

ARK
This Weekend
\$2.00 8:30
FRI.-SAT.-SUN.
Buddah Record's
STEVE GOODMAN

wrote & recorded the hit "City of New Orleans"

1421 Hill Street
761-1451

CINEMA GUILD
A great Saturday Night!

Lenny Bruce at Basin St. West
The famous show that led to his arrest on charges of obscenity.

5 Betty Boop Cartoons
FIREWORKS
Dir. by Kenneth Anger
Underground classic of dreamlike homosexual fantasies.

SUN.
BLOOD OF THE CONDOR
ARCHITECTURE AUDITORIUM
7 & 9:05 \$1

there's Money to be Made thru Classified

The University Players
Proudly Announce

THE MAGISTRATE

Jan. 31 - Feb. 3 by Sir Arthur Wing Pinero
Ind. Tickets \$3, \$2. Lydia Mendelssohn Theater

"Riotously Funny Piece of Classic Farce"
—London Daily Telegraph, Dec. 21, 1972

Lydia Mendelssohn Box Office opens Mon., Jan. 29, 12:30 to 5:00
Dept. of Speech Communication and Theater

Magistrate Mail-order Coupon

PLEASE PRINT

WED. JAN. 31	THURS. FEB. 1	FRI. FEB. 2	SAT. FEB. 3	NO.	PRICE	OFFICE USE
--------------	---------------	-------------	-------------	-----	-------	------------

Name _____
Address _____
City _____ State _____
Phone _____ Zip _____

CHECK ONE: I enclose stamped, self-addressed envelope.
 I enclose no envelope. Hold my tickets at the Box Office. I will pick them up. (See hours above).

MAIL ORDERS TO:
UNIVERSITY PLAYERS
DEPARTMENT OF SPEECH
UNIVERSITY OF MICHIGAN
ANN ARBOR, MICHIGAN 48104

ORDER BLANK

By KENNETH ALTSHULER
For the Roses (Asylum 5057) is not Joni Mitchell's best album. But it is good enough to be the best folk album of 1972, and it is the logical fifth album in a long series of musical successes.

To analyze Joni's album, one must look at her total music concept; the cohesive nature of one of her singular albums is represented in all five albums as a series. Songs for a Seagull is 90 per cent lyrics and 10 per cent music; Joni emphasizes an incredible ability to explore a theme completely in a rhythmic, patterned, lyrical way. In Clouds, she begins to balance her lyrics with more musical influence — the lyrics are significant, but the music transports the thoughts more easily. Ladies of the Canyon is the height of perfect balance between music

Joni Mitchell surrounds poetry with intense music

and lyrics. Here, each song in itself is a total album concept, and the poetry is so perfectly surrounded by music as to make the difference indistinguishable. And in Blue, Joni's best album, she goes one step further; she simplifies both the lyrics and the music, to make her purpose so beautifully clear, so perfectly understandable, that the listener is no longer an observer but is now a participant. And in making the album simplified, she doesn't lose her depth or intensity — rather she refines and matures both.

So Joni patterns continuous emphasis on balancing music with lyrics, and in Ladies and Blue, she reaches the balance and simply intensifies each — but they are still equally balanced. In For the Roses, the musical importance increases, but the lyrics only continue their steady excellence. So we hear intensified musical compositions, and stable lyrical complements — the trouble being that the balance is tipped and the transition and varying importance between words and tune can be disturbing. There are examples of the im-

balances that is refreshing and musically progressive, but the few songs that this adversely affects reduces the greatness of the record.

For the Roses is a condensation of her thoughts of herself as a woman, a composer, and a writer, in that order. The title cut, with out a doubt, is the best song of the album. To understand the story she sings, one has to hear the lyrics in totality — to take out sentences would be to take her thoughts out of context. But in this song she summarizes her life at the moment she wrote it: As a woman (It seems like many dim years ago/ Since I heard that face to face/ Or seen you face to face), composer (The lights go down/ And it's just you up there/ Getting them to feel like that), and poet (Now I sit up here/ The critic!). This is one of the best songs Joni has ever written. The lyrics are not a bare stripping of the writer, but a portrayal of what she feels about herself, her life, and her career at this moment in time. In perfect complement, the music has steady streams of notes, and then a dip and rise, using the guitar as steps to a higher level of thought.

