australia and New Zealand. A DVD of the tour, called *Welcome to My Living Room*, was released in October 2007.

In November 2007, King toured Japan with Mary J. Blige and Fergie from the Black Eyed Peas. Japanese record labels Sony and Victor reissued most of King's albums, including the works from the late 1970s previously unavailable on compact disc. King recorded a duet of the Goffin/King composition "Time Don't Run Out on Me" with Anne Murray on Murray's 2007 album *Anne Murray Duets: Friends and Legends*. The song had previously been recorded by Murray for her 1984 album *Heart Over Mind*.

### 2010-present

In 2010, King and James Taylor staged their Troubadour Reunion Tour together, recalling the first time they played at The Troubadour, West Hollywood in 1970. The pair had reunited two and a half years earlier in 2007 with the band they used in 1970 to mark the club's 50th anniversary. They enjoyed it so much that they decided to take the band on the road for 2010. The touring band featured players from that original band: Russ Kunkel, Leland Sklar, and Danny Kortchmar. Also present was King's son-in-law, Robbie Kondor. King played piano and Taylor guitar on each other's songs, and they sang together some of the numbers they were both associated with. The tour began in Australia in March, returning to the United States in May. It was a major commercial success, with King playing to some of the largest audiences of her career. Total ticket sales exceeded 700,000 and the tour grossed over 59 million dollars, making it one of the most successful tours of the year.

During their Troubadour Reunion Tour, Carole King released two albums, one with James Taylor. The first, released on April 27, 2010, *The Essential Carole King*, is a two-disc compilation album. The first disc features many songs Carole King has recorded, mostly her hit singles. The second disc features recordings by other artists of songs that King wrote, most of which made the top 40, and many of which reached No.1. The second album was released on May 4, 2010 and is a collaboration of King and James Taylor called *Live at the Troubadour*, which debuted at No.4 in the United States with sales of 78,000 copies. *Live at the Troubadour* has since received a gold record from the RIAA for shipments of over 500,000 copies in the US and has remained on the charts for 34 weeks, currently (2011) charting at No.170 on the *Billboard* 200.

On December 22, 2010, Carole King's mother, Eugenia Gingold, died in the Hospice Care unit at Delray Medical Center in Delray Beach, Florida at the age of 94. King stated that the cause of death was congestive heart failure. Gingold's passing was reported by the *Miami Herald* on January 1, 2011.

In the fall of 2011 she released *A Holiday Carole*, which includes holiday standards and new songs written by her daughter Louise Goffin who also is producer for the album. The album would garner a Grammy nomination for Best Traditional Pop Album.

Her autobiography *A Natural Woman: A Memoir* was published by Grand Central in the United States on April 10, 2012. It entered the *New York Times* best seller list at No.6.

On Thursday, May 10, 2012, it was announced that Carole King was retiring from music and that her days in music have most likely ended. King herself also doubted she would ever write another song and said that her 2010 Troubadour Reunion Tour with James Taylor was probably the last tour of her life, saying that it "was a good way to go out." King also stated that she will most likely not be writing or recording any new music. However, on May 22, King wrote on her Facebook page that she never said she was actually retiring, and insisted that she was just "taking a break." Carole campaigned for Idahoan Nicole LeFavour and Barack Obama in 2012.
Early in December 2012, Carole received a star on the Hollywood Walk of Fame. In 2012 she was given the benefit concert ‘Painted Turtle – a celebration of Carole King’. King also did an Australian tour in February 2013. Following the Boston Marathon bombings of April 2013, she performed in Boston with James Taylor in order to help victims of the bombing.

In late 2012, the Library of Congress announced that Carole King had been named the 2013 recipient of the prestigious Gershwin Prize for Popular Song – the first woman to receive the distinction given to songwriters for a body of work. In May 2013 Carole King received an Honorary Doctorate of Music from Berklee College of Music. President and Mrs. Barack Obama hosted the award concert at the White House on May 22, 2013, with the President presenting the prize and reading the citation. In June 2013 she campaigned in Massachusetts for US Representative Ed Markey, the Democratic nominee in a special election for the US Senate to succeed John Kerry who had resigned to become Secretary of State.

Carole King was honored as MusiCares Person of the Year in January 2014.

On December 6, 2015, King was honored as a Kennedy Center Honoree.

