

**MIQDASH BETHEL COVENANT ASSEMBLY**

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**WITNESSES TO THE WOUND**

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*A Covenant Investigation into the Exploitation of the Zamar Carriers*

*100 Years of the Music Business on Trial*

**Report No. 30 of an Ongoing Series**

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# BOB DYLAN

*(Robert Allen Zimmerman)*

***The Poet Who Signed Whatever Was Put In Front of Him — and Then Bought It All Back***

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*October 26, 1961: signs Columbia contract at 19 without a lawyer — ‘I would have gladly signed whatever form he put in front of me’ // 1962: manager Albert Grossman arranges publishing deal at Witmark and Sons — Grossman’s own secret deal with Witmark gives him 50% of the publishing income of every artist he brings to the company — Dylan never told // 1965: Dwarf Music formed as co-publishing company — Grossman takes 50% of Dylan’s publishing in every subsequent deal as well // Songs whose 50% Grossman took: Blowin’ in the Wind, The Times They Are A-Changin’, Like a Rolling Stone, Mr. Tambourine Man, Desolation Row, Just Like a Woman, Visions of Johanna, and every other major composition 1962–1969 // 1970: contracts dissolved after Dylan discovers the arrangement // 1987: settlement with Grossman’s estate — Dylan pays \$2 million to buy back what he wrote // By 1990: complete catalog ownership recovered // 2016: Nobel Prize in Literature // December 2020: sells catalog to Universal for \$300 million — on his terms, at 79*

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**NOTE: This is Report No. 30, the thirtieth document in the Witnesses to the Wound series. It documents the most commercially significant exploitation and the most complete recovery in the series. Dylan is the only artist across all thirty reports who was exploited, fought back completely, recovered full ownership, and then sold his catalog on his own terms for \$300 million. The wound is entered. The recovery is honored. Both are in the permanent record.**

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March 2026 · Kepha Arcemont, Elder and Founder

**SECTION ONE — THE GIFT: WHO YAHWEH MADE HIM**

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## Biography: The Poet From Hibbing

**Robert Allen Zimmerman was born May 24, 1941, in Duluth, Minnesota,** and grew up in Hibbing, a small iron-range mining city in the northern Minnesota wilderness. He was the son of Abraham Zimmerman, a hardware and appliance dealer, and Beatty Stone. His family was Jewish. He grew up in a world of Hank Williams on the radio, Buddy Holly at the Duluth Armory, and Little Richard on records. He formed bands in high school. His high school yearbook caption: *"Robert Zimmerman: to join 'Little Richard.'"* He arrived in New York City in January 1961, nineteen years old, to see Woody Guthrie and to enter the Greenwich Village folk scene. He had no plan beyond the music.

He legally changed his name to Robert Dylan on August 9, 1962 — his father, Abraham Zimmerman, serving as witness. The name was his own choice, influenced by the Welsh poet Dylan Thomas. He was not renamed by a manager. He renamed himself. That distinction matters in this series: the Zimmerman-to-Dylan transition was an act of artistic self-definition, not an industry imposition.

**What Dylan produced between 1961 and 1966 is one of the most extraordinary bodies of creative work in the history of American language. *Blowin' in the Wind. A Hard Rain's A-Gonna Fall. The Times They Are A-Changin'. It Ain't Me Babe. Chimes of Freedom. Mr. Tambourine Man. Subterranean Homesick Blues. Like a Rolling Stone. Positively 4th Street. Desolation Row. Just Like a Woman. Visions of Johanna.*** These are not pop songs. They are literature in the form of music. The Swedish Academy gave Dylan the 2016 Nobel Prize in Literature *"for having created new poetic expressions within the great American song tradition."* He is the only songwriter to have received this distinction. The songwriting output of 1962–1966 alone — the Grossman years — would have constituted a Nobel-level body of work.

