

produce such a strong sound—he lifted weights and did martial arts. In the film's funniest scene, he pummels Ray to a pulp. Nice.

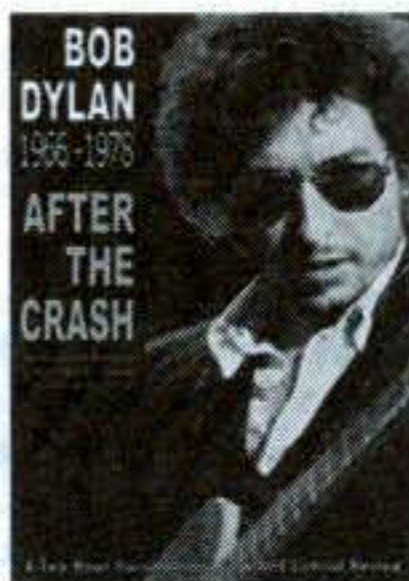
But, again, the best drama is provided by the performances of the band. They play, scream, beg and fall down while doing all their best early (read: pre-MTV) tunes: "Career Opportunities," "I'm So Bored with the USA," "White Riot," "Tommy Gun," "London's Burning" (in front of 50,000 at the Rock Against Racism rally in London, as the sun is setting).

The added appeal of this DVD, from the original version of the film, is the bonus footage of the Clash playing "English Civil War" at the Lyceum in London, two rare BBC sessions, plus retrospective interviews with the filmmakers and Gange. The footage of the band in its element playing "White Man in Hammersmith Palais" at an old Glasgow theater ought to be put in a time capsule, captioned, "Watch this...it's all you need to know about rock 'n' roll." (Alan Bisbort)

BOB DYLAN – 1966-1978: After the Crash (Chrome Dreams, UK; 120 minutes) DVD

BOB DYLAN – 1966 World Tour (The Home Movies) (Highway 61 Entertainment/MVD Visual) DVD

After the Crash picks up the story where Martin Scorsese's *No Direction Home* left off, and with Scorsese's brilliant documentary still fresh in one's mind it's difficult not to make cruel and unfair comparisons. For the first stage of your journey you were in the back of a long black limousine sitting across from Dylan himself, with Scorsese at the wheel, in a rakish chauffeur's hat, taking you the most scenic route imaginable. For the next leg you're riding in a cramped Volkswagen bus occupied by a gaggle of rabid Dylan fans and rock journalists, all anxious to give you their opinion on each and every move Dylan made in the late '60s and '70s. Fortunately, en route the bus stops periodically to pick up a hitchhiker, some of whom just happened to have played on a Dylan album or two and have a few first-hand anecdotes to share.



All of which is to say that, though inexpertly constructed, *After the Crash* is an interesting, if occasionally laborious, examination of Dylan's career in the period beginning with his escape from the spotlight in late 1966 and ending with his conversion to Christianity at the end of the '70s. A selection of mostly English writers—Clinton Heylin, Nigel Williamson, Patrick Humphries—and mostly American musicians—Bruce Langhorne, Rob Stoner, Scarlet Rivera—are among the talking heads, and a few scraps of actual Dylan footage (his TV appearance with Johnny Cash, a *Pat Garrett and Billy the Kid* trailer) help to give the film's subject at least some kind of presence beyond the predictable still photograph montages. Aside from just a few minutes, though, the actual music under discussion is nowhere to be heard—a fault with many of these low-budget DVD documentaries and one that makes many of them a rather hollow and unsatisfying experience.

This DVD does, however, boast a comical side-show attraction in the presence of AJ Weberman, the Dylan obsessive who badgered the singer for years, stooping so low as to go through his trash in the hopes of deciphering the meaning behind his lyrics. Nowadays a creep like Weberman would be roughed up by a security team, issued a restraining order or perhaps even arrested as a stalker, but, this being 1971, Dylan instead calls him up and attempts to reason with him. Predictably, Weberman taped

the conversations and shares some excerpts here. Ultimately, Dylan's patience with his tormentor ran out, and Weberman recounts, with barely disguised pride, how Dylan gave him a well-deserved beating one day during a chance meeting on the street. I don't imagine Dylan has given out too many beatings in his lifetime, so you can understand what a special case Weberman was.