In 2016, she was the headline performer at the British Summer Time Festival held in Hyde Park, London on July 3, 2016, playing all of Tapestry live for the first time. The recorded concert of Tapestry Live was broadcast on UK SkyArts TV in October 2016.

Acting roles

King has appeared sporadically in acting roles; one of her earliest was in 1975, when she was the speaking and singing voice of the title character in Really Rosie, an animated TV special based on the works of Maurice Sendak. She later made three appearances as guest star on the TV series Gilmore Girls as Sophie, the owner of the Stars Hollow music store. King’s song “Where You Lead (I Will Follow)” was also the theme song to the series, in a version sung with her daughter Louise. She reprised the role in the 2016 Gilmore Girls Netflix revival, Gilmore Girls: A Year in the Life. King also appeared as Mrs. Johnstone as a replacement in the original Broadway production of Blood Brothers.

Personal life and family

King has been married four times, to Gerry Goffin, Charles Larkey, Rick Evers, and Rick Sorenson. In her 2012 memoir A Natural Woman, King wrote that she had been physically abused by her third husband, Rick Evers, on a regular basis. Evers died of a cocaine overdose days after they separated in 1978. Evers died of a cocaine overdose days after they separated in 1978.

Her children are musicians Louise Goffin and Sherry Goffin Kondor, artist Molly Larkey, and Levi Larkey.

Political and environmental activism

After relocating to Idaho in 1977, King became involved in environmental issues. Since 1990, she has been working with the Alliance for the Wild Rockies and other groups towards passage of the Northern Rockies Ecosystem Protection Act (NREPA). King has testified on Capitol Hill three times on behalf of NREPA: in 1994, 2007 and again in 2009.

King is also politically active in the United States Democratic Party. In 2003, she began campaigning for John Kerry, performing in private homes for caucus delegates during the Democratic primaries. On July 29, 2004, she made a short speech and sang at the Democratic National Convention, about two hours before Kerry made his acceptance speech for the Democratic nomination for President. King continued her support of Kerry throughout the general election. When Kerry was named Secretary of State in 2013 she campaigned with US Representative Ed Markey, the Democratic nominee to succeed Kerry in a special election.
In 2008, King appeared on the March 18 episode of The Colbert Report touching on her politics again. She said she was supporting Hillary Clinton, and said the choice had nothing to do with gender. She also said she would have no issues if Barack Obama won the election. Before the show's conclusion, she returned to the stage to perform "I Feel the Earth Move".[83]

On October 6, 2014, she performed at a Democratic fundraiser at the Beverly Wilshire Hotel in Beverly Hills, California, attended by Vice President Joe Biden.[84]

On January 21, 2017, King marched in the 2017 Women's March in Stanley, Idaho, carrying a sign that said "One Small Voice." In an op-ed for The Huffington Post, she wrote she carried that message because "I've never stopped believing that one small voice plus millions of other small voices is exactly how we change the world"[85]

Tributes and covers

An all-star roster of artists paid tribute to King on the 1995 album Tapestry Revisited: A Tribute to Carole King. From the album, Rod Stewart's version of "So Far Away" and Celine Dion's cover of "A Natural Woman" were both Adult Contemporary chart hits. Other artists who appeared on the album included Amy Grant ("It's Too Late"), Richard Marx ("Beautiful"), Aretha Franklin ("You've Got a Friend"), Faith Hill ("Where You Lead"), and the Bee Gees ("Will You Love Me Tomorrow?").

Former Monkee Micky Dolenz released King for a Day, a tribute album consisting of songs written or co-written by King, in 2010.[86] The album includes 'Sometime in the Morning', a King-penned song originally recorded by the Monkees in 1967. Dolenz had previously recorded another of King's Monkees compositions, "Porpoise Song", on his lullaby-themed CD Micky Dolenz Puts You to Sleep.[87] It is also the first featured song in the Monkees's film Head.