Bob Dylan described first encountering Albert Grossman at the Gaslight Café: *"He looked like Sydney Greenstreet from the film The Maltese Falcon, had an enormous presence, always dressed in a conventional suit and tie, and he sat at his corner table. Usually when he talked, his voice was loud like the booming of war drums. He didn't talk so much as growl."*

◆ *I am Kepha Arcemont, a covenant minister and blues-rock guitarist from Pearl River, Louisiana. In this series of thirty reports I have documented the exploitation of the zamar carriers — the musicians through whom the gift was given to the world. Dylan is the foundational figure of American popular poetry. His work sits at the intersection of the prophetic voice and the folk tradition in a way that no other artist in this series approaches. When I read him alongside the Psalms of Tehillim and the Nevi'im, I hear the same tradition: the human voice speaking honestly to and about the human condition, reaching toward the divine, refusing comfort in the face of what is real. The covenant had work to do through this vessel. And a man who looked like Sydney Greenstreet took 50% of the publishing on every song it produced between 1962 and 1969.*

<b>Born</b>	May 24, 1941 — Duluth, Minnesota — raised Hibbing, Minnesota — Jewish family
<b>Name</b>	Born Robert Allen Zimmerman; legally changed to Robert Dylan, August 9, 1962; father Abraham Zimmerman witnessed
<b>Arrival</b>	New York City January 1961, age 19, to visit Woody Guthrie and enter Greenwich Village folk scene
<b>Columbia</b>	Signed October 26, 1961, age 20, without lawyer or advisor: 'I would have gladly signed whatever form he put in front of me'
<b>Grossman</b>	Albert Grossman hired as manager August 1962; had secret arrangement with Witmark to receive 50% of publishing for every artist he brought
<b>Wound</b>	50% of publishing on Blowin' in the Wind, Times They Are A-Changin', Like a Rolling Stone, Mr. Tambourine Man, Desolation Row, and all major 1962–1969 compositions
<b>Dwarf Music</b>	1965: co-publishing company formed with Grossman — same 50% split applied; Big Sky Music (1969) also contained the same split
<b>Separation</b>	1970: contracts dissolved after Dylan discovers publishing arrangement; described Grossman as 'like a Colonel Tom Parker figure'
<b>Recovery</b>	1987 settlement with Grossman estate: Dylan pays \$2 million; by 1990 owns entire catalog through Ram's Horn/Special Rider Music
<b>Nobel Prize</b>	2016: Nobel Prize in Literature 'for having created new poetic expressions within the great American song tradition' — first songwriter to receive it
<b>Catalog sale</b>	December 2020: sells entire catalog (600+ songs) to Universal Music Publishing for reported \$300 million — on his terms
<b>Legacy</b>	125 million records sold; 10 Grammy Awards; Pulitzer Prize Special Citation 2008; Nobel 2016; first songwriter of his era to sell catalog from position of complete ownership

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**SECTION TWO — THE WOUND: BLOWIN' IN THE WIND FOR 28 CENTS ON THE DOLLAR**

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## The Manager Who Sat in the Corner Like Sydney Greenstreet

## The Columbia Contract at 19

**On October 26, 1961, Bob Dylan signed his Columbia Records contract.** He was 20 years old. He had arrived in New York nine months earlier with no plan beyond the music. John Hammond, the legendary Columbia talent scout who had signed Billie Holiday and would later sign Bruce Springsteen, had heard Dylan at a session for folk singer Carolyn Hester and signed him immediately. Dylan wrote in his memoir *Chronicles*: *"He put a contract in front of me, the standard one, and I signed it right then and there, didn't get absorbed into details – didn't need a lawyer, advisor or anybody looking over my shoulder. I would have gladly signed whatever form he put in front of me."*

**The standard Columbia contract for previously unrecorded artists.** Signed the same day. No lawyer. No advisor. No examination of the details. *"I would have gladly signed whatever form he put in front of me."* This is the stumbling block placed before the blind in its most willing and innocent form: not a desperate artist coerced into signing, but a twenty-year-old poet so excited to be making music that the details of the contract were irrelevant to him. The covenant does not require bad intent from the artist to name the exploitation. It requires only that a contract was signed without adequate knowledge of what was being given away.

## The Grossman Publishing Arrangement — The Secret Deal

**In August 1962, Dylan signed a management contract with Albert Grossman.** Grossman was at that time managing Peter, Paul and Mary, whose cover of Dylan's *Blowin' in the Wind* would make both of them commercially significant within the year. Dylan described Grossman in *No Direction Home* as *"kind of like a Colonel Tom Parker figure... you could smell him coming."* At the time of signing, Grossman was the most powerful manager in the American folk scene. Dylan trusted him.

**What Dylan did not know was the mechanism Grossman had designed at the publishing level.** Grossman had his own arrangement with Witmark and Sons, the music publisher: **Grossman received 50% of the publishing income of any artist he brought to the company.** When Grossman arranged for Dylan to publish his songs with Witmark, he received half of Dylan's publishing income from the deal. Dylan was not told about this arrangement.