David Biasotti reviewed *1966 World Tour (The Home Movies)* back in UT#22, and there's not much I need add here. Drummer Mickey Jones' 8mm home movies of Dylan's 1966 world tour make for some surprisingly entertaining—if heavily padded—viewing, thanks in part to Jones' personable blow-by-blow commentary. Consider it supplementary, behind-the-scenes bonus footage to DA Pennebaker's *Eat the Document*. This re-packaged release includes bonus interviews with Trini Lopez and Johnny Rivers (with whom Jones played drums prior to joining Dylan's band), Richard Alderson (soundman on the '66 tour), Charlie Daniels (who played with Dylan later) and an update from Jones himself. None of these new extras are particularly gripping, but they're worth a glance through. (MS)



BOB DYLAN - Dont Look Back – 65 Tour Deluxe Edition (Docurama)

Rock on the silver screen didn't grow up until director D. A. Pennebaker arrived in the 1960s. His on-the-road with Dylan opus *Dont Look Back* set the standard for documentaries, and his *Monterey Pop* remains the best concert film ever made. If you've ever suffered through the Maysles Brothers' *Gimme Shelter* or burned your retinas on the split-screen of Michael Wadleigh's *Woodstock*, you know Pennebaker is a better filmmaker who never lets format get in the way of content.

To check out just how well Pennebaker's filmwork stands the test of time, take a look at the latest reissue of *Dont Look Back*, now titled *Bob Dylan: Dont Look Back – 65 Tour Deluxe Edition*. Disc one of the two-DVD set gives viewers a crisp transfer of the original film, five bonus audio-only performances, a commentary track featuring Pennebaker and Dylan sidekick Bob Neuwirth, the original theatrical trailer, and all the other goodies that were part of the last single-disc reissue, plus a reproduction of the original 168-page companion book from 1968. The second disc adds something new, a 65-minute feature called *Bob Dylan 65 Revisited*, created by Pennebaker from the miles of 16-mm Tri-X film that didn't make the final cut for *Dont Look Back* in its original theatrical length.

How good are these outtakes, and how well do they go together for what Pennebaker calls a "non-film?" Damn well. In fact *Bob Dylan 65 Revisited* is arguably the second best documentary on the young

Dylan ever (let's not even bring up we see Dylan, Joni Baez, Alan Price, Grossman, et al, from the famous 1966 United Kingdom. Yet this is an easier still Dylan in cars, hotel rooms, and here he seems less edgy, less combative Baez. There are no put-down scenes or button-down press wonks, and w friendly exchanges with fans who aren't of stampeding. And, best of all, there are song performances.

Plus Pennebaker and Neuwirth have do commentary track that is often revealing Dylan as subject, the art of filmmaking and an age that seemed less consequential 40 years seems prophetic as a result of what has transpired in Dylan's later career.

Pennebaker could have simply added the to this previously unseen material to his original and called it *The New, Improved Long Version*, the man is too much of an artist to compromise his directorial vision. So instead we have two good films. For once, more is actually more. (Bill Wasserzieher)

BOB DYLAN: Dylan Speaks (Eagle Rock Entertainment)

Dylan Speaks is the complete December 3, 1971 press conference originally televised on San Francisco station KQED. Legendary music critic Ralph Gleason arranged for the progressive Public Educational TV station to videotape and broadcast the Q&A session between the controversial folk-singer and members of the local media and others including Bill Graham and Allen Ginsberg.

Many of the reporters present were frustrated their earnest attempts to elicit a serious response from the icon of popular culture. Dylan was obviously toying with them, providing flippant answers sometimes veering into complete balderdash. For example, his definition of folk music: "constitutional replay of mass reproduction."

Opening the conference was a query from a hirsute young man who wanted to know the meaning behind the album cover of *Highway 61 Revisited*, explaining that the Triumph T-shirt Dylan wore on the cover shot represented "an equivalent photograph—it's got a philosophy in it." "Well, I haven't really looked at it that much," Dylan responded to the inquirer who persisted in posing the line of questioning regarding the motorcycling imagery. "Well, we all like motorcycles to some degree," Dylan declared to which the questioner curred.

Next up was a male voice heard off camera asking, "Do you think of yourself as a singer or a poet?" To which Dylan famously responded, "I think of myself as a song and dance man."

And so it went for 55 minutes of verbal sparring. When asked what commercial interests he would sell out to, Dylan responded "Ladies garment which of course is exactly what he would do years later shilling panties for Victoria's Secret."

Did he think Donovan was a "good poet of ballads?" "No. He's a nice guy though."

His recommended folk singers or rock groups? Sir Douglas Quintet explaining that "they are the only ones that has a chance of reaching commercial airwaves."

The whole event makes for fascinating if somewhat surreal viewing. Essential for Dylanologists, casual fans alike, *Dylan Speaks* is an important document of the historic event; the print is pristinely glorious black and white and is modestly priced. Get it now! (Jeff Watt)

