



Singer Joni Mitchell (above), newest member of the Rolling Thunder Revue, was greeted warmly by the War Memorial crowd, but the huge ovations went to the star, Bob Dylan and singer Joan Baez (center, and far right).



—Times Staff Photo—Live Cover, John Kiser

# The Bob Dylan Experience

Except for the imported goons, it was a mellow affair

By PATTY MACK

Bob Dylan. Prophet of protest. Demagogic Legend. Mad. Reckless. Spokesman for the youthful cultural revolution of the early '60s. Composer of the songs — "Blowin' in the Wind," "Like a Rolling Stone," "With God on Our Side" — that became their revolutionary rallying cries.

Well, as the song says, "The Times, They Are a-Changin'." It's a thing of the past. And yesterday's protesters, having for the most part, melted into the suburbs of established life.

It was these people who turned out to see Dylan, Joan Baez, Joni Mitchell, and friends perform two shows at the Community War Memorial last night.

The Nixon, Hargrave, Devans and Doyle lawyer who remembers Dylan as being quite an innovator in musical structure.

With the blue-jointed representatives of today's teenage generation who aren't old enough to understand what Dylan was really all about — way back then — but can appreciate him, in retrospect for what he did and stood for or even as an event in himself.

And with the little ones who tagged along on the arms of their elders.

It was an extraordinary event, this concert that drew together such a diverse group for a 2½-hour show at 8 p.m. yesterday and then a similar group for a second show at 10.

## It certainly was a fine concert (who could criticize a totom?)

By DR. JOHN MORGAN

Sometime back in the early sixties, Joan Baez had achieved what constituted star status in those days.

On a concert tour she kept dragging on stage a stumpy, wire-haired kid with a mustached Gibson Country & Western melody and a coat hanger harmonica holder.

Something appalled to the world about the kid and somewhere in his mind he became clear that he was the star now and a bigger star than she hoped to be, or perhaps ever desired to be.

As the story goes, she was glad and not unhappy that he had done so poorly with power and his growing myth — just as she does poorly with it now.

NBC's fifth new series, starting Monday, at 10 p.m. on Feb. 2, is "Jigsaw Jack," an hour-long game series set in Los Angeles and starring Jack Warden.

NBC's sixth new series will be an hour-long show that starts at 10 p.m. Tuesday, Feb. 2, but no decision has been made yet on what kind of show it will be.

Section C

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Rochester, N.Y., Tuesday Evening Nov. 18, 1975

The machine can allow a patient to continue breathing after clinical death . . . but is this life?

## The Karen Quinlan Dilemma . . . 2

Part of Two Articles  
By LINDA HANSEN

"Perhaps her doctors were afraid to go ahead, afraid of a malpractice suit. . . . It was a very difficult case," says a legal investigator.

Many doctors expressed this opinion in talking about the Karen Quinlan case. "There is a very difficult case," says a legal investigator.

"There is no diagnosis in the case. They suspect Karen's coma was caused by mixing drugs and alcohol, but there's no positive diagnosis. Nobody knows for sure what caused it."

"She has, it seems to me, registered a flat brain wave — then shown signs of occasional brain activity. Ordinarily, nobody recovers if they register a flat brain wave even once. The exceptions are drug cases — which she may or may not be."

ANOTHER NEUROLOGIST SAID, "In science fiction stories, someone like the Quinlan girl might recover. But not in real life, not after seven months, never."

In spite of her adoptive parents' pleas that Karen be allowed to die, her doctors may be unwilling to make a move that would hasten death some said.

"I don't know any doctor who would feel uncomfortable about it if the patient met the Harvard criteria. That's been tested in court, and it's very conservative," a neurologist says.

"For example, it requires two flat brain waves taken at 24-hour intervals. One is really enough — nobody recovers after it goes flat once, except, as I said, some drug cases."

There are other measures, too. Fixed, dilated pupils; absence of reflexes; and here, too, I think the Quinlan girl is an exception. She does show evidence of some reflexes.

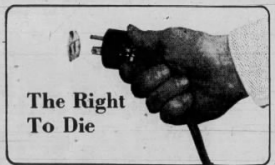
Once the patient meets all these criteria, he's gone. But if the patient does not, as in the case of Karen, then you are open to possible malpractice suits, even prosecution for manslaughter.

