

# SHOWCASE

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## COVER STORY AND FEATURES

This week's cover story is about **The Decade Lounge**, Pittsburgh's answer to the rock n' roll club scene. Over the past year promoter Danny Kresky has brought many top acts as well as up-and-coming bands to the Decade. **page 3**

Students were mystified last week by mime **Dan Kamin**, who brought his unique talent to PUPC's Fall Carnival. **page 3**

The **Y Music Recital Series** opens soon at the Jewish Community Center. The oldest recital series in Pittsburgh, the Y features internationally renowned soloists. **page 9**

## THEATER

In the second of a three part series on theater at Pitt, **SHOWCASE** looks at the **Studio Theater**. **page 4**

Pittsburgh Public Theater opens its fifth season with "**Mister Roberts**." The Public has done an excellent job with this classic play. **page 4**

## FILM

Although billed as being sick and bizarre, "**Mr. Mike's Mondo Video**" doesn't quite live up to its own standards. **page 4**

There is a new film out named **10** which supposedly features the world's most beautiful girl. The film only rates a 3, however. **page 9**

Ex-New York Doll **David Johansen** appeared at The Decade last week for the second time in less than a year, and the concert was well received. **page 10**

## ALBUMS

A man who has always had a message, Bob Dylan, has a new album out, "**Slow Train Coming**," with a different kind of message—religion. **page 11**

## TELEVISION

Complete Pittsburgh Television Listings **pages 5, 7 and 8**

## CALENDAR

**SHOWCASE** Calendar of Events **page 6**

....and even more inside!

Cover photos by Gary Tweed.

# LETTERS

## Knack Review Is Poor Psych Treatise

The review of "Get the Knack" in last week's Showcase exhibits the tragedy of a few psychology courses grossly misinterpreted by yet another college student. Is this an album review? Aside from one poorly placed simile, where is the description of the music? Does this writer know the members of The Knack so intimately that he can state they they "cannot love?" And where does Mr. Buffenmyer get the credentials to

publicly psychoanalyze this album and band?

From the beginning to the end of the piece (and I read to the end hoping that somewhere some sense could be found—it could not) there is such a smug, know-it-all attitude of the writer, that it makes one wonder just how much is this guy fooling himself? Or is Mr. Buffenmyer a member in good standing of the "Bill Murray School of Album Review?"

I find it offensive to read an amateur psychological treatise in place of what is supposedly a critical album review. If I want to read psychological treatises, I will go to Langley Library and read professionals. And if I want to read album reviews, I will not read Forrest Buffenmyer's.

Nello Giorgetti  
Pittsburgh

## Mitchell's 'Mingus' Not A Fitting Tribute

Concerning last week's review of Joni Mitchell's *Mingus*: the review was well-written, but I disagree with its content. Although it is a "bold" and "courageous" undertaking on Joni Mitchell's part, I felt that it was also a big mistake.

First of all, I believe that no one can provide an accurate picture of Charles Mingus except Charles Mingus, and then, again, like everything he has done,

it would be his way. Joni Mitchell is clearly out of her league. But, in this case, so would everyone else. It is evident that Mitchell's voice is not suited to the music. There is no possible way that she could put the proper feeling and expression into the music. *Mingus* and Mitchell's musical experiences and life experiences are worlds apart. It shows. Her singing ranges from hollow to ridiculous. The force of the album's musician are not mere embellishments;

instead, they provide the only credible aspect.

I am a fan of Joni Mitchell's. However, I cannot agree with or like this album. It is no more excusable than good rock n' rollers playing disco. But then, some people like rock n' rollers playing disco, because a lot of people believe that established musicians can do no wrong. Perhaps this is the case here.

S. Adams

## SHOWCASE on

# Entertainment

## Mime Dan Kamin Mystifies At Carnival

By PHIL CONTES

From the moment the mime entered the room, he established a link with the audience. He picked imaginary balls of fluff off shoulders, then connected members of the audience to one another with imaginary piping.

He moved onto the stage, constructed an invisible wall and began to scream silently behind it. He shouted in futility and frustration, then unexpectedly, he found a door, opened it, stepped through to the audience's side and broke the mime's traditional silence by saying, "Hello, I'm Dan Kamin."

What followed was an astounding 90-minute performance, which was so intriguing and amusing, that no one

wanted to leave Dan Kamin's mysterious world of mime.

Kamin's breaking of the silence in which the mime traditionally performs enabled him to comment on his art, introduce his routines, and ad lib. This created an amiable and enjoyable atmosphere and led to an enthusiastic and receptive audience.

"One thing I like about mime, is that I don't have to carry around a bag full of props," Kamin explained. "I can create anything I need from the air."

Kamin illustrated this point by blowing up an invisible balloon, which began to lift him into mid-air. He finally sat on his almost visible balloon, but even this did not fully restrain it.

"Suppose I wanted to show you a story about a man walking. It wouldn't be very far before I walked off the edge of the

stage. But by compressing and exaggerating the motions of walking, I can create the illusion of walking a very far distance, without moving very far on the stage at all," Kamin said.

He illustrated his point then told the audience to make wind sound effects. He walked against the wind and responded to the rumble of thunder coming from the audience by opening an umbrella, which promptly turned inside out and blew away.

"In regular theatre, you need one actor for each character," Kamin stated. "In mime I can play all the characters. I suppose that's a bit of an ego trip."

