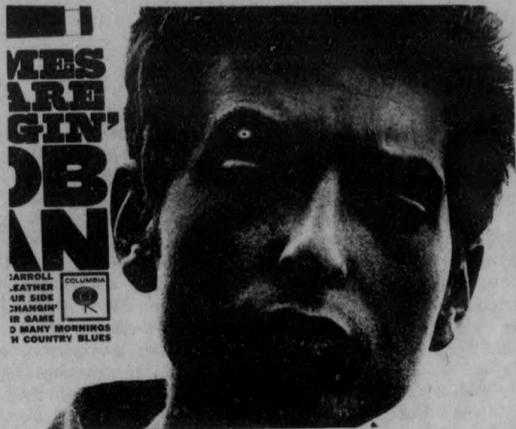


Dylan Back Home

Bob Dylan's L.P., "Bringing It All Back Home," (\$4.20) is far from the folk idiom in which he began. This time his eerie sounds come from that limbo between folk and rock-and-roll which Time Magazine (and Ian Tyson) recently referred to as "folk rock." This time Dylan leaves folk music far behind and uses electric guitars, basses, drums and even a piano. At least his voice, which varies from off-key talking to high-pitched screeching, has found a suitable accompaniment.

Side one begins with his "Subterranean Homesick Blues" which enjoyed a recent trip through the Pop Charts and caused Columbia Records to add to the jacket a special sticker reading "featuring Subterranean Homesick Blues." The best of the side contains some very danceable but meaningless songs, terminating in his paranoid "115th Dream." Side two is much more serious and "folky" but, unfortunately, is more verbose, containing only four songs with an average length of 5:30 minutes each. Two of his best and most popular, "Mr. Tamborine Man" and "Gates of Eden", appear on side two.

Dylan was recently criticized by Irwin Selber, editor of "Sing Out", for becoming too self-involved with his music. Although it's difficult to criticize an artist this way, Dylan can be accused of letting his



BOB DYLAN

subconscious intrude too much into his lyrics. All his songs show strong feelings of persecution. In his "115th Dream", he is arrested for carrying a harpoon, bowled over by a bowling ball and persecuted by society in a total of eleven macabre ways. (If his lyrics aren't classic, at least his Freudian symbolism is!)

To make an even more interesting case-study, his affairs with women seem anything but happy. In all his "love-ballads", his women are either unaffectionate weird-os ("She's a hypnotist collector") or out-and-out persecutors ("It's a shame the way she makes me 'scrub' the floor.") The only woman he seems close to is his mother. ("It's Alright Ma, I'm Only Bleeding.")

At a recent concert in London, Dylan featured many of these songs and left the audience so confused that, although people paid attention, applause was almost nil. The next day a

review appeared headlined with one of Dylan's own lines, "Honey, I can't believe that you're for real."

This album has the same features as a foreign movie — it's so bizarre you feel that it must mean something! For intellectuals, it is filled with such pseudo-profundities as "all in all can only fall with a crashing but meaningless blow" or "he not busy being born is busy dying". For psych. majors, it contains a fascinating study in paranoia; for people who dance but don't think, it has a stimulating rhythm suitable for frug, et cetera; and for the boys in residence, it's a good conversation piece for late night bull-sessions. There is something in it for all modern tastes.

The record is perhaps best described by a line from the song, "Love Minus Zero/No Limit" — "there's no success like failure and... failure's no success at all."

— BRIAN BUTLER

MODERN is here

Casting has been completed and rehearsals are well under way for the U. N. B. Drama Society's Fall Production.

This fall the Drama Society is offering a new dimension in Fredericton theatre art. For the first time The Playhouse will be the scene of four modern and, in all probability, controversial one-act plays in a programme entitled "It's Hard to be Sad."

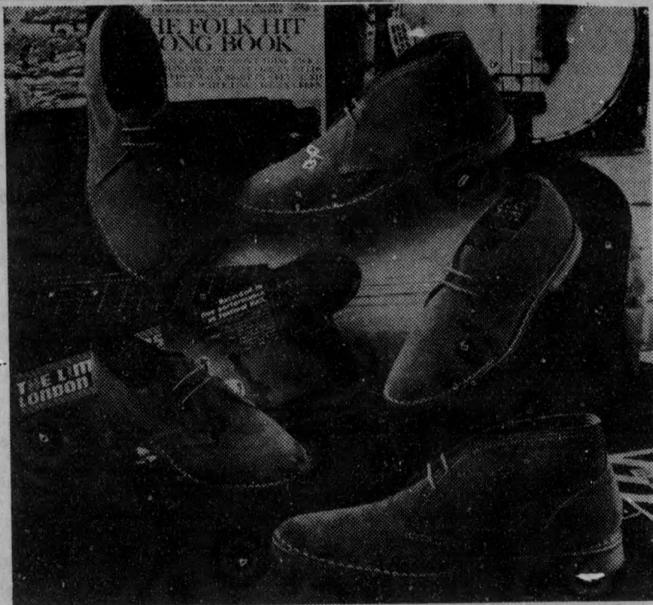
The first of the four to be presented is "The Dumb Waiter" by Harold Pinter, himself one of Britain's most controversial playwrights. The play provides superb dramatic entertainment. From the seemingly banal, trite dialogue emerges an atmosphere of fear and suspense which will grip any audience. Myron Mitton and Art Roberts, both to be remembered from the Society's last year's production of "Rashomon," play two professional killers awaiting the details of their assignment. Both are demanding roles, and these two promise to provide an exciting, yet amusing, beginning to the evening's entertainment. Geoff Eathorne directs the production.

Appearing second on the programme is "Maid to Marry," a farce of the very "modern theatre," by Eugene Ionesco. With the usual Ionesconian absurdities, the play is cast with Elaine Fowler of "See How They Run" and "Pantomime" renown as the Woman, Hugh Lloyd as the Man and Henry Litz completing the cast. The play is directed by Christa Bruckner, an award-winning actress of the Society.

"The Sandbox" is a short vignette by Broadway's present "golden boy" of drama, Edward Albee. The play, a devastatingly blunt indictment of the shallowness of modern society, stars Sharon Pollock who has appeared in many productions at The Playhouse, Mary Ellen Moore of "The Sound of Music," Stephen Finch, remembered from "The Diary of Ann Frank," "Inherit the Wind" and "Rashomon" and Gordon Cunningham, President of the Society. It is directed by Ed Mullaly.

"Krapp's Last Trap" appears fourth on the programme, a one-character drama starring Alvin Shaw, who has long been associated with the theatre, both on a local and a national level. The play is a character sketch of a man who has been unable to distinguish between reality and the illusion of life. It is the second of the two plays directed by Ed Mullaly, both of which have enjoyed a lengthy run on Broadway.

"It's Hard to be Sad" will appear at The Playhouse on November 13, 15, and 16th. Student tickets will be available Up the Hill and at the box office for \$1.00.



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