And there is no firm guarantee that, no matter what the patient wanted, his parents wanted before he died, they cannot have a change of heart afterward. Doctors are very much aware of this.

SAYS A HOSPITAL CHAPLAIN, "what struck me were the judge's words in the Quinlan case — that the law protects our right to life, but we have no constitutional right to die. That's ridiculous. Our right to life and liberty has to include the right to die."

"And when we are not able to make our wishes known, as the Quinlan girl is not because she's comatose, then someone should protect us."

IF THESE DECISIONS WERE not made daily, with or without legal sanction, the nation's hospitals would be crisscrossed with patients living marginal existences on respirators and other equipment said most doctors we talked to.



The Right To Die

can perform the kidney's work almost indefinitely after the kidney has stopped functioning itself. Without the machine, patients whose kidneys have stopped working wouldn't live very long.

But it can be a very painful ordeal for some patients," says a prominent surgeon. "Every time the patient is connected to the machine, we have to find a vein and an artery. If you're not blessed with a lot of superficial (near the skin surface) veins, being attached to the machine becomes a surgical procedure."

Patients who've used it for a long time may end up with incisions here, here, here," he says, making cutting motions down both arms and legs. "There can come the point that the patient decides this has become too painful, and elects to stop using the machine."

THE KIDNEY PATIENT who elects to stop treatment, take pain-killing medication and face inevitable death is at an advantage patients like Karen Quinlan do not enjoy. He is aware of what's happening to him and able to tell family and physician what he wants. He can refuse treatment.

"More often," the surgeon said, "this kind of problem arises over a patient like the Quinlan girl, who is unable to speak for herself. She can't say, 'I've had enough. I do not want to use these machines any longer.' Yet in theory at least, she could be maintained that way a long, long time."

SOME OF THE DOCTORS we talked to remembered reading of a patient who'd been in a coma — although not on a respirator — for 14 years. Since 1941.

Is the patient "alive" by rigid standards that exist today, (Please Turn to Page 2C)

But the respirator can also function, as it does in the Quinlan case, to keep the body working when nobody knows why the patient stopped breathing.

Other machines in the modern hospital can perform death-defying tasks. The artificial kidney machine, for example,

And, in a major switch NBC said it is moving its popular "Cheo and the Kid" series, now seen Friday nights after the highly rated "Sanford and Son," to Thursdays at 8 p.m. EST, starting Jan. 28.

In other changes of current shows, NBC's two-hour Monday night movie series will shift to Thursday nights on Jan. 23. "Joe Frazier's" a Tuesday series, goes to Mondays at 8 p.m. EST on Feb. 2 and "Ellery Queen," a Thursday show, moves to Sundays at 8 p.m. EST on Jan. 4.

Two of NBC's new situation comedies, announced earlier, will appear Thursday nights, starting Dec. 4. They are "Grady," a "Sanford and Son" spinoff, and "The Cop and the Kid," about a white policeman who becomes the guardian of a black teen-ager boy.

Two new medical shows dropped by NBC, bringing the new season total of losers to 10 so far

## Casualty Toll Mounts For New TV Series

NEW YORK (AP) — The number of new TV series axed by two networks this season rose to 10 Monday as NBC said it was dropping two hour-long medical series from its evening schedule in mid-January.

The shows are "Doctors Hospital," a Wednesday night series starting George Peppard, and "Medical Story," a Thursday night anthology series.

NBC earlier this season canceled two half-hour situation comedies, "The Montefiore" and "Fay," and the hour-long "Invisible Man" and "Family Hook" series.

CBS has axed four new series, "Benon Hill," "Kate McShane," "Three for the Road" and "Big Eddie." ABC says it doesn't plan to announce any midseason program changes until Thursday, or possibly later than that.

NBC, hard-pressed this season in maintaining its traditional role as No. 2 in the weekly ratings averages, said its midseason evening schedule will have a total of six new series. Four current shows will return in new time periods.

In an apparent effort to put more light comedy into its schedule, NBC, which began the season with four situation comedies and no variety show, now will have six situation comedies and one comedy-variety show.

