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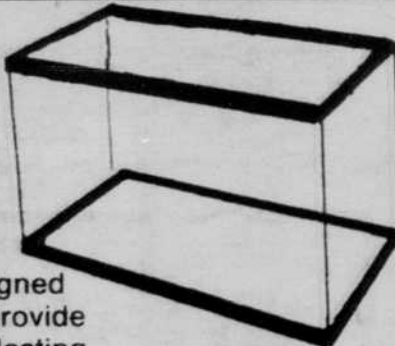
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Tobacco Road

Continued from Page 3B

dilapidated. Add to it some hay, a few limp weeds and lots of overhead lights, and you have a realistically hot, dry picture of the rural South.

For the first production of ORT's new home in the Eugene

Hotel, *Tobacco Road* comes off incredibly smooth. Everyone at the ORT groans and rolls their eyes when the topic of The Great Move arises, but everything seems to have worked out perfectly.

Tobacco Road runs through Monday, with a 2 p.m. matinee on Saturday. For ticket prices and reservations, call the ORT box office at 485-1946 after noon.

By Matt Meyer

Dylan

Continued from Page 6B

a live studio sound. Veteran L.A. studio man Danny Kortchmar plays some high-pitched, metallic guitar which adds remarkably to the album's overall chaotic tone.

Another first impression is the lack of gospel sound. Though keeping his gospel-type female singers, Dylan has abandoned the gospel format that laced *Saved*. Instead he offers a mix of ballads, up-tempo pop-rockers and basic R&B tunes. He no longer records strictly with his road band and now includes such folks as Ron Wood, Ringo Starr, Benmont Tench (of the Heartbreakers) and Kortchmar. The result is a musically diversified album.

Another thing that will strike one who is familiar with the

"post-pagan" Dylan has to do with the lyrics of the songs. Unlike previous offerings, they are not all about Jesus but the album confirms Dylan's faith.

It is obvious that Dylan holds his convictions as strongly now as he did when he did when he recorded "Saved". One need only listen to "Property of Jesus" to know that. But now Dylan is able to write in a way decidedly Christian in foundation, without using the word "Jesus" or "salvation." He has come to understand the Christian world-view and incorporate it into his songs.

He can write about the late Lenny Bruce with sympathy, reminding us that outward appearances do not convey inner worth. He can look into the in-

sanity of the world, see no earthly salvation and conclude that we are in "Trouble". For Dylan, vain efforts of man to win his salvation lead only to over-inflated egos, mockery of God, and "reprobate minds" as he tells us in "Dead Man, Dead Man". Yet Dylan is no nihilist as he explains in the LP's final cut "Every Grain of Sand". Though tempted and confused by circumstance, Dylan assures us that "in the fury of the moment/I can see the Master's hand." In the end Dylan is "hanging in the balance of the reality of man/Like every sparrow falling/Like every grain of sand." Dylan sees the contrast of man's frailness and mortality and his significance as an individual before the eyes of the Creator.

Is *Shot of Love* a great album? Not really. But it does show not only stability in Dylan's spiritual pilgrimage, but progress as well. The critics are silent and the desperate are more desperate than ever. **By Tom Senor**

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