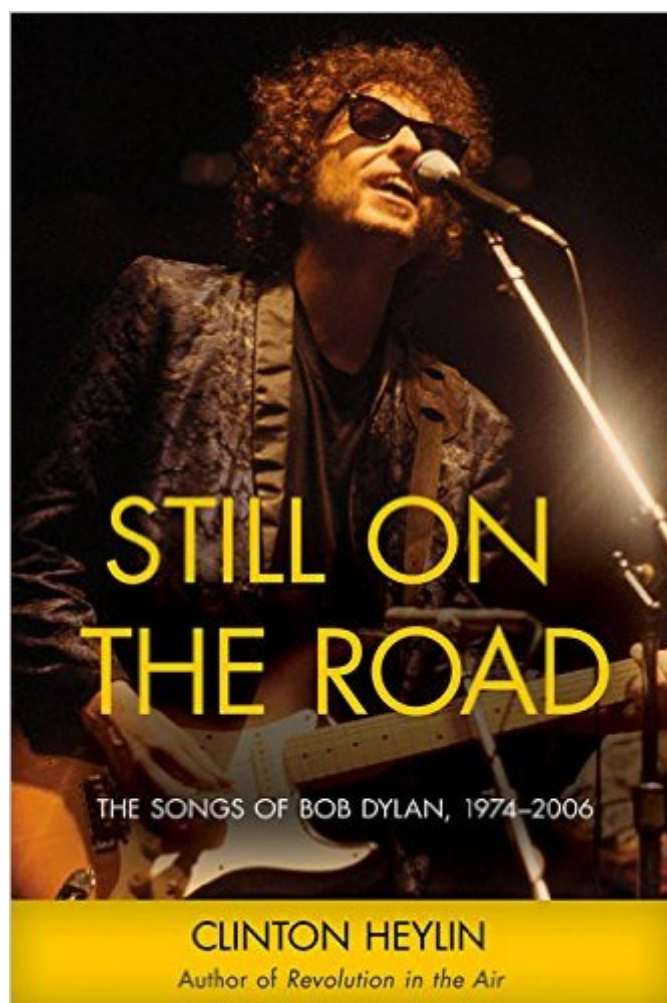


The book was found

Still On The Road: The Songs Of Bob Dylan, 1974-2006



Synopsis

The second of two volumes, this companion to every song that Bob Dylan ever wrote is the most comprehensive book on the words of America's greatest songwriter. Clinton Heylin is the world's leading Dylan biographer and expert, and he has arranged the songs—including a number that have never been performed—in a continually surprising chronology of when they were actually written rather than when they appeared on albums. Using newly discovered manuscripts, anecdotal evidence, and a seemingly limitless knowledge of every Bob Dylan live performance, he has uncovered a wealth of information, leaving no stone unturned in his research.

Book Information

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Average Customer Review: 3.4 out of 5 stars [See all reviews](#) (9 customer reviews)

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Customer Reviews

If you're reading reviews about "Still on the Road" it probably means you're pretty serious about Dylan's work. I am, and that's why I read Clinton Heylin's books. He does the kind of research I can't do, so I appreciate the light he throws on Dylan's work. His books are so rich that I usually read them twice to find the things I missed the first time 'round, and "Still on the Road" is no exception. There's a whole lot to value in Dylan's later work, often dismissed as inferior to his work from the mid 60's, and Clinton Heylin illuminates the gems of this period: songs like "Changing of the Guards," "Jokerman," "Blind Willie McTell," "Most of the Time," "Series of Dreams," and "Brownsville Girl." These songs, along with a big handful of others, hold their own with Dylan's greatest work on "Bringing It All Back Home," "Highway 61 Revisited," and "Blonde on Blonde." For us folks who are convinced that Dylan is one of the great writers and performers of the last half of

the 20th century to the present, this book is a must. So, why only 3 stars? - Heylin's habit of second guessing Dylan about lyric changes, best versions of songs, and so on, is hubris. Dylan is the writer and performer, and though it is reasonable to question choices he makes, Clinton Heylin crosses over into making definitive pronouncements thereby placing himself in a superior position to Dylan. Uh ... really? - Heylin's condescending dismissal of other writers about Dylan is irritating. For some reason he seems to feel he needs to put down these writers. What I mean is that he doesn't just disagree and present a different point of view, he insults them. What is gained by this?

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