Knack Review Is Poor Psych Tribute

The review of "Get the Knack" in last week's Showcase exhibits the tragedy of a few psychology courses greatly 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 that they "can't love?" And where does Mr. Buffenbarger 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 in this gay fooling himself? Or is Mr. Buffenbarger a member in good standing of the "Bill Murray School of Album Review?"

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 expressiveness 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 more than enough, 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 not even as strong as good rock 'n' roll. Yet the audience does. But then, some people like rock 'n' roll 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 CONDES

From the moment the mime entered the room, he established a link with the audience. He picked imaginary balls of light off shoulders, then connected members of the audience to one another with imaginary piping. He moved on stage, constructed an invisible wall and began to scream silently behind it. He shouted in fury and frustration, then unexpectedly, he found a door, opened it, stropped toward 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 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 add a humorous and enjoyable atmosphere to the mime's traditional silence. "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 rise him into mid-air. He finally sat on his almost visible balloon, but even this did not fully restrain him.

"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. 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 rustling of the wind 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 we have opportunities for character. 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 enigmatic 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 hair completely gone. A volunteer from the audience narrated a skit called "To the Beginning," which can best be described as Gesell according to Kamin. In the skit a smug God burns his fingers on a recently lit gas, and later watches as his angel kicks Adam and Eve out of the Garden.

Perhaps the most memorable scene was the tale of "The Tiptist." An office worker goes through his daily routine, only to dream of trumpeting as a concert pianist 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 him off the cuff mime thoroughly entertaining. Requests included, a man bockered by a bee, a very lazy person, and a construction worker.

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

As exhausted yet exhilarated Kamin ended his performance with a solemn sermon on "Good and Evil." He received a standing ovation; during which many of the characters he had created throughout the evening took bows. Kamin left the audience with the final characters of his performance as the "most memorable scene."