

Entertainment

calendar



Song and Dance

FRIDAY, APRIL 24

The Black Roses, a five-member rock/hip-hop/world beat band, will perform at 9:30 p.m. in WOW Hall, 291 W. Eighth Ave. Opening the show will be Evan Belize and Sweet Inspiration. Tickets, available at the door, will sell for \$5.

The Dub Squad, a Portland reggae band, will perform from 9:30 to 11 p.m. in the EMU Dining Room. All ages are welcome, and tickets will sell for \$2 students and \$5 general.

SATURDAY, APRIL 25

"Earth Day at Market" will be the theme of this week's Saturday Market, which will run from 10 a.m. to 5 p.m. on the park blocks of Eighth Ave. and Oak St. Performances will take place as follows: As is, a musical trio, at 10 a.m.; Knee Deep, a Vaudeville act, at 11 a.m.; Bullfrog Highway, a blues group, at noon; Earth Day presentation at 1 p.m.; People's Choice, a reggae group, at 3 p.m.

SUNDAY, APRIL 26

Rebel Voices will perform from 3-6 p.m. in WOW Hall, 291 W. Eighth Ave. The band will perform in what is being called a Solidarity Celebration to benefit Valley River Inn employees who are working to win a contract. Admission is \$5 and children under the age of 12 are free.

MONDAY, APRIL 27

The Oregon Bass Quintet, as part of the music school's Faculty Artist Series, will perform at 8 p.m. in Beall Concert Hall, 961 E. 18th Ave. Tickets, available at the door, can be purchased for \$5 general and \$3 students and seniors.

WEDNESDAY, APRIL 29

Jazz Combo I, composed of University ensembles, will perform at 8 p.m. in Beall Concert Hall, 961 E. 18th Ave. Tickets, available at the door, can be purchased for \$5 general and \$2 students and seniors.

Uncle Chester, a Portland dance band, will perform at 9:30 p.m. at Taylor's Tavern, located at the corner of 13th Ave. and Kincaid St. Proof of age is required for admission.

THURSDAY, APRIL 30

The Colorado Quartet, featuring Elisabeth Braden as soprano, will perform at 8 p.m. in Beall Concert Hall, 961 E. 18th Ave. The concert is part of the Chamber Music Series, and it will feature music by Mozart, Schubert and Schoenberg. Student tickets, available at the door, can be purchased for \$7 and \$4, depending on seat location.



Visual Arts

"About Above Around Beyond Between" is the title of a fine arts degree students' exhibit that will open on Monday, April 27, in the LaVerne Krause Gallery in Lawrence Hall. The free exhibit, which will feature photography, sculpture and paintings by three University students, will run through May 1. A public reception will take place in the gallery from 7-9 p.m. on April 27.

Steel sculptures, floral paintings and designed mirrors will be on display in the Alder Gallery, 160 E. Broadway, starting Tuesday, April 28, and continuing through June 27.

Jeffrey Wolin will display his text-embellished photographs in the University's Museum of Art, 1430 Johnson Ln. The free exhibit will continue through May 17.

Black and white photographs will be on display in PhotoZone Gallery, 411 High St., until April 26. The exhibit features the work of Eugene photographers Cliff Mirks and Herman Krieger.

"Japanese Cultural and Decorative Objects" is the title of an exhibit on display in the Maude Kerns Art Center, 1910 E. 15th Ave. Featured in the exhibit will be Geisha dolls, silk fans, stone and iron garden lanterns, masks and kimono — and most items will be for sale. A tea ceremony demonstration will take place in the gallery on Saturday, April 25, from 2-4 p.m. The display will continue through May 3.

"Wayang Kulit: The Javanese Shadow Play" is the title of an exhibit open at the University Natural History Museum, 1680 E. 15th Ave. The display, featuring Indonesian shadow puppets, will remain open throughout the year.

Sculptures by Auguste Rodin are on display in the Museum of Art, 1430 Johnson Ln. The exhibit will continue through May 31, 1992.

"Dig My Tenderest Roots," an exhibit featuring Klickitat basketry, is on display in the Museum of Natural History, 1680 E. 15th Ave. The exhibit is ongoing, and a \$1 donation is suggested.

"Avian Architects: Birds, Nests and Eggs," an exhibit featuring bird nests collected by Senior Instructor of Biology Herb Wisner, will be on display in the Museum of Natural History, 1680 E. 15th Ave. The exhibit is ongoing, and a \$1 donation is suggested.