The last series, an hour-long show starring impressionist Rich Little, will appear Monday nights, starting Feb. 2, at 8 p.m. EST.

The six half-hour comedies, four of them new programs, will appear at the rate of two each night on the evenings of heaviest viewing — Wednesdays, Thursdays and Fridays.

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2C The Times-Union Tue, Nov 18, 1975

### Dear abby A Photo Bugs Her

DEAR ABBY: I am 30 and Len is 42. We've been married less than a year. My first husband died, and so did Len's first wife.

The problem: Len put two pictures in a large double frame—one of me and one of his first wife. He put these pictures in our bedroom on the dresser facing our bed, and he keeps looking at these pictures when we're in bed. (He's slightly cross-eyed) can I tell whether he's looking at the picture of me or the one of his first wife?

I feel very self-conscious with his first wife staring at me from the dresser, but I don't know who to tell him. I wouldn't mind so much if Len kept that picture in another room. Am I making myself clear?

now do I handle this?

INDRIBITED IN INDIANA  
DEAR INHIBITED: Leave with Len. Tell him it's difficult to entertain romantic notions with that picture on the dresser. Len will have to make a choice between a dead wife on the dresser and a live one in bed.

DEAR ABBY: I'm a divorced woman, 25-year-old, with two small children. I met a 44-year-old man. He's a widower with a 15-year-old daughter living at home. He wants to marry me and take care of me and my children.

He has offered me a lovely home, a new car and lots of new clothes. He says he loves me. I told him I wouldn't sure I loved him because he's my father's age, but he told me that I would learn to love him.

Can a person "learn" to love somebody?  
It is hard to pass up everything he's offering me, but I'm afraid my mom and dad won't think he's right for me because he's kind of bald, wears glasses, and is not much to look at.

Also, I'm afraid everyone will notice the difference in our ages and think I married him for his money.

Another thing: His daughter acts kind of cool to me. I'm afraid she might think I am taking her father away from her if I swear I'm not.

I had such a bad marriage that this offer is tempting. What should I do?

DEBTEMPTED: When in doubt, do nothing. You have too many fears and doubts about this man to marry him. Go slowly, dear.

And in answer to your question: No, I don't think a person can "learn" to love somebody. Perhaps in time, you could learn to appreciate his generosity, but that's not love.

### A mellow affair . . .

Continued From Page 1C  
movie star Rome Blakely, who seemed ill at ease and out of place with a stagelike of the bearded folkies.

The hassles inside the War Memorial during the concert were few and far between for audiences of this size (around 7,500 the 5 p.m. show and around 5,500 — per capacity — for the 10 p.m. show.)

The news brought down a bumper-to-bumper crop of traffic that rumbled, but barely.

Broad and Exchange streets resembled midtown Manhattan at rush hour, as long lines of concert-goers' cars crossed paths with scores of honkbomb commuters. For a traffic halt near the area around the War Memorial seemed like a giant parking lot, but by 5:30 p.m. it was calm.

Low-key is hardly the phrase to describe what went on behind the scenes yesterday or what transpired on this week as this concert was pulled together into final form.

First there was the matter of security, which has reportedly been tight throughout the tour and which seemed almost paranoid here.

Aside from the box office entrance, all doors to the War Memorial, including those to War Memorial director Art Desautel's offices which are usually open, were locked while Dylan's stage crew was sitting ready for the concert.

All cameras were barred from the concert hall. Security guards were instructed to ask anyone trying to bring a camera into the hall to either take it outside or check it at the door. Guards

### 'A fine concert . . .

Continued From Page 1C

and the words I picked up were "hunger," "grew," "skirt," "blood," "need," "glad," — all I'm sure, wondrously woven together. Blakely's posture and restless wandering stage presence were as effective as her role in Nashville, and much more immediate, although I'm not sure she was anymore real.

Roger (nee Jim) McGuinn of the once but now gone Byrds, performed his version of the "Hide My Fing' Blues" here called "Christina Marie," and showed his folkie credentials by playing some possible Scraggs banjo on a piece or two.

The one-cannon player who won everyone's heart and ear was Joan Baez. I can't think of a single human who has been treated better by the passage of three years with the possible exception of Bess Tamblin. She has achieved mastery of the voice, her guitar, and her guitar. She is a stunning, and masterful artist.

