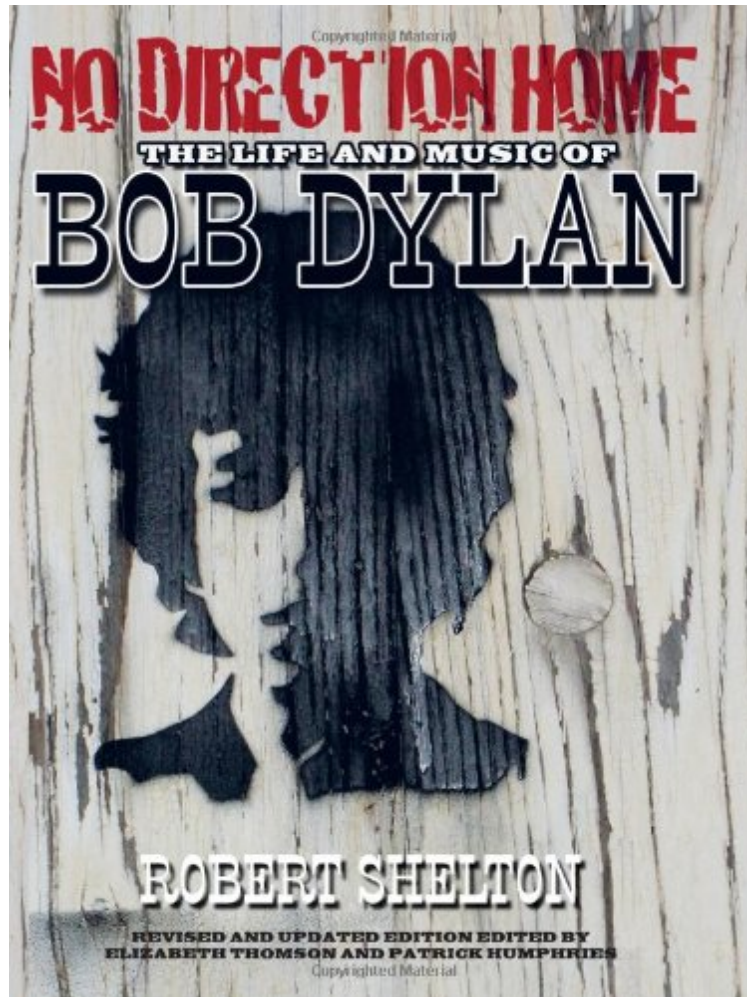


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No Direction Home: The Life and Music of Bob Dylan (The Acclaimed Biography)

Robert Shelton

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Robert Shelton : No Direction Home: The Life and Music of Bob Dylan (The Acclaimed Biography) before purchasing it in order to gage whether or not it would be worth my time, and all praised No Direction Home: The Life and Music of Bob Dylan (The Acclaimed Biography):

0 of 0 people found the following review helpful. Great book,By David J. HareGreat book about an unbelievable artist.0 of 0 people found the following review helpful. Five StarsBy WILLIAM E. CARNESDylan is classic I enjoyed this14 of 14 people found the following review helpful. Who is Bob Dylan?By Marianna99Who is Bob Dylan? None of the biographies I've read - Sounes, Heylin, Scaduto, and a short book by Toby Thompson (1971) - are by people that really knew him. Shelton is the New York Times reviewer who heard Dylan play in a Greenwich

Village coffee house not too long after he came to NY and wrote a very promising review about him, which helped him on his way... Shelton also got to know him, spent time with him, and was able to piece many things together and interview people that were not mentioned in the other books. The interviews and stories are interesting and informative, fill in gaps left by the other books, and we get more of a feeling of Dylan, especially before he came to NY and as he was developing. This is a very well written book. Fans will like it a lot.