He demonstrated this point by enacting a scene in a restaurant in which he portrayed seven characters.

There were many enchanting moments throughout the rest of the performance. Kamin enacted the biblical tale of Sampson and Delilah. The hero is still able to lift the great weight after Delilah cuts his hair, but then Kamin's Sampson creeps off stage with both his pride and his heart deeply wounded.

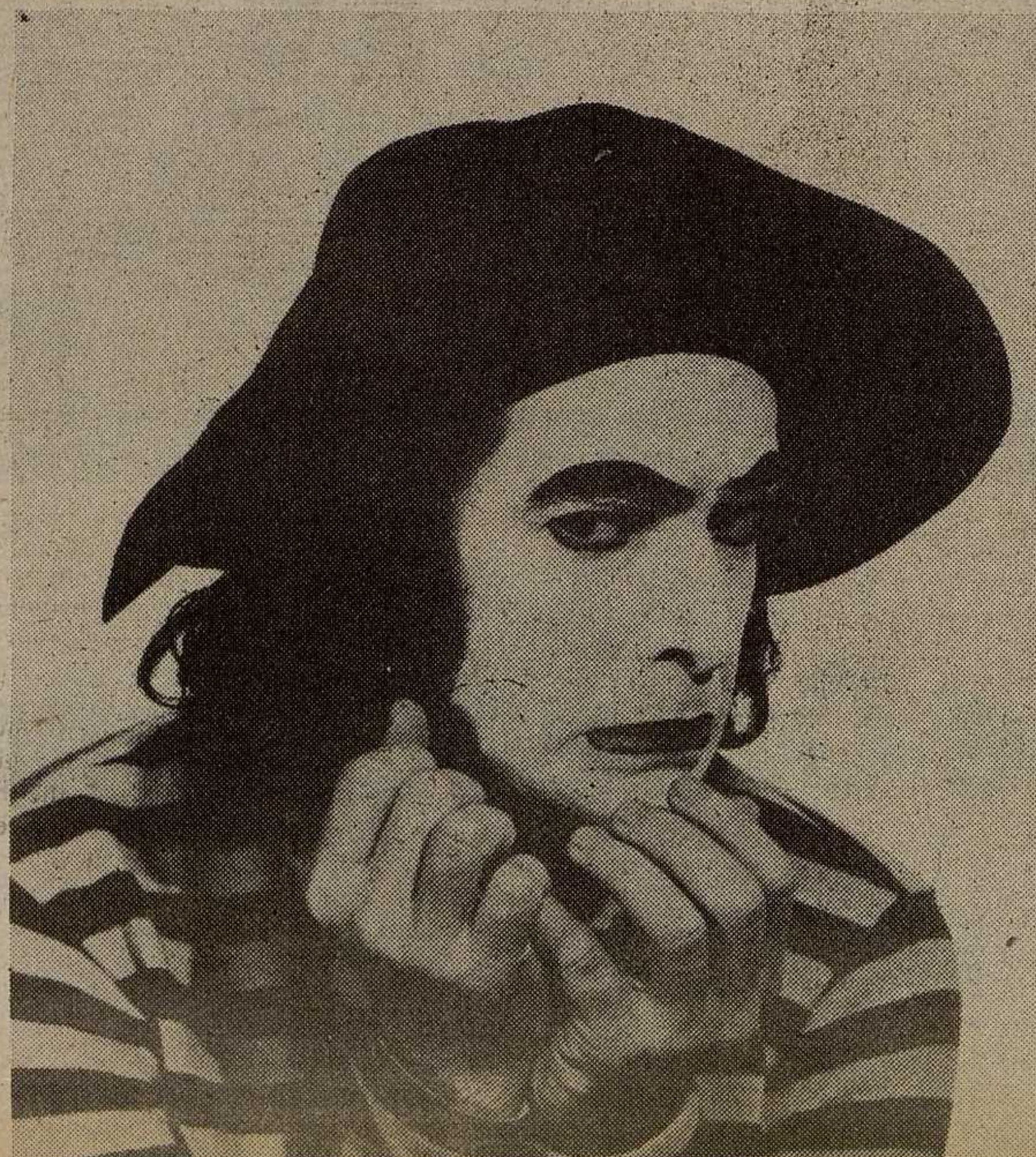
A volunteer from the audience narrated a skit called "In the Beginning", which can best be described as Genesis according to Kamin. In the skit a smug God burns his fingers on a recently lit sun, and later watches as his angel kicks Adam and Eve out of the Garden.

Perhaps the most memorable scene was the tale of "The Typist". An office worker goes through his daily routine, only to dream of triumph at a concert piano in the night.

Kamin's rapport with his audience reached a zenith when he took requests for improvisation from the audience. Kamin obviously enjoys the freedom of improvisation, and the audience found his off-the-cuff mime thoroughly entertaining. Requests included, a man bothered by a bee, a very lazy person, and a construction worker.

When asked to mimic a student, Kamin responded, "But I've already done a very lazy person."

An exhausted yet exhilarated Kamin ended his performance with a silent sermon on "Good and Evil." He received a standing ovation, during which many of the characters he had created throughout the evening, took their bows. Kamin left many of the audience members eagerly awaiting another chance to enter the magical world of mime.



Mime Dan Kamin displayed his extraordinary talents last Thursday at PUPC's Fall Carnival.