**DOCUMENTED PUBLISHING LOSSES — THE GROSSMAN YEARS:** *Songs published through the Grossman/Witmark arrangement, 1962–1965, on which Grossman received 50% of Dylan's publishing income: Blowin' in the Wind, A Hard Rain's A-Gonna Fall, Don't Think Twice It's Alright, Masters of War, Girl from the North Country, The Times They Are A-Changin', Only a Pawn in Their Game, The Lonesome Death of Hattie Carroll, Chimes of Freedom, It Ain't Me Babe, Mr. Tambourine Man, and the entire output of the Freewheelin', Times They Are A-Changin', Another Side, and Bringing It All Back Home albums.*

**DOCUMENTED PUBLISHING LOSSES — DWARF MUSIC, 1965–1969:** *In 1965, Dylan and Grossman formed Dwarf Music as a co-publishing company — which again gave Grossman 50% of Dylan's publishing on every composition. Songs affected: Like a Rolling Stone, Desolation Row, Positively 4th Street, Just Like a Woman, Visions of Johanna, Stuck Inside of Mobile with the Memphis Blues Again,*

*Leopard-Skin Pill-Box Hat, I Want You, All Along the Watchtower, and the entire output of Highway 61 Revisited, Blonde on Blonde, John Wesley Harding, Nashville Skyline, and the Basement Tapes era.*

**When Dylan discovered the arrangement, he formed Big Sky Music in 1969 as his own publishing company.** Then he discovered that his subsequent publishing contract with Big Sky Music also contained the same 50% split with Grossman. *"Dylan was angry when he discovered that Grossman owned 50 percent of Dwarf Music, though was oddly oblivious that his subsequent publishing contract with Big Sky Music contained the same split,"* one analysis notes. The stumbling block was placed twice: first at Witmark, then at Dwarf Music, then again at Big Sky. Three successive publishing arrangements, each one giving Grossman 50% of the income from the most commercially valuable songwriting catalog of the 1960s.

## **The Separation and the \$2 Million Settlement**

**The contracts between Dylan and Grossman were officially dissolved on July 17, 1970.** Dylan had finally understood the full scope of what had been taken. ***Blowin' in the Wind. Like a Rolling Stone. The Times They Are A-Changin'. Mr. Tambourine Man.*** These were the songs the world had used to understand itself in the 1960s. Fifty percent of the publishing income from every one of them had been flowing to the man in the corner who talked like the booming of war drums.

The full separation required legal action and years of disputes. Grossman died in January 1986, on a Concorde flight to London. In 1987, a settlement with Grossman's estate required Dylan to pay \$2 million to regain full control and ownership of the Dwarf Music and Big Sky songs. **Dylan paid \$2 million to buy back the publishing on the songs he had written.** The catalog of a generation, purchased back from a dead manager's estate for \$2 million, by the man who wrote it.

## **The Recovery: Special Rider Music and the Nobel Catalog**

**By 1990, Dylan owned his entire catalog outright.** The publishing companies he had built after separating from Grossman — Ram's Horn Music and Special Rider Music — gave him complete ownership of all songs written from 1969 onward. The Dwarf Music and Big Sky catalog, bought back from Grossman's estate, was also fully his. He had built this not through luck but through, as a retired Sony executive described it, *"enormous intellectual curiosity about how the business was run, often asking how things work. It was the other side of the coin for his creative genius as a songwriter and an artist."* The wounded artist had become a student of the industry that had wounded him, and had mastered it.

**In December 2020, Dylan sold his entire catalog of more than 600 songs to Universal Music Publishing Group for a reported \$300 million.** The deal was struck on his terms. He owned 100% of the publishing and the writer's share. He chose when to sell. He chose to whom. He chose the price. He chose to do it while he was alive, having watched what happened to Prince when the estate was left to chance. His comment on the recorded music deal with Sony that followed: *"I'm glad that all my recordings can stay where they belong."* The man who would have signed whatever

form was put in front of him at 19 sold his catalog at 79 in what was likely the largest single-songwriter deal in music history.

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### SECTION THREE — THE SERIES THREAD: GROSSMAN, THE BAND, AND THE DOWNSTREAM WOUND

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## One Manager, Multiple Artists, One System

**Albert Grossman managed both Bob Dylan and The Band.** His management arrangement with both artists means that the covenant record of Report 30 connects directly to the covenant record that runs through the Levon Helm and Rick Danko financial histories documented elsewhere in this series.

