

Bring it all back home

BY Ian Holloway

To many people, the year 1965 represents the high point of Bob Dylan's career. It was a culmination of all his creative forces, and it was in this year that he released a pair of smash albums, **Highway 61 Revisited** (which contained the epic "Like A Rolling Stone"), and **Bringing It All Back Home**. By committing heresy and going electric, he ushered in the genre of folk-rock, thus paving the way for such groups as the Byrds, the Turtles, and others. It was also in 1965 that he switched his emphasis from explicit protest songs ("The Times They Are A-Changin'", "A Hard Rain's A-Gonna Fall") to those of a more personal nature.

The key to Dylan's music is that it makes you think. As he told the Beatles, "listen to the words, man. Words are where it's at." To the 1960's counter-culture, Dylan was a demigod, a craftsman with words. In those days, his songs were thought of as prophetic, unlike today (or is it perhaps just that today's message isn't hip enough?).

The album opens with "Subterranean Homesick

Blues", a composite of free-wheeling imagery, and one of Dylan's best verbal panoramas, e.g. "The man in the coonskin cap and the rag pants wants eleven dollar bills/ you only got ten." The last three songs on the first side show the other side of Bob Dylan. "Outlaw Blues" and "On The Road Again" are real rockers, sharply punctuated by Dylan's characteristic harp in G. "Outlaw Blues" was recorded in one take, and made up on the spot while the tape was rolling! The fact that Dylan's original aspirations were toward rock and roll are plainly seen. When he wants to, he can really cook.

The last cut, "Bob Dylan's 115th Dream", shows that contrary to popular belief, Bob Dylan **does** have a sense of humour. This is another song which was recorded at one go, and at the beginning, Dylan and the producer break up with laughter, and then start over again.

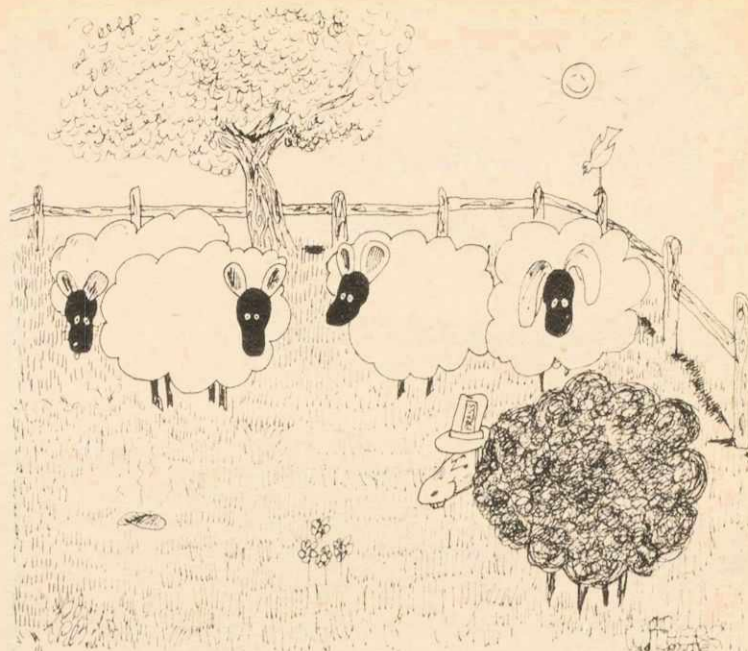
It is the second side which represents the essential Bob Dylan. It opens with the classic "Mr. Tambourine Man" (which was the Byrds' first hit). This song has a

subtle electric guitar accompaniment which is simply beautiful. It is perhaps one of Dylan's nicest songs.

The next cut, "The Gates of Eden", is the closest that any song on the album comes to being a protest song. His voice carries all the harshness of his earlier work. Juxtaposed with the stark acoustic guitar, it paints a very evocative and bitter picture.

"It's All Right Ma (I'm only bleeding)", continues with the theme of bitter reality. Life is a folly, and one shouldn't lose sight of what really is: "The advertising signs, they con/ You into thinking you're the one/ Who can do what's never been done/ Who can win what's never been won/ But meantime life outside goes on all around you."

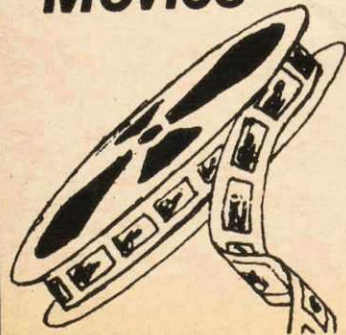
The title of this song is interesting in that he never says "I'm only bleeding", and the last two lines, "And if my thought dreams could be seen/ They'd probably put my head in a guillotine", give a pretty accurate description of what many parents would have liked to have done to Mr. Dylan.



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This Week's Movies



The NFB is screening the ever popular hit TBA tonight in their theatre on Barrington St. Friday, the North End Library on Gottingen is showing three films dealing with a family on welfare, strikes, and the problems of an immigrant in a strange new life, and a film entitled **Slaughter of Innocents** (on abortion, I believe) is being shown at St. Andrew's Church. Friday afternoon, Wormwood is featuring **Throne of Blood** (a Japanese version of **Macbeth**); Friday night **The Appalshop Show** (Appalachian films) is on tap, and over the weekend they're screening the night-

marish **Eraserhead** (a 1978 film by David Lynch, who directed **The Elephant Man**). Sunday, the Cohn has a vampire film, **Nosferatu** (a German movie from Werner Herzog). Tuesday, the Greenwood has **Superman**, which is followed by **Alien** on Wednesday. Wednesday afternoon, Wormwood's Shakespeare film is Peter Brook's **King Lear** (with Paul Scofield), and it is repeated on Thursday the 5th. Wednesday night they have **Two or Three Things I Know About Her** (Jean-Luc Godard), a sociological film about Gaullist France, centered around a housewife who

is a casual prostitute to make ends meet (no pun intended).

Starting Friday at the Oxford if Lily Tomlin's latest, **The Incredible Shrinking Woman**, a comedy about a woman who is a normal (?) wife and mother until she starts to shrink, inch by inch. Also starring in the film are Ned Beatty and Charles Grodin, Henry Gibson and Mike Douglas. They Hyland holds **Stir Crazy** (good) and the Casino keeps **The Exterminator**.

Change of Seasons (good) and **Any Which Way You Can** continue at Paramount 1 and 2; 9 to 5 works overtime at Scotia Square; Penhorn has 9 to 5, **Thirty-nine Steps** and **Any Which Way You Can**; Downsview has **Popeye** (excellent), **Any Which Way You Can**, and **Double Nickels**. The Cove opens **Double Nickels**.

Tuesday's Art Gallery films are on the Canadian painters Jean-Paul Lemieux and Jack Chambers.