

[PDF] A Freewheelin' Time: A Memoir Of Greenwich Village In The Sixties

Suze Rotolo - pdf download free book



Books Details:

Title: A Freewheelin' Time: A Memoir

Author: Suze Rotolo

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Description:

From Publishers Weekly In July 1961, Rotolo, a shy 17-year-old from Queens, met an up-and-coming young folk singer named Bob Dylan at an all-day folk festival at Riverside Church in Manhattan, and her life changed forever. For the next few years, Suze and Bobby lived a freewheeling life amid the bohemians in the emerging folk scene in Greenwich Village. Rotolo offers brief glimpses of the denizens populating the new music scene below 14th Street in the early '60s

and recalls the excitement as writers and musicians like Dylan wandered in and out of each other's lives and apartments, trading music and lyrics to produce a new sound that would change American music. Yet as the woman who's clutching Dylan's arm on the cover of his second album *Freewheelin' Bob Dylan*, Rotolo doesn't give us a very freewheelin' memoir. She offers shallow, almost schoolgirl-like reflections on the man she loved and lived with for three years. In a dull and plodding manner, Rotolo provides no new insights into Dylan, claiming, as have so many, that he is mysterious and enigmatic. In an excerpt from one of her journals, she writes ambivalently that she believes in his genius and that he is an extraordinary writer, but that she doesn't think he's an honorable person. (May)

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From One of the most recognizable album-cover images of the 1960s shows a young man, underdressed for the winter in a light suede jacket, leaning into a young woman. Rotolo was that young woman, and in this uneven, overlong, still fascinating memoir, she tells the story behind that photo and her love for Bob Dylan. Rotolo met Dylan in 1961; she was 17, he 20. While Dylan is the bedrock of her memoir—without him, would there be a book?—he isn't the whole story. Rotolo discusses her own background (Italian heritage, Communist parents, inability to fit in growing up in Queens, the craziness and sexism of the era), but the dominant setting is the Greenwich Village folk scene. In informal, conversational style, Rotolo recalls those who made that scene, many of them famous but none more so than the complicated Dylan. Given his formidable presence, Rotolo's adamant refusal to be more than "a string on his guitar" in the book is admirable. The moments when she comes most alive in its pages are the most compelling. --June Sawyers --This text refers to an out of print or unavailable edition of this title.

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