The Band signed with Dwarf Music — Dylan's co-publishing company with Grossman — in 1968. This meant that Dylan's company held the publishing on key Band compositions including *The Weight* (written by Robbie Robertson). The covenant record notes: Dylan was himself a victim of Grossman's publishing structure. He then became the holder of publishing on another group's songs through a structure Grossman had designed. When Robertson sought to buy back the Band's publishing from Dylan, there were "complications." The wheel of extraction, designed by Grossman, had Dylan inside it as victim and, through the structure he had inherited, also as the entity through which other artists' publishing flowed.

**The covenant record on The Band and its financial disputes does not charge Dylan directly.** He was himself fighting to reclaim what Grossman had taken from him. But it documents that Grossman's publishing machinery did not affect only Dylan. It ran through multiple artists. **Albert Grossman is the only manager in this series of thirty reports who appears in two separate reports as the documented source of publishing extraction** — Report 27 (Mellencamp, as a MainMan artist) and Report 30 (Dylan, as the primary victim of the Grossman system). The system is entered in the permanent record as a documented pattern, not merely individual incidents.

◆ *The Band had been born out of the same Grossman orbit that had exploited Dylan. Levon Helm's financial difficulties in later years — the throat cancer medical bills, the Midnight Rambles to survive — traced back partly to publishing arrangements that had been designed by the same man who took half of Blowin' in the Wind. The series does not flatten these connections into a simple conspiracy narrative. It enters them into the covenant record as what they are: a single management philosophy, applied across multiple artists, producing the same extraction pattern in every case. Albert Grossman died on a Concorde flight in 1986 and was never held to account by a court. His estate settled with Dylan for \$2 million. Levon Helm died in 2012 fundraising for his medical bills. The music lives. The system that built the management wealth lives too. The covenant record names it.*

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### SECTION FOUR — THE THREE WITNESSES (DEVARIM 19:15)

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## Corroboration of the Record

**WITNESS One:** *Bob Dylan direct testimony, Chronicles: Volume One (2004): 'He put a contract in front of me, the standard one, and I signed it right then and there, didn't get absorbed into details – didn't need a lawyer, advisor or anybody looking over my shoulder. I would have gladly signed whatever form he put in front of me.'* *Dylan in No Direction Home (Scorsese, 2005): 'He was kind of like a Colonel Tom Parker figure... you could smell him coming.'* *Albert Grossman Wikipedia: confirms contracts dissolved July 17, 1970 'after Dylan realized that Grossman had taken 50% of his song-publishing rights.'* *Far Out Magazine: confirms 'After that Johnny Cougar debacle' / 'In the July of 1970, after Dylan discovered Grossman had taken 50% of his song publishing rights, the contracts between them were dissolved.'*

**WITNESS Two:** *Billboard ('How Bob Dylan Brought His Song Catalog Back Home By 1990,' December 2020): confirms Grossman's arrangement with Witmark to receive 50% of publishing income for every artist he brought; confirms Dwarf Music co-publishing arrangement gave Grossman 50%; confirms Dylan set up Big Sky Music then found it also contained the same split; confirms 1987 settlement with Grossman's estate required Dylan to pay \$2 million; confirms by 1990 Dylan owned entire catalog through Ram's Horn and Special Rider Music. John Milward (When I Paint My Fiscal Masterpiece): 'Dylan was angry when he discovered that Grossman owned 50 percent of Dwarf Music though was oddly oblivious that his subsequent publishing contract with Big Sky Music contained the same split with his manager. Before long, however, Bob fired Albert and lawsuits would linger until a final settlement in 1987 required Dylan to pay the late Grossman's estate \$2-million.'*

**WITNESS Three:** *Billboard ('Bob Dylan Sells Entire Song Catalog to Universal,' December 2020): confirms \$300 million deal; confirms 600+ songs; confirms deal includes both publishing rights and writer's share; confirms 'Dylan has this enormous intellectual curiosity about how the business was run'; confirms the deal included Band songs published through Dwarf Music. NPR: confirms Nobel Prize 2016 'for having created new poetic expressions within the great American song tradition.'* *Rolling Stone: confirms 'The Weight' (Robbie Robertson) was included in the Universal sale because Dylan's company held the publishing. Wikipedia (Bob Dylan): confirms legal name change August 9, 1962, Abraham Zimmerman as witness.*

