

Catch a Rising Star

Chance for AU Talent

by Elizabeth Kimble
Gabe (Welcome Back Kotter) Kaplan, Jimmy (Good Times) Walker, and Richard (The Groove Tube) Belzer all have two things in common: they are all successful comedians, and they all got their start in show business at The Catch A Rising Star club in New York City.

This Sunday, in Clendenen gym, Catch A Rising Star is going to offer the same break to an AU student as it did to other aspiring entertainers.

Similar in conception to The Comedy Shop in Hollywood, and The Improvisation in New York, Catch was opened two and a half years ago by Rick Newman as an

linking his musical talents and songwriting with the soundtracks for his films.

Cliff is excited about the show: "I'm really psyched to win, it will be quite an experience for me."

The youngest of the group is Amy, and in addition to popular songs, she may be singing one or two of her own. Amy has played in coffee-houses and nightclubs during her four years of singing, and her view of the upcoming event is casual: "If I was singing to a group of three or four of my good friends I'd be a lot more nervous than if I sang to a whole crowd."

How did all of this come about? Skip Lane of the Student

vision and commercials to her credit.

"We've really got a great effort here," continued Lane. "I'm into the part about the kids at AU getting a chance. We have the talent here."

Lane explained how the best student will be chosen: "the performers that come from Catch will judge the kids' performances, not only talent-wise, but their presentation and audience response... the best gets an invitation to perform with the Catch A Rising Star club in New York."

It will cost the Student Union about \$2000 to put on the show. However, Larry Ceisler believes that the cost and effort is worth it: "We want to do different things besides concerts." The SUB took it upon themselves to transform the gym into a nightclub for the event. The tables are being generously provided by Buildings and Grounds office, and the Phi Sigma fraternity is going to serve "beer and munchies."

Lane and Ceisler are pleased about the whole project and expect a good turnout. The show will start at 8:00 pm in the Clendenen "Cafe" and tickets are available in the Record Co-Op for \$1.00 with AU Student ID. Good organization and planning should make the evening a success.



Joni Mitchell and Jackson Browne have just released two new albums on Asylum Records. Mitchell's is entitled "Don Juan's



Reckless Daughter" and Browne's is called "Running on Empty." Both albums have new twists for the two established artists.

Jackson and Joni: An Epic Set

by Eddie Cockrell

"In My Dreams We Fly" (sic), says Joni Mitchell on the inside of her new album, *Don Juan's Reckless Daughter* (Asylum BB 701). All right. "Oh, people, stay!", sings Jackson Browne, in a rousing finale to his first live album, *Running On Empty* (Asylum 6E-113). While Jackson pleads with us to stay, Joni seems to be trying to chase us away. What gives?

Despite the fact that both Jackson Browne and Joni Mitchell work for the same record

company (thus the dual release), it's kind of interesting to see two such personal performers evolve together. While both these performers are proven successes, no one was quite ready for the turns they take.

This Joni Mitchell album is an aural contradiction. Like her previous album, *The Hissing of Summer Lawns* (Asylum 7E-1051), the music demands concentration while defying any sort of personal involvement. Obsessed with geographical locations and elementary filmic imagery, her songs have evolved from the bright fresh symbolism of "Big Yellow Taxi" and "Woodstock" to sad, oblique, almost stream-of-consciousness works such as "Otis and Marlena", "Overture-Cotton Avenue", and the clever, fully evolved "Talk To Me".

This two-record set is an epic of some sort, but it's hard to say just how lasting a work like this is. A slightly demented friend calls Joni Mitchell the "Jan Anderson of Folk Rock", and from all indications, Mitchell is in the process of making the same sort of jump here that Jethro Tull made from *Aqualung* to *Thick As A Brick*.

