



CORRECTION—Joe Woods (Creon) confronts and is confronted by cast members of the upcoming production of 'Antigone.' Woods has appeared in previous plays although the article in last week's issue of *The Print* stated that this was his first play. Photo by Doug Roberts.

In Concert

Moody Blues bring legend to Portland

Legendary is an adjective that has often, and deservedly, been applied to the Moody Blues.

One of rock and roll's most enduring bands, the Moody Blues have set innumerable precedents in their 13 years together. They've sold over 29 million records, performed in nearly every major city in the world (they were the first rock band to ever sell out New York's Madison Square Garden, and they did it twice in a row) and pioneered the merger of classical orchestration with rock instrumentation to forge a new musical style, classical rock. In short, the Moody Blues are a main chapter in rock and roll history.

But, when they first banded together in 1965, Denny Laine, Graeme Edge, Ray Thomas and Michael Pinder were a blues band that scored with a single called "Go Now." Laine departed soon thereafter, eventually winding up as a

mainstay of Paul McCartney's Wings. Justin Hayward and John Lodge joined the band, and with their arrival, the Moody Blues carved out their special musical niche.

Originally intended as an experiment for England's Decca Records, the Moody Blues became the first rock group to combine the essence of rock music and classically oriented styles in their LP, "Days Of Future Passed" and its haunting smash singles, "Nights in White Satin" and "Tuesday Afternoon" inaugurated the Moody Blues' legend. Songs like "Question" and "(I'm Just a) Singer in a Rock and Roll Band" perpetuated it.

After seven studio albums, a compilation of their greatest hits, "This Is The Moody Blues," an extensive world tour, platinum LP's, songwriting awards and industry accolades, the Moody Blues paused to catch their breath. That was in 1973.

Five years later, Hayward,

Lodge, Edge, Thomas and Pinder, along with their longtime producer, Tony Clarke, gathered in the studio again to put together their eighth and most innovative album, "Octave." Each member of the band contributed at least one composition to the album, displaying the diverse musical styles each had discovered during their hiatus. To date, "Octave" has sold more than 1,000,000 copies on London Records.

Now the Moody Blues begin the second leg of their most extensive tour ever, playing all the cities they missed on the first leg. For the purposes of the tour, ex-Yes and Refugee member, Patrick Moraz, will replace Michael Pinder.

The band will appear in concert Wednesday, May 23, at the Memorial Coliseum. Tickets are \$9.50, \$8.50, and \$7.50, and are on sale at the Coliseum Box Office, Meyer & Frank, Everybody's Records, and other ticket outlets.

Art under way

Plans to perk up the atmosphere at the Art Department and progress on the new kiln building are some of the projects being cultivated by the art people.

Leland Johns, art instructor, said there was a unanimous reply when the plan for landscaping around the Smuckers Center was suggested.

"The place was beginning to look a little shabby," said Johns. "It could turn some

students off." According to Johns, Bill Anton, College development officer, has talked

with the Oregon City Kiwanis and the group may finance the project. "We may also work with Jerry Herrman, Environmental Learning Center direc-

tor, as he is coordinating some of the work."

The new kiln building is almost finished and will be the center attraction for a new class. Les Tipton, art instruc-

tor, will teach a class on kiln operation. The new building was built because the old kiln located in the art building, was unsafe and a fire hazard.

Dylan changes image overseas

By Mike Koller
Of The Print

Most picture Bob Dylan as a denim-clad singer-songwriter poised intently with his acoustic guitar and harmonica, ready to deliver stirring protest songs like "Blowin' In the Wind" or "Mr. Tambourine Man." Well, the 60's are over, and Bob Dylan has changed his sound and style with the release of his double live album, "Bob Dylan at Budokan," recorded from his 1978 tour of Japan.

The new sound may shock some of his older fans as Dylan has completely rearranged many of his old classics like "All I Really Want to Do" and "It's Alright, Ma (I'm Only Bleeding)," with a horn section and female background singers added to the new renditions.

Some of the new versions become a bit too much as Dylan turns "Don't Think Twice, It's All Right" into something which comes out sounding like a Jamaican reggae stomp. Even the really old songs like "Mr. Tambourine Man" did not escape Dylan's axe as the song is speeded up almost

10 times faster than the original version. All the Dylan greats are included here if you can stand the new version.

Reports had been saying how much Bob Dylan had been changing his image with quotes from Dylan saying he would like to present more of a Las Vegas-type of a show to his fans. But who could picture Bobby D. as the next Merv Griffin?

I should have taken better notice of the reports because "Budokan" brings the reality of slicked-up Dylan to my ears, with the same personal infliction that listening to a new Kiss record creates.

Also, the list price for this double record is \$13.98—another strike against Dylan.

All rock artists insist that they have to constantly change to be creatively motivated, but I don't think many Dylan fans are going to be ready for the change on this record. It sounds like Dylan has tried to cross the Commodores with Jimmy Cliff, and ended up with just poorly arranged Bob Dylan songs. Hardly what one could call artistic motivation.

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