Robert Shelton met Bob Dylan when the young singer first arrived in New York. He became Dylan's friend, champion, and critic. This book, first published in 1986, was hailed as the definitive unauthorized biography of this moody, passionate genius and his world. Dylan gave Shelton access to his parents, Abe and Beatty Zimmerman - whom no other journalist has ever interviewed in depth; to his brother, David; to childhood friends from Hibbing; to fellow students and friends from Minneapolis; and to Suze Rotolo, the muse immortalized on the cover of *Freewheelin'*, among others. *No Direction Home* took 20 years to complete and received widespread critical acclaim. Two decades on, Dylan's standing is higher than at any time since the 1960s and Shelton's book is now seen as a classic of the genre. Today, everything Bob Dylan does guarantees saturation media coverage, and a new edition of *No Direction Home* is long overdue. This new edition, published to coincide with Dylan's 70th birthday on May 24, 2011, restores significant parts of Shelton's original manuscript and also includes key images of Dylan throughout his incredible, enduring career, alongside updated footnotes and bibliography, and a new selective discography, making it a must for all Dylan aficionados.

.com Robert Shelton, a critic for the New York Times in 1961, caught an early Bob Dylan gig at Folk City in Greenwich Village and wrote an effusive review for the newspaper. The coverage in the Times was a huge boost to the career of the then-struggling folksinger, and Shelton and Dylan became friends, seeing each other frequently around the Village folk scene. When Shelton, in the 1980s, finally got around to finishing his full-length biography of Dylan, he could draw upon a wealth of insider stories from the early days. The book is naturally strongest when describing Dylan's early career, from his coffeehouse gigs as a Woody Guthrie disciple to the insanely high artistic peaks of the mid-'60s. A particularly engaging passage concerns a freeform interview Shelton conducted with Dylan as they flew high above the Midwest in early 1966; Shelton's memories of Dylan are essential reading for fans. Shelton saw much less of the notoriously private Dylan as the years passed, and the book loses momentum as he becomes less of an eyewitness and more of a distant observer, though Dylan's story is credibly told up through the mid-1980s. --Robert McNamara
From Publishers Weekly
Years in the making (some interviews conducted for it date back to the mid-'60s), and much of it based on Shelton's personal experience, this hefty book supplants Anthony Scaduto's *Bob Dylan: The Definitive Biography*. Shelton was the popular-music columnist for the New York Times from 1958 to 1968, in which capacity he wrote the first attention-drawing reviews of Dylan's coffeehouse gigs in 1961; the position also brought him into close contact with many of the music-industry principals he writes about. A friend of Dylan's and a fan, Shelton succeeds in making this opaque and often irritating person comprehensible, even likable. Dylan has always shrouded himself in mysterious antics, railed against inconstant friends and fallen into the trap of being one himself (notable instance: turning his back on Joan Baez) and delighted in giving out meaningless, perverse and nasty interviews. Shelton manages to locate the authentic Dylan: the pilgrim seeking enlightenment and salvation, the husband and father, the genius who wrote songs as beautiful as "Blowin' in the Wind," "Don't Think Twice" and "Knockin' on Heaven's Door," and as apocalyptic and prophetic as "Maggie's Farm," "Desolation Row" and "Hard Rain." The author incorporates a number of lines from Dylan's work into his text, which discusses the man's life and career under subject headings, a format that keeps him from following a strictly chronological order. The book is nevertheless comprehensive and clear. This is first-rate biography and a marvelous re-creation of the music scene of the '60s and later. The text is supplemented with brief analyses of every song, a song index, discography and bibliography, and 16 pages of black-and-white photos (not seen by PW). 50,000 first printing. Copyright 1986 Reed Business Information, Inc.
From Library Journal
Dylan's music has been analyzed in numerous books, but until now there has been no attempt at a major biography. His chameleon-like personality, reclusiveness, and hostility toward investigation into his private life have made things difficult for would-be Boswells. He agreed to cooperate with Shelton, a former New York Times music writer and 25-year friend, but the reader pays a price. We learn much more about the music than the man. Three-fourths of the book covers the 1960s, Dylan's most creative period, and Shelton does a fine job capturing the turmoil and excitement of the time. Then he rushes through the next 15 years. There's almost nothing about Dylan's 12-year marriage; his touring schedule gets almost as much space as his religious conversion. The Dylan that emerges from this book is as baffling as ever. Disappointing, but the best life likely to be available for some time. Thom as Jewell, Wal tham P.L., Mass. Copyright 1986 Reed Business Information, Inc.