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### SECTION FIVE — THE COVENANT ANALYSIS

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## The Torah Charges

### Charge One: The Standard Contract — Vayikra 19:14

***"You shall not curse the deaf or put a stumbling block before the blind, but you shall fear your Elohim: I am Yahweh."***

**— Vayikra (Leviticus) 19:14**

Dylan was 20 years old. He wrote: *"I would have gladly signed whatever form he put in front of me."* The Columbia contract was the standard form for previously unrecorded

artists. No one explained what the standard form meant. No one suggested he get a lawyer. He would have gladly signed whatever was put in front of him. **The stumbling block placed before the blind does not require malice. It requires only that someone with knowledge presented a document to someone without knowledge, without ensuring the younger party understood what they were agreeing to.** John Hammond acted in good faith as a talent scout; the exploitation of the standard contract was built into the industry structure itself. *I am Yahweh*. The witnessing covers the standard form and the 20-year-old who signed it.

## Charge Two: The Secret Publishing Arrangement — Vayikra 19:11

***"You shall not steal; you shall not deal falsely; you shall not lie to one another."***

— Vayikra (Leviticus) 19:11

Grossman had a secret arrangement with Witmark that gave him 50% of the publishing income of every artist he brought to the company. Dylan was not told about this arrangement. He believed he was signing a standard publishing deal. **The false dealing here is the concealment of a private arrangement that materially affected the terms of the deal Dylan was entering.** A publishing deal in which the manager conceals that he personally receives 50% of the income is not a standard publishing deal. It is a deal whose actual terms were not disclosed to the artist who signed it. The covenant's prohibition on false dealing applies: *lo t'kashru* — you shall not deal falsely. Grossman did not tell Dylan about his Witmark arrangement. Three successive publishing structures later, Dylan was still paying 50% to his manager on the songs whose publishing the industry structure had built on.

## Charge Three: Wages Withheld — Vayikra 19:13

***"You shall not oppress your neighbor or rob him. The wages of a hired worker shall not remain with you all night until the morning."***

— Vayikra (Leviticus) 19:13

Fifty percent of the publishing royalties on *Blowin' in the Wind*. Fifty percent on *Like a Rolling Stone*. Fifty percent on *The Times They Are A-Changin'*. Fifty percent on *Mr. Tambourine Man*. *Desolation Row*. *Visions of Johanna*. *All Along the Watchtower*. Every major composition from the most commercially and artistically significant period of the most important songwriting career of the 20th century. Half of every dollar of publishing income from those songs went to a manager who had concealed his private deal from the artist. **The wages of the covenant work were withheld at 50 cents on every dollar, through mechanisms the artist did not know existed.** The covenant names this without hesitation. The judgment is entered for every publishing royalty that flowed through the Witmark arrangement, through Dwarf Music, and through Big Sky Music before the separation.

## Covenant Acknowledgment of Complete Recovery

***"The beginning of wisdom is this: Get wisdom, and whatever you get, get insight."***

**— Mishlei (Proverbs) 4:7**

**Dylan got wisdom.** The man who would have signed whatever form was put in front of him at 19 spent decades learning exactly how the music business worked, asking how things worked, building publishing structures that ensured he was never exploited again. He paid \$2 million to settle with Grossman's estate. He built Special Rider Music. He owned his entire catalog by 1990. He sold it at 79 for a reported \$300 million, on his terms, after winning the Nobel Prize, with the full knowledge of what he was selling and to whom. ***The beginning of wisdom is this: Get wisdom.*** Dylan got it. The covenant honors the recovery in full.

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## SECTION SIX — THE LIVING WITNESS: KEPHA ARCEMONT, 2026

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### A Covenant Minister Reads the Record

***Blowin' in the Wind. How many roads must a man walk down / Before you call him a man?*** The question is a covenant question. It is the question Yirmeyahu asked in the darkness before Jerusalem fell. It is the question Amos asked in the marketplace. It is the question that the prophetic tradition has been asking since the Mountain. Dylan placed it in the form of a folk song in 1962 and it became the anthem of a generation's reckoning with itself. Grossman received 50% of the publishing royalties every time it was played.

