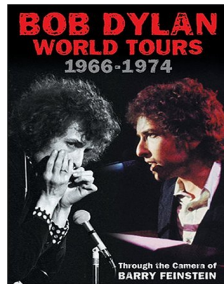


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The Official Website!](#)**[DVD Reviews](#) : [Odd Dylan Doc Features Brilliant Photography](#)**Posted by [Sheldon A. Wiebe](#) on 2005/1/20 16:40:00

Joel Gilbert's 'Bob Dylan - World Tours 1966-1974 Through the Camera of Barry Feinstein' may be an unwieldy title, and it may not actually feature any of Dylan's music, but it is certainly a must-have for anyone who thinks of Dylan as a master singer/songwriter. The key element of the documentary is the photography of Barry Feinstein, the father of rock & roll photography and a long-time friend of Dylan.

Joel Gilbert is a Bob Dylan fanatic. With 'World Tours 1966-1974' he has made two documentaries on Dylan [the other being 'Bob Dylan 1966 World Tour: The Home Movies'], formed the world's only Bob Dylan tribute band [Highway 61 Revisited – who supply the excellent soundtrack music for 'World Tours 1966-1974'] and authored a book on Dylan's guitar style [The Acoustic Bob Dylan, His Music Styles and Guitar Techniques].

The concept for 'World Tour 1966-1974' is simple: Gilbert explores Dylan's two major world tours through the photography of Barry Feinstein, and talks to various people who knew Dylan back in the day. It's not the most earth-shattering idea, neither is it brilliantly executed – and yet, it's almost impossible to ignore.

Gilbert begins by visiting Feinstein, whose photographs of Dylan date back to the cover of his fourth album, 'The Times They Are A-Changing'. As they talk about Dylan, we see Feinstein's exquisite black & white photos and hear Feinstein comment on them [mostly he just tells us the situation that he shot, but on some there are moments of amazing insight].

The Feinstein visit actually bookends the film – there are brief conversations with D.A. Pennebaker [the filmmaker who directed the famous Dylan doc, 'Don't Look Back']; Al Aronson, the godfather of rock journalism [I'm not sure if he's suffered a stroke, but it's hard to make out what he's saying about half the time, but when he's clear, he makes some very interesting points]; the world's first garbologist [and Dylan fanatic], A.J. Weberman [who comes off as a total whack-job]; and Mickey Jones, Dylan's drummer on the 1966 tour. Gilbert even attempts to visit Big Pink, the house where Dylan and The Band rehearsed [and The Band recorded their first album]. Unfortunately, there was nobody home.

While Feinstein's almost monotonic delivery is not the most riveting, his

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photos are worth the price of this DVD all by themselves [one of the few extras is a collection of four photo gallery slideshows, and they are breathtaking]. Even so, when he does say something of more depth than his usual descriptions of photos, it does broaden our understanding of the young man who revolutionized music in a manner equaled by few in our time. My favorite photos of Dylan just hangin' with some kids [who've never heard of him] in Ireland.

Page (1) [2](#) »



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