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DVD REVIEW

BOB DYLAN WORLD TOURS 1966-1974, THROUGH THE CAMERA OF BARRY FEINSTEIN

by Nathan Williams

Barry Feinstein is a living legend in the world of pop still photography. He served as Bob Dylan's official photographer on his landmark 1966 and 1974 world tours. The 1966 tour is documented in D. A. Pennebaker's pioneering film *Don't Look Back*. Additionally, Feinstein and Mary Travers of Peter, Paul and Mary were once married. Feinstein directed the 1960's cult classic *You Are What You Eat*. Needless to say as a perceptive

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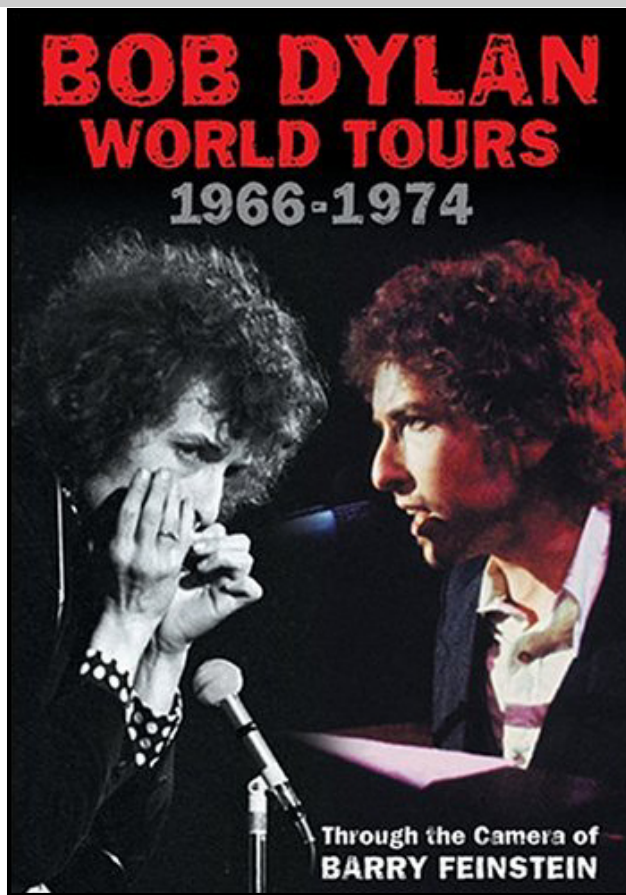
photographer Feinstein was able to document the 1960's folk and rock movements from their insides as he took simple, rich pictures of the people who were at the forefront of 1960's music. He was a first hand observer of Dylan's "going electric" and the furor that it generated in his fan base.

Bob Dylan World Tours 1966-1974, Through the Camera of Barry Feinstein is a film that gives the aging and endearing Mr. Feinstein a vehicle to exhibit his own personal archive of Dylan photographs.

Feinstein displays his collection in a series of interviews with Joel Gilbert, an independent filmmaker. Gilbert attempts to put his viewers in touch with the times with a documented road trip to visit Feinstein at his home in Woodstock, New York. Gilbert dresses for the part as Bob Dylan but with less of a budget. In addition to being a filmmaker Gilbert is the lead singer of his own Dylan tribute band, Highway 61 Revisited. All of the great "Dylan" backing songs on the DVD are covers by Gilbert's band, and it would seem that the last times Dylan had anything to do with this work were when his negative image was captured on 35 millimeter celluloid.

People like to dress like their heroes, and it is pretty obvious that Mr. Gilbert's hero is the enigmatic Dylan, and I guess that that is okay. I used to do it, but I was 19 in 1992 and it was helpful with the women. If a girl came up to you and said, "Hey, are you trying to dress like Bob Dylan?" you could be relatively sure that she knew who Dylan was and might think he was cool. Those are decent icebreaker odds for a shy kid into hippie chicks. But I digress. Gilbert is still into it, and he does it well enough to sign autographs as Bob Dylan for passersby and document it in his own film. He attempts to stage significant portions of Dylan's life including the infamous motorcycle accident with little success.

The film is enjoyable despite its dramatic shortcomings and the frequent, shameless self-promotion of Gilbert's music career as it presents a remarkable series of interviews. Feinstein, filmmaker D. A. Pennebaker, pioneering rock journalist Al Aronowitz and the man who probably did more to make Dylan into the recluse he is today, fanatic A. J. Weberman, all tell their portions of the Dylan story. Aronowitz's firsthand description of how he



Bob Dylan World Tours 1966-1974, Through the Camera of Barry Feinstein
(Music Video Distribution) (buy it!)

and Dylan turned the Beatles on to marijuana is an incredible piece of documented history. For these nuggets Dylan fans should be grateful, but it is the media format that is questionable. The point of the film is the Feinstein's photography, and that is superb with his witty, colorful narration, but at times it felt like these remarkable photographs would be much more accessible in a coffee table book with captions and an interview CD with Feinstein. All of Feinstein's photos are contained in a gallery in the Bonus Materials of the CD. It was quite enjoyable to watch those while playing Dylan's *Live 1966*. On the whole, this film is a nice sidepiece to sit by Don't Look Back on the shelf. It is a must have for a few, but will be enjoyable if you are interested in Dylan's formative career.

- **OMG**

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