The most obvious song reflecting her thoughts as a woman is Woman of Heart and Mind; a truly touching commentary on an emotional part of Joni's identity. "You think I'm like you a mother/ Or another lover or your sister/ Or the queen of your dreams/ Or just another silly girl/ When love makes a fool of me." But she's confident about herself and her feelings — she questions the man: "Do you really laugh?/ Do you really care?/ Do you really smile/ When you smile?" Hauntingly questioning lyrics to go with the mellow, smooth-flowed composition.

"See You Sometime" is a continuation of her womanhood theme, questioning a situation with a past lover. "O.K. hang up the phone/ It hurts/ But something survives." With an apparent reference to James Taylor (Pack your suspenders/ I'll come meet the plane), it's a comment to any past emotional involvement — even if the situation changes, emotions are still there. And musically, she simply follows her statements with tuneful answers.

"The Blond in the Bleachers" is a different sort of woman. "She flips her hair for you/ . . . She follows you home/ . . . and she says "You can't hold the hand/ Of a Rock 'n' Roll man/ Very long." A lively guitar provided by Stephen Stills paces a rock and roll tune in which she simply describes a different kind of woman, either in herself or in another.

The last touch of her theme is found in "You Turn Me On I'm A Radio." Though it touches on a relationship, it's basically a romantic tale: The country flavor

fits her lyrics "I'm a little bit corny" and in the tightest musical arrangement of the album, she sings a happy/sad tale with her guitar and voice.

"Let the Wind Carry Me" is an example of her imbalanced musical/lyrical importance that comes off well. This saddened balladeer-type song tells of a family: a teenage girl who dresses in a "kiddie pleat skirt", with "eyelids painted green" and "staying up late in (her) high-heeled shoes". Mama "thinks she spoils me" and Papa "somehow knows he set me free". The song is hollow in a musical sense — not incomplete but complementary to the story. Her music allows time to view this family situation since that's her emphasis and should be our interest.

"Banquet" is her best social commentary since "Fiddle and the Drum" from Clouds. "Some get the gravy/ And some get the gristle/ Some get the marrow bone/ And some get nothing/ Though there's plenty to spare." Driving notes to drive home a thought. When Joni speaks of starving, she makes you feel the hunger in her pounding notes and her striving lyrics. Her music makes her thoughts positively unnerve.

"Cold Blue Steel and Sweet Fire" has the best guitar work on the album, provided by James Burton. If one does not derive the message of heroin by the title, the "Looking for Sweet Fire/ Shadow of Lady Release/ "Come with me/ I know the way" she says/ "It's down, down, down, the dark ladder" snells out Joni's message. Her down-trodden pace and taunting invitation to death makes you fear the power of the song as much as the heroin.

"Lesson in Survival" has incredible lyrical construction. The words are loose and unclear, but this sporadicness spells out the confusion this story is meant to convey. Back to back lyrics state "Maybe it's paranoia/ Maybe it's sensitivity/ Your friends protect you/ scrutinize me" and "I need more quiet times/ By a river flowing/ You and me/ Deep kisses/ And the sun going down." The music is a marked contrast to the lyrics, though a definite bonus. The piano is constant, as the notes spell out the questions and confusion in a melancholy fashion.

The two sore spots of the album, and the examples of the harm done by the musical/lyrical imbalance are "Barangrill" and "Electricity." "Barangrill" appears to be filler material, and though Joni's fillers are far superior to other folk singer's best songs, it doesn't help her album. The inadequacy is that the lyrics are insignificant though poetic, and the music isn't aesthetically pleasing. It's just not that good. "Electricity" has good music — its tune is indeed electrifying, really jumping and lively. But the lyrics, though they possess electrical terms, do not complement an otherwise good composition, and thus is a disappointing part of the side.