There's no argument that evolution is important to any artist, and rock and roll is no different. But, especially in rock and roll, governed as it is by economic considerations, an artist must be careful to drop a hint or two along the way as to the nature of that change. Those who don't run the very real risk of alienating their audience. The success of

Don Juan's Reckless Daughter (after six weeks on Billboard's Top LP's and Tapes, it's comfortably stalled at #25) indicates that Joni isn't as reckless as a lot of us thought. But you can't help wondering... if the analogy to Tull has any legitimacy, *Thick As A Brick* was only the tip of Anderson's iceberg of madness.

the theme of the artist under pressure and apply it to the rigors of touring. What he has produced is a masterpiece of collaborative effort, unique not only for its solidarity, but for the unmistakable stamp of Browne himself as well.

The only performer in recent memory to utilize "mood" li-

It's... interesting to see two such personal performers evolve together.

Major Trends in 'Jobs 78'

by Susan Goldring

Jobs 78: Where They Are—How to Get Them, by William N. Yeomans, offers some useful information for graduating seniors entering the job market. Yeomans' report should not be taken as a whole, but should be used as a reference guide to job-hunting.

As a personnel manager, Yeomans gives advice on interviews, recruiting and the job market. According to the author, economic predictions "are based on the best thinking of numerous employment observers and experts in business, government, education and the press." Most of his predictions are based on normal trends. The health, accounting and business fields are good, while jobs in education are, as usual, scarce.

Although Yeomans' spicy writing style takes the boredom out of reading this type of source, what is included in a reference book is what counts. Included in *Jobs 78* are sections on majors, personalities and a job directory. The Outlook by Major chapter includes non-specialized jobs, specialized jobs, and jobs to fall back on, some examples of which are flight attendants, police officers and trainees.

The section on job descriptions fails to include several popular fields. However, most fields are mentioned. If the desired job is listed, the section is helpful. The chapter describes the jobs, the size of the field, chances for advancement, location, wages, background and outlook. The same information can be found in the Occupational Outlook Handbook available at CPPS and at the library.

Yeomans' advice in regard to interviews and other suggestions is based on common sense. Most students know start early, and to work hard when looking for a job. The AU College Placement Service (MGC 24) has the same information as *Jobs 78* available for free in the Career Resource Center. It also conducts seminars and workshops on job-hunting skills.

Before spending \$3.95 on *Jobs 78*, try CPPS. It's free.



Pat Benatar is a performer with Catch a Rising Star.

"East Side comic hatchery" and has evolved to include musical acts. Young talents from all over the country bring their comedy routines, impressions and songs to the Catch club for the opportunity to perform in front of a live audience and to, perhaps, get "discovered."

Three AU students will be competing for the chance to go to New York and to perform at the Catch club there. Two of them, Nancy Scimone, 21, singer-pianist, and Cliff Hecht, 21, folk-guitarist, might be familiar to us, as each has appeared throughout the year in The University Coffee House. The third student, Amy Witryol, 19, guitarist-singer, has also been invited to appear there.

Nancy recently graduated from AU in December, receiving a degree in Literature. She has been singing for ten years and writes all her own music. When asked if she would be nervous at the performance—"It all depends on how I feel when I get there. I can handle the stage; I eat it up, the lights, people—everything. I think it's a great opportunity."

For Cliff Hecht, music is more of a hobby than a profession. At present his major is Visual Media,

Union Board and Larry Ceisler, Chairman of the Concert Committee, have worked together on the project for almost a year. "They, (The National Theatre Company which is presenting the tour), came to us wanting to do the show, and once I heard that it would include three of our own acts, we jumped at it," said Lane. "We were supposed to get them last semester, December third, but it canceled out... we couldn't get the gym so we rescheduled it for this week."

Among the Catch performers who will be appearing are Bob Shaw, Pat Benatar, and Larry Ragland. Shaw, who will be the emcee throughout the show, has been with Catch for two years. He is a member of The U.S. Comedy team, and is soon going to appear on NBC's "Saturday Night Live."

Ragland was discovered by none other than Bill Cosby, a regular patron of the club, and was asked to appear on "The Tonight Show" which Cosby was guest-hosting.

Pat Benatar has played in various stock productions and has a stack of off-broadway, tele-

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