She sang harmony duets with Dylan (Blowin' in the Wind, "I Shall Be Released") but stood strong and alone with "Joe Hill" and "Help Me Make It Through the Night" (Honest, she really did open that Kristofferson song, "Take the gibson from my hair.")

She dedicated a song to the United Farm Workers, but her mandolin, political song was a merry, acapella version of "Do Right Woman." Like everyone on this tour, she acknowledged the central position of Bobby by performing "Diana's" and "Rust," which apparently referred to the personal grief he's brought her.

The story, of course, is Robert Dylan and his care band put together for this tour. Bobby Neuhir, the oldest of Dylan's drinking and singing buddies, frosted the band and grooved around some harmony and a nice lead as "They Say Hank Williams is Dead." David Mansfield, who plays fiddle, pedal steel, dobro, mandolin and probably his sergeant, scattered skilled breaks from beginning to end. He was last seen playing around town with "Queasy" back and his Barrymore Friends, for you fans of pop genealogy.

Bob Storer appears to really lead the band and sang a lovely song of the oppressed Calfish Butler ("the use of you on Charly Finley's Farm").

Mike Rosson, who invented David Byrne, played some mellow English rock guitar and has achieved the glitter-perfect androgynous, tubercular look. He was a stunning contrast to all the good old folks, and I'm certain glad he came on stage. (Incidentally, I suspect Jon Mitchell was invited because she was the Mick Ronson look-alike outfit.)

These players were supported by T. Boose and Luther and Steve and Hollie and assorted mandolin and electric and holed string guitar players and even Allen Ginsberg on finger cymbals, man-tran and karma.

Bobby Dylan again stood completely alone in the middle of all this frenzy, love, and adulation. He mumbled into the mike, he moved clumsily on the stage. He directed to poorly that the lady gypsy fiddler, Scarlet Rivera, started one song prematurely. Incidentally, gypsy Scarlet has somewhere learned to play violin with flowing, long, bow strokes, first hand position and smooth vibrato. Probably David Oestrach traveled with her caravan for a while.

Dylan avoided Joan Baez's kiss and practically blocked Ronnie Blakely off stage when she tried to get to his microphone. (Who knows what feelings are rampant between Bobby and the ladies.) He certainly sings mournfully of his wife Sarah, who's tucked away back in Malibu while Bob again shakes up the Village and the nation.

In my only lives, to us, through his songs (and why should it be otherwise?), I responded again, as I always have to the sorrow and hatred of "Lonesome Death of Hattie Carroll." "It Ain't Me Babe" (even with a flawed reggae background) is still his (and my) expression of non-responsibility and "I still wanna be your lover, baby, I don't wanna be your boss."

The new song "Hurricane" may be the apparently innocent Benben (Hurricane) Carter. Dylan can move from political statement to non-linear lyrics, expressing all one's quiet fears and secrets, then back to political statements again.

All these fans, old and new, came to hear Dylan because Dylan is the great and lord of the self-conscious. The concert was attended by crazies and psychotics and certified criminals and District Attorneys because all these know and feel that Dylan is the magic mirror. "Dylan, Dylan on the way, I'm not the fairest of them all."

"No, baby, but what you're in important and real, and I'm here to tell ya all about it."

### Quinlan . . .

Continued From Page 1C

the answer is yes. The patient does not meet staff requirements like the Harvard criteria for brain death.

"I've seen patients and their families suffer tremendous anguish in the face of inevitable death," one physician said, "and have had patients plead with me to give me something to hasten death."

"I couldn't do that. But I don't think it's right, either to intervene with treatment and medicines that can only prolong and intensify the patient's suffering."

Yes, the physicians we talked to seem to feel that the public debate over "death with dignity" and the constant background threat of criminal prosecution or lawsuit or both, operate, if at all, to make it increasingly difficult to allow us to die.

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Al Cassidy, bartender, New York City



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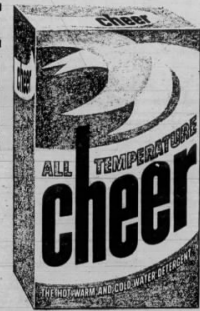
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