Many other cover versions of King's work have appeared over the years. Most notably:

- "You've Got a Friend" was a No.1 hit for James Taylor in 1971 and a top 40 hit for Roberta Flack and Donny Hathaway that same year.
- Aretha Franklin covered "(You Make Me Feel Like) A Natural Woman" and as well as "You've Got A Friend".
- Isaac Hayes recorded "It's Too Late" for his No.1 R&B live album Live at the Sahara Tahoe. The song was also included on Billy Paul's best-selling "360 Degrees of Billy Paul" album from 1972 and was one of three Carole King songs The Isley Brothers included on their "Brother Brother" album that year (the other two being the title track and "Sweet Seasons").
- Helen Reddy covered two Carole King penned tunes: the first was "No Sad Song" in 1971; the second was "I Can't Hear You No More" in 1976.
- The Carpenters recorded King's "It's Going to Take Some Time" in 1972, and reached number 12 on the Billboard charts.
- Richard Carpenter produced a version of "You've Got A Friend" with then teen singer/actor Scott Grimes in 1989. Martika had a number 25 hit in 1989 with her version of "Feel the Earth Move", and "It's Too Late" reappeared on the Adult Contemporary chart in 1995 by Gloria Estefan.
- Linda Ronstadt recorded a new version of "Oh No Not My Baby" in 1993. Celine Dion recorded King's song "The Reason" on her 1997 album Let's Talk About Love with Carole King singing backup. The remake was certified Diamond in France. "Where You Lead" (lyrics by Toni Stern), re-recorded to include King's daughter became the title song of TV show Gilmore girls.
- Mandy Moore covered "I Feel the Earth Move" on her 2003 album Coverage. Also, The Crusaders had an instrumental hit with "So Far Away" from their 1971 album Crusaders 1.

Film biography


[84] King during an interview at the JFK Presidential Library and Museum, Boston, Mass., April 12, 2012


In 1996, a film very loosely based on King's life, *Grace of My Heart*, was written and directed by Allison Anders. In the film, an aspiring singer sacrifices her own singing career to write hit songs that launch the careers of other singers. Mirroring King's life, the film follows her from her first break, through the pain of rejection from the recording industry and a bad marriage, to her final triumph in realizing her dream to record her own hit album.[88]

The story includes material and characters loosely based on King's songwriting colleagues, as well as the singers for whom they wrote their material, and various producers involved in the creative environment that existed at the Brill Building from 1958 to 1964 and in the California music scene from 1965 to 1971.

**Broadway musical biography**

A musical version of King's life and career debuted in pre-Broadway tryouts in September 2013, in San Francisco, titled *Beautiful: The Carole King Musical*. It starred Jessie Mueller in the title role.[89] Previews on Broadway began on November 21, 2013 at the Stephen Sondheim Theatre, with the official opening on January 12, 2014. The book is by Douglas McGrath.[90] Reviews were mixed, but generally warm.[91] Jessie Mueller won the Tony Award for Best Performance by an Actress in a Leading Role in a Musical for her portrayal of King, and Brian Ronan won the Tony Award for Best Sound Design of a Musical.[92]

**Awards**

### Grammy

<table>
<thead>
<tr>
<th>Year</th>
<th>Nominee/work</th>
<th>Award</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td><em>Tapestry</em></td>
<td>Album of the Year</td>
<td>Won</td>
</tr>
<tr>
<td></td>
<td>&quot;It's Too Late&quot;</td>
<td>Record of the Year</td>
<td>Won</td>
</tr>
<tr>
<td></td>
<td>&quot;You've Got A Friend&quot;</td>
<td>Song of the Year</td>
<td>Won</td>
</tr>
<tr>
<td></td>
<td>&quot;Tapestry&quot;</td>
<td>Best Female Pop Vocal Performance</td>
<td>Won</td>
</tr>
<tr>
<td>1975</td>
<td>&quot;Jazzman&quot;</td>
<td>Nominated</td>
<td></td>
</tr>
<tr>
<td>1976</td>
<td><em>Really Rosie</em></td>
<td>Best Album for Children</td>
<td>Nominated</td>
</tr>
<tr>
<td>1993</td>
<td>&quot;Now and Forever&quot;</td>
<td>Best Song Written Specifically for a Motion Picture or Television</td>
<td>Nominated</td>
</tr>
<tr>
<td>1998</td>
<td><em>Tapestry</em></td>
<td>Inducted</td>
<td></td>
</tr>
<tr>
<td>2002</td>
<td>&quot;You've Got a Friend&quot;</td>
<td>Grammy Hall of Fame</td>
<td>Inducted</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;It's Too Late&quot;</td>
<td>Inducted</td>
<td></td>
</tr>
<tr>
<td>2004</td>
<td>Carole King</td>
<td>Grammy Trustees Award</td>
<td>Honored</td>
</tr>
<tr>
<td>2013</td>
<td>Lifetime Achievement</td>
<td>Grammy Lifetime Achievement Award</td>
<td>Honored</td>
</tr>
<tr>
<td></td>
<td><em>A Holiday Carole</em></td>
<td>Best Traditional Pop Vocal Album</td>
<td>Nominated</td>
</tr>
<tr>
<td>2014</td>
<td>Carole King</td>
<td>MusiCares Person of the Year</td>
<td>Honored</td>
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</table>