"Judgement of the Moon and Stars (Ludwig's Tune)" is my favorite song of the album. It's not well balanced; except for the second half, the composition far outshines the lyrics. But the whole song is so successfully experimental, the imbalance can be overlooked simply because of its professionalism. She speaks of Beethoven as if she was his best friend, and just as you get to know Joni personally in For the Roses, you certainly discover Beethoven after this song. The tune possesses fantastic keyboard work as befits Joni and/or Ludwig; Joni makes Beethoven her central theme and surrounds him with music, just as Beethoven would in his works. First she sees him in respect to other people: "Cold white keys under your fingers/ Now you're thinking "That's a no substitute." She follows with a moment's dedication to Ludwig in a piano interlude; not one of his symphonies, but one of hers. The whole song belongs to the second segment in which, like a personal friend, Joni says "If you're feeling contempt/ Well then you tell it/ If you're tired of the silent night/ Jesus, well then you yell

it." Musically and lyrically highlighting the second side, it completes the album on a perfect note.

For the Roses is a combination of many things. It's technically Joni experimenting with the balance of music and lyrics. But thematically, it's an in depth review of herself, primarily as a woman, and secondarily as a composer/poet. It's not a bleeding-heart, self-pitying analysis — more of an independent look at herself as an individual. Her sentimentality is that of a romantic,

CULTURE CALENDAR

DRAMA—Professional Theatre Program presents **Godspell** today at the Power Center at 3, 8; Junior Light Opera shows **Mousetrap** tonight at Mendelssohn, 7:30.

FILM—Cinema Guild shows **Lenny Bruce** at Basin St. West tonight in Arch. Aud. at 7, 9:05; Cinema II presents a **Clint Eastwood** double feature: **Fistful of Dollars, The Good, the Bad, and the Ugly** tonight at 7, 9 in Aud. A; Couzens Film Co-op shows **Hotel** tonight in the cafeteria at 7, 9:15; UAC-Mediatrics presents **My Fair Lady** tonight at 7, 9:30 in Nat. Sci. Aud.

MUSIC—The Musical Society presents **Michael Lorimer** playing guitar tonight at 8:30, Rackham Aud.; the Music School presents **Robert McFadden** playing piano tonight at SM Recital Hall at 8.

WEEKEND BARS & MUSIC—Blind Pig, Okra (Fri., Sat.) cover; Golden Falcon, **Majo Boogie Band** (Fri., Sat.) cover; Mackinac Jack's, **Ramble Crow** (Fri., Sat.) cover; Mr. Flood's Party, **Brooklyn Blues Busters** (Fri., Sat.) cover; Odyssey, **Store Front** (Fri., Sat.) cover; Bimbo's On The Hill, **Cricket Smith** (Fri., Sat.) cover; Rubalyat, **Iris Bell Adventure** (Fri., Sat., Sun.) no cover; Pretzel Bell, **FFD Boys** (Fri., Sat.) cover; Del Rio, jazz combo, (Fri., Sat.) no cover; Ark, **Steve Goodman** (Fri., Sat., Sun.) admission.

Bromberg fulfills musical promises

By LORRE WEIDLICH
Wednesday night's concert sponsored by UAC-Daystar, at Power Center brought back vivid memories of two years ago when David Bromberg did the warm up set at Hill Auditorium for a group called Sea Train. Anyone who saw him had a foretaste of even finer things to come. Time has passed, Bromberg has been back in Ann Arbor several times, and he has lived up to the promise of even finer things. Last night's audience greeted him like an old friend.

The night opened with a warm-up set by Tere Tate, one of Ann Arbor's local musicians. About the only reason anyone would put Tate on the same bill with another artist is to make that artist look good, and Bromberg doesn't need that kind of build-up. Coupled with the fact that Tate is almost completely devoid of talent — his guitar-playing consisted of strumming, which got to be pretty monotonous, his harp-playing was crude and unoriginal, and his yodelling made me cringe — was the fact that he didn't have enough regard for himself or his audience to make sure he knew his songs before performing them. His singing consisted of miscellaneous groans and long-held semi-screams that brought laughter from the audience.

He went from one song to the next without a break, punctuating them with long series of "hum, hum, hum's." It was a good thing he stuck those in, because everything he did sounded so similar that without them you would hardly have known where one song ended and the next began. Besides turning a series of fine songs — "TB Blues," "Me and Bobby McGee," "The Midnight Special," "Winding Boy," "He's in the Jailhouse Now" — into parodies of themselves, he was pretty repulsive to watch, too. Apparently in an attempt to be more "bluesy," he went through a series of facial contortions calculated to make him look wasted and agonized.

