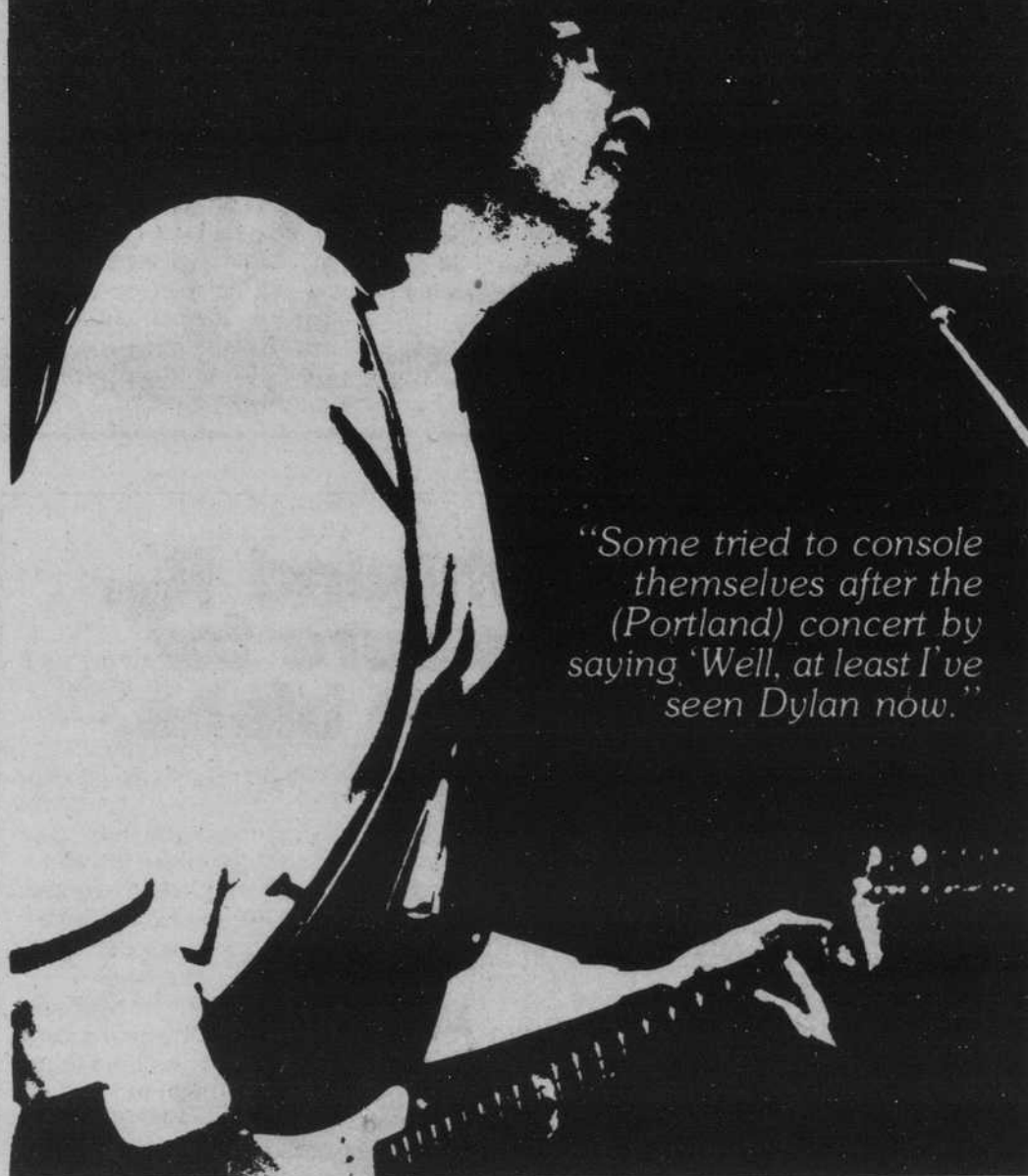


Mr. Dylan, he is a changin'



"Some tried to console themselves after the (Portland) concert by saying 'Well, at least I've seen Dylan now.'"

"Easy to see without looking too far, not much is really sacred. . ." —Bob Dylan, "It's Alright, Ma (I'm Only Bleeding)."

Some Dylan fans may have found themselves muttering these words from their own folk hero as they left Portland's Memorial Coliseum after Dylan's concert last Thursday.

The average age of the audience that packed the Coliseum seemed to be about 25 or 26, which means that many who had come to see Dylan probably expected to be transported back to the Sixties.

The ever unpredictable Dylan, however, seemed more intent on transporting his listeners to Las Vegas. The result was to make the old Dylan vets think Bob's concert had sold out in more ways than one.

Things seemed suspicious when Dylan's polished eight member back-up band played him in with a slick instrumental version of "My Back Pages." The suspicion turned to dread when Dylan walked on-stage in a black suitcoat with white sequined stripes down the sleeves, and white flared pants that were also striped and sequined down the legs.

The days of denim are over.

And when Dylan proceeded to take his old classics and completely change them around from what they had been in the studio, many eyebrows raised in consternation.