◆ *I am Kepha Arcemont. I am a covenant minister, not a cultural critic. My authority comes from the Tanakh alone. When I read Dylan alongside the Tanakh, I do not read him as a prophet — that is not my claim. I read him as the continuation of the human tradition of honest address to the human condition, using the tools of language and music that the covenant tradition has always used. He was given a gift. A man sat in the corner looking like Sydney Greenstreet and took 50% of what the gift generated for eight years. Dylan fought back with a level of business intelligence that surprised everyone who had taken him for a poet who paid no attention to business. He paid \$2 million and got his songs back. He sold them at 79 for \$300 million. The wound is real. The recovery is complete. Both are in the covenant record for Report No. 30.*

**The only songwriter to win the Nobel Prize in Literature sold his catalog to Universal Music on December 7, 2020.** He had started life as Robert Zimmerman, from Hibbing, Minnesota, son of Abraham Zimmerman the hardware dealer. He had changed his name on August 9, 1962, with his father as witness. He had signed a standard Columbia contract the same year without reading the details. He had watched half his publishing royalties disappear through a management arrangement he didn't understand. He had paid \$2 million to get it back. He had written 600 more songs, owned them completely, and sold them for \$300 million. ***In the beginning was the***

**Word.** And the Word was given to a poet from Hibbing. And the industry took 50 cents of every dollar it generated. And the poet got it back. **Selah.**

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## SECTION SEVEN — THE COVENANT VERDICT

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### Yahweh's Record on Bob Dylan (Robert Allen Zimmerman)

**One wound. One recovery. One catalog. One Nobel Prize. One \$300 million sale. All of it in the permanent record.**

**COVENANT CHARGE:** Albert Grossman arranged Bob Dylan's publishing at Witmark and Sons with a secret private deal that gave Grossman 50% of the publishing income on every artist he brought to the company. Dylan was not told. Grossman subsequently received 50% of Dylan's publishing through the Dwarf Music co-publishing company (1965) and the same split applied through Big Sky Music (1969). Songs whose publishing was affected: every major composition from 1962–1969, including Blowin' in the Wind, Like a Rolling Stone, The Times They Are A-Changin', Mr. Tambourine Man, Desolation Row, and more than 300 other compositions. Dylan signed without a lawyer at 19: 'I would have gladly signed whatever form he put in front of me.' Vayikra 19:14 — stumbling block before the blind. Vayikra 19:11 — false dealing: the concealed private arrangement. Vayikra 19:13 — wages withheld: 50% of publishing income on the most commercially valuable songwriting catalog of the 20th century. The judgment is entered.

✓ **COVENANT ACKNOWLEDGMENT: COVENANT ACKNOWLEDGMENT OF COMPLETE RECOVERY:** Dylan dissolved contracts with Grossman in 1970. He built Big Sky Music, Ram's Horn Music, and Special Rider Music, giving him complete ownership of all songs written from 1969 onward. In 1987, he settled with Grossman's estate for \$2 million and regained full control of the Dwarf Music and Big Sky songs. By 1990, Dylan owned his entire catalog outright. In 2016, he became the first songwriter to receive the Nobel Prize in Literature. In December 2020, at age 79, he sold his entire catalog of 600+ songs to Universal Music Publishing Group for a reported \$300 million — on his terms, in possession of full ownership, after a lifetime of learning what he had signed away at 19. Mishlei 4:7: Get wisdom. He got it. The recovery is complete. It is honored here.

***"Your word is a lamp to my feet and a light to my path."***  
**— Tehillim (Psalms) 119:105**

**Your word is a lamp to my feet and a light to my path.** Dylan's gift was the Word: precision of language applied to the human condition in the tradition of the Hebrew prophets, delivered through the folk music of the Appalachian and Delta traditions, in the voice of a Jewish kid from Hibbing, Minnesota. Grossman took 50% of the publishing on the lamp. Dylan bought it back. He carried it for sixty years. He won the Nobel Prize for it. He sold it at 79 for \$300 million. **The lamp is not diminished by the percentage that was taken. The path was still lit.** Both the wound and the light are in the permanent record. **Selah.**

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**SERIES NOTES — REPORT NO. 30**

**Report No. 30 is the thirtieth and most recent completed document in the Witnesses to the Wound series.** It documents the most commercially significant exploitation in the series (50% of the publishing on the most important songwriting catalog of the 20th century) and the most complete recovery (full catalog ownership by 1990; Nobel Prize 2016; \$300 million sale 2020). Albert Grossman appears in the series record as a documented pattern across multiple reports. The series continues.

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***Selah.***

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