### Primetime Emmy

<table>
<thead>
<tr>
<th>Year</th>
<th>Nominee/work</th>
<th>Award</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>&quot;Song of Freedom&quot;</td>
<td>Outstanding Music and Lyrics</td>
<td>Nominated</td>
</tr>
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### Satellite

<table>
<thead>
<tr>
<th>Year</th>
<th>Nominee/work</th>
<th>Award</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>1998</td>
<td>&quot;Anyone At All&quot;</td>
<td>Best Original Song</td>
<td>Nominated</td>
</tr>
</tbody>
</table>
Recognition

- In 1987, Goffin and King were inducted into the Songwriters Hall of Fame.
- In 1988, Goffin and King received the National Academy of Songwriters Lifetime Achievement Award.[19]
- In 1990, King was inducted, along with Goffin, into the Rock and Roll Hall of Fame in the non-performer category for her songwriting achievements.
- In 2002, King was given the "Johnny Mercer Award" by the Songwriters Hall of Fame.
- In 2004, Goffin and King were awarded the Grammy Trustees Award.
- King was inducted into the Long Island Music Hall of Fame in 2007.[93]
- In 2012 (December 3), King received the 2,486th star on the Hollywood Walk of Fame.
- In February 2013, King was awarded the Grammy Lifetime Achievement Award.
- On Tuesday, May 21, 2013, the Library of Congresshosted an invitation-only concert at their Coolidge Auditorium in honor of Carole King. The all-star tribute included performances by Siedah Garrett, Colbie Caillat, Gian Marco, Shelby Lynne, Patti Austin, Arturo Sandoval and King's daughter Louise Goffin.[94]
- On the following night, May 22, 2013, at the White House, King was joined by other star performers including James Taylor, Gloria Estefan, Emeli Sandé, Trisha Yearwood, Jesse McCartney and Billy Joel.[95] President Barack Obama presented Carole King with the fourth Library of Congress Gershwin Prize for Popular Song—the first awarded to a woman composer.[96] The White House concert and awards ceremony capped off two days of events celebrating Carole King.
- On December 6, 2015, she was honored at the Kennedy Center Honors for her lifetime contribution to American culture through the performing arts.

Discography

- **Writer** (1970)
- **Tapestry** (1971)
- **Music** (1971)
- **Rhymes & Reasons** (1972)
- **Fantasy** (1973)
- **Wrap Around Joy** (1974)
- **Really Rosie** soundtrack (1975)
- **Thoroughbred** (1976)
- **Simple Things** (1977)
- **Welcome Home** (1978)
- **Touch the Sky** (1979)
- **Pearls: Songs of Goffin and King** (1980)
- **One to One** (1982)
- **Speeding Time** (1983)
- **City Streets** (1989)
- **Colour of Your Dreams** (1993)
- **Love Makes the World** (2001)
- **A Holiday Carole** (2011)

