



Joni Mitchell joins Indians for star-studded Bay show

By JUAN RODRIGUEZ

James Bay Week rolled to an end last night and early this morning with a gala benefit at Paul Sauve Arena before about 5,000 people.

The most anticipated star was Joni Mitchell, who flew direct from her California retreat to make her first local appearance in years. CHOM-FM carried the grand event live on the radio. But before she arrived, there was a seemingly endless parade of local entertainers interspersed by Indian and Eskimo troupes.

Peter Yarrow, of the late Peter, Paul & Mary, conjured up memories of the folk protest days of a decade ago with a heartrending version of "Blowin' In The Wind," Bob Dylan's timeless song. Pauline Julien cranked out her militant chest-pounding chansons. Yvon Deschamps introduced his p'tit monologue with: "For the English in the audience, there will be a ten-minute intermission."

The Prairie Dancers were once again the most popular native group, their brilliantly colored costumes and shrill shouts and pounding percussions excited the audience, which dutifully clapped for The Native Drum Dancers and Dog Rib Indians even though their primitive art is so far removed from us.

Claude Pelouin, the notorious local poet, added some words of fire to the proceedings. He read the

French version of a speech he had delivered in English the night before. "It is good to protest but it is also good to see reality as stark as it is," said Pelo. "Don't have any illusion! They (the Indians) are eating canned beans, Prem, and drinking coke, driving financed Fords and Plymouths and living on Unemployment Insurance; they don't go hunting or fishing more often than the whites, the blacks and the greens."

Pelouin was hoed and someone stormed the stage. Alanis Obomsawin followed with an emotional rendering of a traditional song.

Finally, Joni Mitchell came on and did 20 minutes of songs from her recent million-selling albums. She was in fine voice, despite

the cavernous acoustics of the arena. No one quite sounds like Joni. She's one of the supreme vocal technicians of the new generation pop singers; her melodies ramble freely, and often beautifully, on and on.

Unfortunately, her lyrics are quite often merely prosaic. She sings of personal encounters, describing them in excruciating detail. With her long blonde hair and her long blue swaying skirt, she's quite a presence but the songs themselves don't amount to much.

For the audience, though, she was on all too briefly. The kids applauded long and hard for an encore but all was in vain. Backstage, Joni muttered something to her managers about not liking the feel of her guitar

Host Jean-Guy Moreau battled the crowd to restore order and introduced the very popular Marie-Claire and Richard Seguin, who promptly went into their magnificent harmonic opus, Som Seguin. Gilles Vigneault did his usual excellent performance, with his sparse descriptive lyrics cutting through everything. Willie Dunn then performed a lengthy set devoted largely to protest songs.

And then, closing the show, was an unadvertised guest: Robert Charlebois, rocking with Indian rhythms in Ya sa pichou and Wichitai-to. At the end of a very long evening it was Charlebois who lifted the spirits of the place in a grand finale.

Musicians to examine criticism

Canadian Press

OTTAWA — The Canadian Music Council, representing composers, teachers and performers of all kinds of music, will hold its next annual meeting in Montreal May 11-13 with concentration on music criticism.

Francois Bernier, president of the council and head of the music department at the University of Ottawa, said leaders in the press, radio and television industries are being invited to participate in the discussion.

in the award in the category for pianos; Douglas 23, a flutist from Winnipeg, winner in the category of instruments, and violinist Angela Cavadas, 19, of Montreal, winner in the string category. Winner of each category gets \$2,000 and an additional \$1,000 to be used for further musical education.

25th year

start? Was the finale as the opening? of the remarkable about this group is in their career might be as a gradual proc- moving themselves music. One be- less and less con- their playing, and I more aware of the's presence.

ave come to take uosity so much for that it is only in t that we can re- n the extraordinary if skill, control and ce that is required the music such a

against a tremolo accompa- niment played "sul pontic- cello." The language is atonal and post-Bartokian, and the effect is very pow- erful.

If it has been played here before, I am not aware of having heard it — most cer- tainly not in a performance like this.

This year marks not only the 25th anniversary of the Amadeus Quartet, but of the Pro Musica Society as well. We wish them both many happy returns.