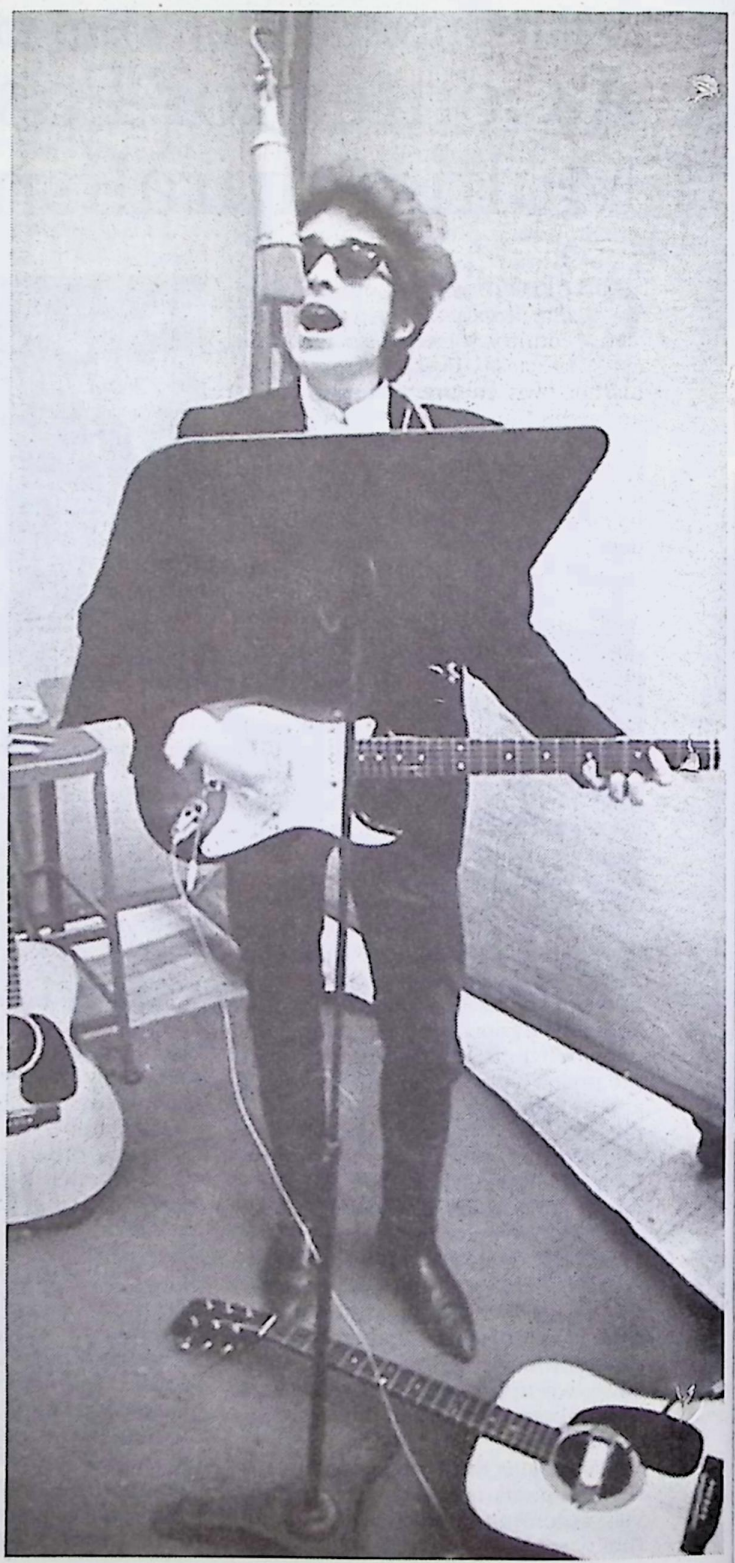
Bob Dylan- the trapeze artiste

Nazia Ahmed



Take me disappearin' through the smoke rings of my mind,
Down the foggy ruins of time, far past the frozen leaves,
The haunted, frightened trees, out to the windy beach,
Far from the twisted reach of crazy sorrow....
...Hey! Mr. Tambourine Man, play a song for me,
In the jingle jangle morning I'll come followin' you.

THE uncontested poet laureate of the rock and roll era and the pre-eminent singer/songwriter of modern times Bob Dylan has consistently demonstrated the rare ability to reach and affect listeners with thoughtful, sophisticated lyrics, whether singing a topical folk song, exploring rootsy rock and blues, or delivering one of his more abstract, allegorical compositions. Dylan re-energized the folk-music genre in the early Sixties; brought about the lyrical maturation of rock and roll when he went electric at mid-decade; and bridged the worlds of rock and country by recording in Nashville throughout the latter half of the Sixties. As much as he's played the role of renegade throughout his career, Dylan has also kept the rock and roll community mindful of its roots by returning to them. With his songs, Dylan has provided a running commentary on our restless age. His biting, imagistic and often cryptic lyrics served to capture and define the mood of a generation. For this, he's been elevated to the role of spokesmen - and yet the elusive Dylan won't even admit to being a poet. "I don't call myself a poet because I don't like the word," he has said. "I'm a trapeze artist."

His birth name is Robert Allen Zimmerman. He was born in May, 24th, 1941, in Duluth, Minnesota and grew up in the iron-mining town of Hibbing. He learned to play harmonica and piano by age ten and was a self-taught guitarist. As a high-school student in the late Fifties, he listened to everyone from Hank Williams and Woody Guthrie to Roy Orbison and Chuck Berry, cultivating a lifelong appreciation for traditional folk, country and rock and roll. While attending the University of Minnesota, Dylan traded his electric guitar for an acoustic instrument and began to pattern himself after quixotic folksingers of the previous generation.