By now he knows Ann Arbor audiences well, and enjoys them as much as they do him. He carried on a running conversation between songs, about the pressures of being on the road — "If you were to travel with us for about a week you'd understand Alice Cooper"; about his cautiousness in introducing "Judgment Song" as a song about "a terrible woman" — "I have to be careful what I say in Ann Arbor. Listen, there are terrible women"; and about why he doesn't follow requests — because in order to give his best he has to do the songs that fit the state his head is in, rather than what someone else wants to hear.

Bromberg usually does several new songs on each trip to Ann Arbor, and last night was no exception. He dug up an old blues from the Bessie Smith era, "Judge, just send me to the 'lectric Chair," and performed it with a very effective back-up on trumpet. Another old blues piece, "Statesboro Blues," was also new. He performed it without back-up band, as he did several things during the evening. It's always nice to hear Bromberg alone, because the emphasis is then totally on his fine picking and his voice, not a great voice but one that grows on you. His picking on band pieces was also excellent, especially on "Six Days on the Road," and his mandolin playing, introduced with the comment, "I just like picking a mandolin. We ain't got nothing worked out for it," about wiped out the audience.

"Sharon," the song which Bromberg closed, was about the heaviest rock he got into. The band lengthened it from the recorded version, added material, and produced a masterpiece that the audience responded to with a standing ovation. The song, about a belly-dancer, went from one extreme of Bromberg alone on guitar playing locks descriptive of the dancer's movements, to a full band sound, complete with fiddle, horn, and bass.

He came to do three encores, including "Bullfrogs on Your Mind," a song he hasn't performed in Ann Arbor for some time, and finally left the audience with "The Hold-up" — and feeling as if they'd just seen one hell of a show.

flamboyant Paganiniesque technical and rhythmic fire for which he was more than willing.

The other rarely-heard works on the program demonstrated the duo's awing dynamism in a variety of moods and tonal colors. Faure's Elegy was a somber work in which Iwasaki's cello weeped among the piano's clanging chords of a funeral procession. Granados' Orientale, as its title implies, was a short poetic piece mixing exotic Iberian and Eastern harmonic influences. Iwasaki's refined nuances complemented the work's lyrical sadness and mystic quality. Yet, Iwasaki didn't overwhelm the audience with musical and emotional profundity. The Davidoff work was a delight in its bright, frisky disposition which provided "comic relief" to the other serious selections. This piece showcased Iwasaki's formidable technique in tremolos and runs of blinding speed played so delicately as to conjure up images of scampering nymphs in a forest.

Iwasaki's astounding performances of the two more modern works (by Debussy and Kodaly) clearly proved his expertise of expression in more demanding material. The Sonata by Debussy was surprisingly atypical of his usual introverted, dreamy impressionism. Debussy was near death when he wrote this bitter work and was experimenting in new concepts of dissonance and rhythm. This aggressive work employed many striking (both figuratively and literally) affects including percussive horizontal and vertical bowings, grating metallic tones (from bowing near the bridge), and violent pizzicatos. The constantly shifting moods in the piece made it fascinating.

The Kodaly Sonata encompassed all the innovations and fervor of the Debussy work and far more, beyond anything I had previously heard in the cello repertoire. This work was a paramount virtuosic showcase in murderous technical demand and a landmark in the full exploration of the cello's capabilities as a whole. Every conceivable sound

t.v. tonight

- 8:30 2 Bridget Loves Bernie
- 7 A Touch of Grace
- 50 Nitty Gritty
- 9:00 2 Mary Tyler Moore
- 4 Movie
- 7 Julie Andrews—Variety
- 50 Black Omnibus
- 9:30 2 Bob Newhart
- 10:00 2 Carol Burnett
- 7 Assignment: Vienna
- 56 NET Opera Theater
- 50 Lou Gordon
- 10:30 9 Document
- 11:00 2 7 9 News
- 56 Skating Spectacular
- 11:15 7 ABC News
- 9 Provincial Affairs
- 11:20 9 News
- 11:30 2 Movie—Comedy
- "The Millionaire" (English; 1960)
- 4 News
- 7 Movie
- "Some Like It Hot" (39)
- 11:00 2 Golden Gospel
- 7 Bullwinkle
- 9 Hymn Sing
- 50 Movie
- "Man with the Synthetic Brain" (69)
- 12:00 4 Johnny Carson
- 1:30 2 Movie
- "The Crawling Eye" (English 1958)
- 4 News
- 7 Movie
- "No Room for the Groom" (52)
- 3:00 2 7 News

