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“[I]t did open my eyes, or rather my ears, up to new ways to appreciating Dylan. After 40 years of listening to him, that is no small accomplishment.”

— *Peter Verneze, Weber State University*

Bob Dylan in Performance: Song, Stage, and Screen

Keith Nainby and John M. Radosta

Bob Dylan’s lyrics made him the “voice of a generation,” though many people say they’d rather listen to someone else’s voice singing those words. But local writer John Radosta and his co-writer Keith Nainby argue that Dylan uses his voice the way other musicians use a guitar. In their new book, *Bob Dylan in Performance: Song, Stage, and Screen*, they lay out the case that the Nobel Laureate makes deliberate choices in how he sounds on record and in person.

Tracing Dylan’s career from the folkie days in Greenwich Village to his most recent show in Boston, the authors examine Dylan’s mercurial changes and the influence he’s had on musical genres as diverse as stadium rock and the American Songbook. Chapters include discussions of his evangelical period, the many rewrites of his signature tunes, his connections to ancient bards, and even his quixotic movie career.

Through it all, Nainby and Radosta maintain that Dylan is not only the voice of his generation, but in fact of our entire, diverse culture.

Keith Nainby, a Boston University graduate, has published numerous articles on Dylan and is professor of communication studies at California State University, Stanislaus.

John Radosta, also a graduate of Boston University, lives in Jamaica Plain. A lifelong fan of Dylan, he has seen the performer nearly fifty times in concert. He teaches English and Creative Writing at Milton High School.

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