Filmography

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Role</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td><em>Chicken Soup with Rice</em></td>
<td>Rosie (voice)</td>
<td>Short film</td>
</tr>
<tr>
<td>1977</td>
<td><em>Bionic Boy</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1985</td>
<td><em>Murphy's Romance</em></td>
<td>Tillie</td>
<td></td>
</tr>
<tr>
<td>1987</td>
<td><em>Russkies</em></td>
<td>Mrs. Kovac</td>
<td></td>
</tr>
<tr>
<td>1989</td>
<td><em>Hider in the House</em></td>
<td>Tom's Mother (voice)</td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Title</td>
<td>Role</td>
<td>Notes</td>
</tr>
<tr>
<td>------</td>
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<td>-----------------------------------------------</td>
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<tr>
<td>1975</td>
<td><em>Really Rosie</em></td>
<td>Rosie (voice)</td>
<td>Television film</td>
</tr>
<tr>
<td>1975</td>
<td><em>The Mary Tyler Moore Show</em></td>
<td>Aunt Helen</td>
<td>“Anyone Who Hates Kids and Dogs” (Season 5 Episode 24)</td>
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<tr>
<td>1984</td>
<td><em>Faerie Tale Theatre</em></td>
<td>Mother</td>
<td>“Goldilocks and the Three Bears” (Season 3, Episode 1)</td>
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<tr>
<td>1989</td>
<td><em>The Tracey Ullman Show</em></td>
<td>Joan, Shopaholics Anonymous</td>
<td>“The Holland Tunnel of Love” (Season 4, Episode 8)</td>
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<tr>
<td>1991</td>
<td><em>The Trials of Rosie O’Neill</em></td>
<td>Tobey Kalow</td>
<td>“The Reunion” (Season 1, Episode 15)</td>
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<tr>
<td>1991</td>
<td><em>ABC Afterschool Specials</em></td>
<td>Johanna Martin</td>
<td>“It’s Only Rock &amp; Roll” (Season 19, Episode 5)</td>
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<tr>
<td>2002–05</td>
<td><em>Gilmore Girls</em></td>
<td>Sophie Bloom</td>
<td>“Help Wanted” (Season 2, Episode 20)</td>
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<td></td>
<td></td>
<td></td>
<td>“To Live and Let Diorama” (Season 5, Episode 18)</td>
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<td></td>
<td></td>
<td></td>
<td>“He’s Slippin’ ’Em Bread… Dig?” (Season 6, Episode 10)</td>
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<tr>
<td>2016</td>
<td><em>Gilmore Girls: A Year in the Life</em></td>
<td>Sophie Bloom</td>
<td>Guest role</td>
</tr>
</tbody>
</table>

**Certifications**

The years given are the years the albums and singles were released, and not necessarily the years in which they achieved their peak.

**U.S. Billboard Top 10 Albums**[8]

- 1971 – *Tapestry* (No.1)
- 1971 – *Music* (No.1)
- 1972 – *Rhymes & Reasons* (No.2)
- 1973 – *Fantasy* (No.6)
- 1974 – *Wrap Around Joy* (No.1)
- 1976 – *Thoroughbred* (No.3)
- 2010 – *Live at the Troubadour* (with James Taylor) (No.4)

**U.S. Billboard Top 10 ’Pop’ Singles**[8]

- 1971 – "I Feel the Earth Move" (No.1)
- 1971 – "It’s Too Late" (No.1)
- 1971 – "Sweet Seasons" (No.9)
- 1974 – "Jazzman" (No.2)
- 1974 – "Nightingale" (No.9)

Albums and singles certifications
### Table

<table>
<thead>
<tr>
<th>Song title</th>
<th>Certification</th>
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<tbody>
<tr>
<td>&quot;It's Too Late&quot;</td>
<td>Gold</td>
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<table>
<thead>
<tr>
<th>Album title</th>
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<tbody>
<tr>
<td>Tapestry</td>
<td>Diamond</td>
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<tr>
<td>Carole King: Music</td>
<td>Platinum</td>
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<tr>
<td>Rhymes and Reasons</td>
<td>Gold</td>
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<tr>
<td>Fantasy</td>
<td>Gold</td>
</tr>
<tr>
<td>Wrap Around Joy</td>
<td>Gold</td>
</tr>
<tr>
<td>Thoroughbred</td>
<td>Gold</td>
</tr>
<tr>
<td>Simple Things</td>
<td>Gold</td>
</tr>
<tr>
<td>Her Greatest Hits</td>
<td>Platinum</td>
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<tr>
<td>Live at the Troubadour</td>
<td>Gold</td>
</tr>
</tbody>
</table>

### See also

- List of songwriter collaborations

### References

15. Photo of Carol King at the piano at age four[14](http://www.caroleking.com/sites/default/files/styles/large/public/gallery/CK%20Age%204%20alt%20piano%20smile.jpg?itok=vxr9YfTd)
21. Photo of King and Gerry Goffin with their baby daughter (http://www.girlslikeusthemusic.com/carole_images/k ing-goffin.jpg).
31. Photo of King and Gerry Goffin (http://id3rm69wky8vagu.cloudfront.net/article-photos/large/1.170142.jpg).


63. Rockingdale Records HRM-33267-02 UPC 8-88072-33267-6


External links

- Official website
- Carole King discography at Discogs
- Carole King on IMDb
- Carole King at the Internet Broadway Database
- Carole King at the Songwriters Hall of Fame


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