FIRST CHURCH OF CHRIST, SCIENTIST
1833 Washtenaw Avenue
SUNDAY: 10:30 a.m.: Worship Services, Sunday School (2-20 yrs.). Infants' room available Sunday and Wednesday.
Public Reading Room, 306 E. Liberty St.: Mon., 10-9; Tues.-Sat., 10-5; Closed Sundays and Holidays.
For transportation, call 668-6427.

UNIVERSITY LUTHERAN CHAPEL (LCMS)
1511 Washtenaw Avenue
Alfred T. Scheips, Pastor
Sunday at 9:15 and 10:30 a.m.—Worship Services
Sunday at 9:15 a.m.—Bible Study.
Wednesday at 10 p.m.—Midweek Worship.

HURON HILLS BAPTIST CHURCH: 3150 Glacier Way
Pastor: Charles Johnson
For information, transportation, personalized help, etc., phone 769-6299 or 761-6749.

THE FIRST BAPTIST CHURCH
502 E. Huron St., Phone 663-9376

FIRST CONGREGATIONAL
On the Campus at the corner of State and William Sts.
Rev. Terry N. Smith, Sr. Minister
Rev. Ronald C. Phillips, Assistant

FIRST UNITED METHODIST CHURCH AND WESLEY FOUNDATION—State at Huron and Wash.
9:30 and 11:00 a.m.—Worship Services. "Christ's Purpose for the Church."
Broadcast on WNRZ 1290 AM, WNRZ 103 FM, 11 a.m.-noon.
WESLEY FOUNDATION:
Sun., Jan. 28—5:30 p.m.—Celebration, Wesley Lounge; 6:15 p.m.—Supper, Pine Room; 7:00 p.m.—Program, Wesley Lounge, "Holy Spirit" with Terrence Tice.
Wed., Jan. 31—5:45-7:45 p.m.—Small Group experience, Room 341 with Rev. Robert Lindsay.
Fri., Feb. 2—7:00 p.m.—Ice Skating. Meet at Wesley. Wesley Grads—Weekend Retreat.

PACKARD ROAD BAPTIST
2580 Packard Road, 971-0773
Tom Bloxam, Pastor, 971-3152
Sunday School, 9:45 a.m.
Worship: 11 a.m. and 7 p.m.
Training Hour: 6 p.m.

LORD OF LIGHT LUTHERAN CHURCH (ALC, LCA) (formerly Lutheran Student Chapel)
801 S. Forest (Corner of Hill St.)
Donald G. Zill, Pastor
Sunday Folk Mass—10:30 a.m.
Sunday School—9:15 a.m.
Sunday Supper—6:15 p.m.
Program—7:00 p.m.
Wednesday Eucharist—5:15 p.m.

BETHLEHEM UNITED CHURCH OF CHRIST
423 S. Fourth Ave. Ph. 665-6149
Ministers: T. L. Trost, Jr.; R. E. Simonson.
Associate Ministers: Dennis R. Brophy and Howard F. Gebhart.
9 a.m.: Morning Prayer.
10 a.m.: Worship Service and Church School.

FIRST PRESBYTERIAN CHURCH
1432 Washtenaw Avenue
Services of Worship at 9:00 and 10:30 a.m.—Sermon: "A Sense of Urgency." Preaching: Robert E. Sanders.
COLLEGE PROGRAM
Bible Study—Sundays at 10:30 a.m.; Tuesdays—12:00 to 1:00.
Holy Communion—Wednesdays 5:15 to 5:45.
Supper Program—Wednesdays 6:00.
CAMPUS CHAPEL
1236 Washtenaw
Rev. Donald Postema
Morning Worship—10 a.m.—"1973—Year of the Person."
Evening Worship—6 p.m.—Holy Communion.
6:00 p.m.—Service of Holy Communion.

ST. ANDREW'S EPISCOPAL CHURCH, 306 N. Division
8:00 a.m.: Holy Eucharist.
10:00 a.m.: Holy Eucharist and Sermon.

Church Worship Services