Dylan was no longer a troubadour; he played one non-electric number during the whole concert, saddling up his acoustic guitar only on "It Ain't Me, Babe." It was to be the only time he showed a flash of what he had been in folksier days.

The rest of the evening, the audience had to work hard to figure out just what song was being played when.

Imagine "Tangled Up In Blue" as a slow ballad with a saxophone in the background.

Imagine "She Acts Like We Never Have Met" played with a disco beat—that's right, Dylan played disco.

Imagine "It's Alright, Ma" with the same disco rhythm, accompanied by a synthesizer-simulated violin section and flashing lights.

Worst of all imagine Dylan hand-jiving to "Just Like a Woman"—just like Travolta!

Dylan's apparent preoccupation with being different may have massacred his

older material but somehow the new style worked well on his more recent songs. The three he played from his new album, *Street Legal*, were faithful to the studio versions and sparkled in performance. An unrecorded Dylan blues tune, "Am I Your Stepchild?" had the Coliseum rocking.

The musicianship showed by Dylan's back-up band couldn't be criticized at all. The tour's lead guitarist, Billy Cross, ripped out impressive rock and roll riffs all evening, and 15-year-old fiddler David Mansfield virtually made his strings smoke.

In fact, the weakest link in the whole band was Dylan's singing. While he isn't known as a prime vocalist, he has shown before that he can carry a tune; but the marathon tour of over 60 North American cities seems to have taken toll on Dylan's voice.

His hoarse concert vocal on "Shelter From the Storm" prompted the person sitting next to me at the Coliseum to exclaim in utter astonishment: "Christ, his voice is all cracked to hell!"

While Dylan worked hard at shaking his old image, the crowd clung stubbornly to nostalgia at times. It roared in response to Dylan's angry wail of "How does it feel!" in a more or less faithful version of "Like A Rolling Stone."

When Dylan left the stage, fans called for an encore in the traditional manner—waving lighted matches over their heads. What they got for their trouble, aside from stiff arms, was an encore of "Changing of the Guards" from the new album.

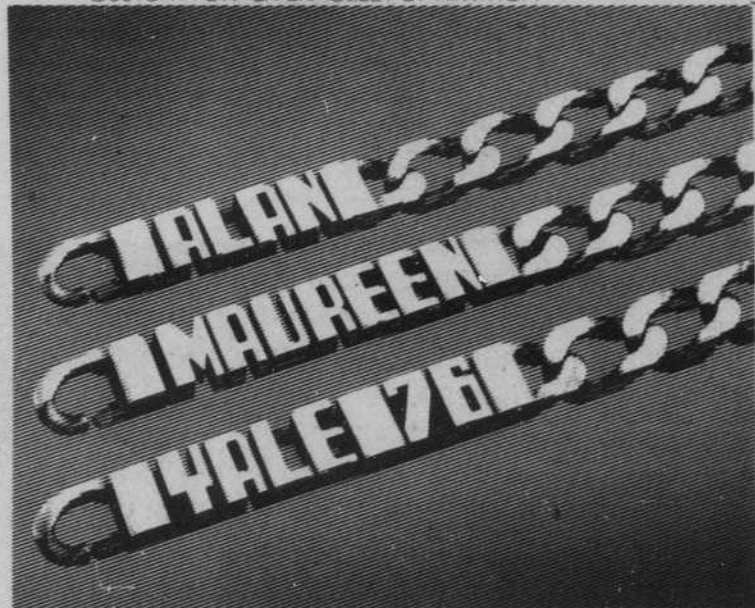
Some tried to console themselves after the concert by saying "Well, at least I've seen Dylan now." But the words failed to mask disappointment. Most of the audience has paid to see a living legend play his legendary music, and they have not gotten what they had paid for.

In fact, apart from financial reasons, the purpose of Dylan's tour seemed to be for the former Sixties symbol of protest to tell people, "Look, I'm through with being your symbol; now I'm just a musician, and if you don't like it, tough."

What may have been hardest to take was when Dylan sang "The Times They Are A-Changin'" in the new, slick style, he seemed to be no longer singing it for us; now he was singing it at us. **By Steve Rodgers. Photo by Tom Fortier.**

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Dance Theatre concerts set

Beginning tonight dance fans will have three opportunities to see the University Concert Dance Theatre and the Mary Curry/Mary Oslund Dance Company in concert. The performances run through Saturday at 8 p.m. in the

Dougherty Dance Theatre of Gerlinger Annex.

The Dance Theatre worked with the Lynn Dally Dancers of Los Angeles on several pieces they will perform for the concert.

The Dally Company gave

dance workshops on campus last month. Fifteen members of the Dance Theatre will perform. Featured in solo dances are Janet Descutner, Vera Blaine and Susan Zadoff.

Mary Curry/Mary Oslund is a professional dance company based in Oregon. They will stage a premiere performance of "Mary, Mary (The Rose Duet)" and will also do several other dances.

Tickets are available at the University Department of Dance office, 161 Gerlinger Annex and at Backstage Dancewear.

The original price of \$3.50 has been reduced to \$1.50 by a purchase of the Parks and Recreation Department administration room tax funds.

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