"Ethiopia's Braided Traditions," an exhibit that examines the influence of Islamic, Christian and Jewish religious traditions on Ethiopia, will be on display in the Museum of Natural History, 1680 E. 15th Ave. The exhibit is ongoing, and a \$1 donation is suggested.

"Archaeology of Oregon," an exhibit that looks at ancient and more recent native life signs, is on display in the Museum of Natural History, 1680 E. 15th Ave. The exhibit is ongoing, and a \$1 donation is suggested.

"Eaven's Friends: Animal Representation in Northwest Coast Art," an exhibit that features Northwest Coast natives artwork, is on display in the Museum of Natural History, 1680 E. 15th Ave. The exhibit is ongoing, and a \$1 donation is suggested.



Shrugging off Legacy Status

Bob Dylan has no patience with dissections of his past.

"Nostalgia," he once said, "is death."

But that nostalgia, in the form of many of Dylan's old songs, will echo throughout the Hult Center on Thursday, April 30, at 8:30 p.m.

At that time, audience members will get to see Dylan in action and may even get a feel for what's underneath the surface.

It's classic Dylan to be the pop outsider; no apologies made, no answers offered. And there is little sign, as he enters his third decade in the business, that he is surrendering his independence. Dylan not only taught rock 'n' roll to think in the '60s, but he also showed a stubborn refusal to play by anyone else's rules.

When he turned 50 last year, the media thought it would be the ideal time to try to put this cultural hero — and puzzle — into perspective. But he refused more than 300 requests for interviews, agreeing only to a brief telephone Q & A that ended up in *Spy* magazine and in a journal published by the National Academy of Songwriters.

Instead, he hit the road, in year four of what Dylan-watchers now call the "Never-Ending Tour" — an ongoing road show that, to date, has racked up 450 performances and been seen by about three million fans in the United States, Europe and South America.

By design, the tour has avoided the usual media glare. Dylan has concentrated on smaller venues and turned his back on the sort of superstar hoopla that would put him in a national spotlight. For much of his career, Dylan's re-

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Charting the Latest



Bruce Springsteen

Human Touch
and *Lucky Town*
Sony Records
1992

★★★

Traditional folk wisdom says things are supposed to get better with age. Two new releases by Bruce Springsteen prove there are exceptions to the rule.

When Springsteen and his E Street Band debuted with *Greetings from Asbury Park, N.J.* in 1973, he was hailed as a "street poet" and labeled the next Dylan (a moniker that was a death blow to the careers of many lesser artists). It was the power and punch of the band's performance, along with the music and lyrics, that grabbed people's attention.

Bruce Springsteen symbolized the passion and spirit of rock 'n' roll. The street-punk-from-New-Jersey's street poetry was made complete not only by the force and sincerity of his voice, but by the energy at the core of the band's talented rhythm and blues musicians.

Through the 1970s, Springsteen built his reputation on four-hour workhorse performances that were more like spiritual redemption meetings than rock concerts. "The Boss" became famous for

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Review by Pat Malach

his lengthy rap sessions with audiences about growing up on the other side of the tracks on the boardwalks of New Jersey.

Springsteen's soliloquies about the tenuous relations with his father, and other sincere confessions from his past, endeared him to fans who stood riveted as he launched into "Blinded by the Light's" soaring beginning: "Madmen, drummers, bummers and Indians in the summer with a teen-age diplomat/ In the dumps with the mumps as the adolescent pumps his way into his hat/ With a boulder on my shoulder feelin' kinda older, I tripped the merry-go-round/ With this very displeasing sneezing and wheezing, the calliope crashed to the ground."

And he meant every word of it. It was the spirit as much as the message. Springsteen's struggles with love and life, through songs like "Growing Up," "It's Hard to be a Saint in the City," "Back Streets" and "Jungle Land," are fired

by someone exploding with an energy aimed at avoiding "doing what my daddy done."

His early work, culminating with *Born to Run* in 1975, earned

him a spot among the classic rock 'n' roll artists. It's fitting the album is considered Springsteen's best — it was the spirit of someone who was born to run that propelled it.

The spirit faded after that album and there was a noticeable loss on *The River*, a double album that sold for about \$14 when released in 1981 (compared to \$25-\$30 to get the two latest CDs). Although it was not as good as earlier records, the album does contain some great music.

Then came *Born in the USA*, in 1984, and the rest of the country discovered Springsteen. Bruce's change from outsider-street-punk to legitimate-American-hero was complete. But the spirit

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