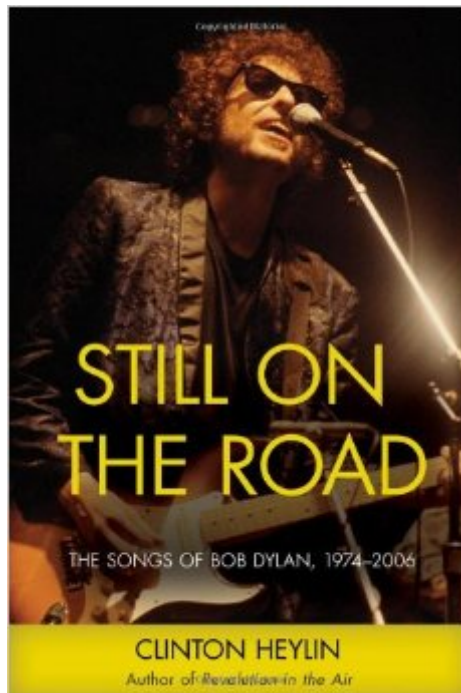


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# Still On The Road: The Songs Of Bob Dylan, 1974&#150;2006



## Synopsis

The second of two volumes, this companion to every song that Bob Dylan ever wrote is not just opinionated commentary or literary interpretation: it consists of facts first and foremost. Together these two volumes form the most comprehensive books available on Dylan's words. Clinton Heylin is the world's leading Dylan biographer and expert, and he has arranged the songs 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, Heylin reveals hundreds of facts about the songs. Here we learn about Dylan's contributions to the Traveling Wilburys, the women who inspired *Blood on the Tracks* and *Desire*, the sources Dylan plagiarized for *Love and Theft* and *Modern Times*, why he left *Blind Willie McTell* off of *Infidels* and *Series of Dreams* off of *Oh Mercy*, what broke the long dry spell he had in the 1990s, and much more. This is an essential purchase for every true Bob Dylan fan.

## Book Information

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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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