



# ARTS

L.A. Express Back-up

## Mitchell Is Pgh.'s Valentine

BY TOM WASELESKI

There's an obvious difference between a popular following and a cult. Few rock giants emerged from the blazing 60s with their music or their hordes intact. Among the select inner core are Bob Dylan, Paul Simon, maybe Mick Jagger, perhaps a couple of Beatles and of course Saturday night's Civic Arena artist, Joni Mitchell.

She hit the stage in tight black pants, a high-cut black jacket, scarlet blouse and a wide-brimmed black hat showing no hair, looking more like someone who was ready to perform a flamenco than sing songs from *Blue*.

Following a good, hearty set by her main backup, L.A. Express, Mitchell picked up a guitar amid the tumult of the crowd; it was her they came to see.

Opening with probably the most desired number in the collective mind of the audience, she strummed her way through a looser version of "Help Me."

Not much later she played the song's stylistic counterpart from the album *Court and Spark*, "Free

Man in Paris," doing a better job here on both rhythm and voice.

Her acoustic prowess was front and center as the backup Express sat out "Shades of Scarlet Conquering" from the new *Hissing of Summer Lawns* album. It's



Folk singer Joni Mitchell appeared in concert on Valentine's Day in the Civic Arena.

songs like this that allow Mitchell to show off her melodic subtlety as a composer—you know—less is more and all that. There were a couple of seemingly feminist cheers at the end of the song when Mitchell emphasized "... a woman must have everything!"

But it was already five songs into the show and some of the crowd had not had what they wanted—the streaming, dancing yellow flow of Mitchell's hair. After some scattered calls, one finally broke through, and Mitchell agreeably tossed the hat off, her blond strings falling on her shoulders as the mad plaudits careened off the dark Arena dome.

Throughout the show Mitchell was as personal as her poignant lyrics, and her faithful fans (at least those who could sneak by the guards) set flowers and candy in heart-shaped boxes at her feet on center-stage.

"Shadows and Light," which was recorded like a cappella Gregorian chant, was played in a terribly refreshing way, with the instruments being laid on one by one—the acoustic guitar, the bass,

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## Foghat—'Slow Ride' Gallagher—Irish Blues

BY M. PATRICK MONAHAN

"Things don't matter easy come and go

"And the thing that satisfies only time will show

"You've got to know well what you want in your mind

"Cause its better when you get it if you try"

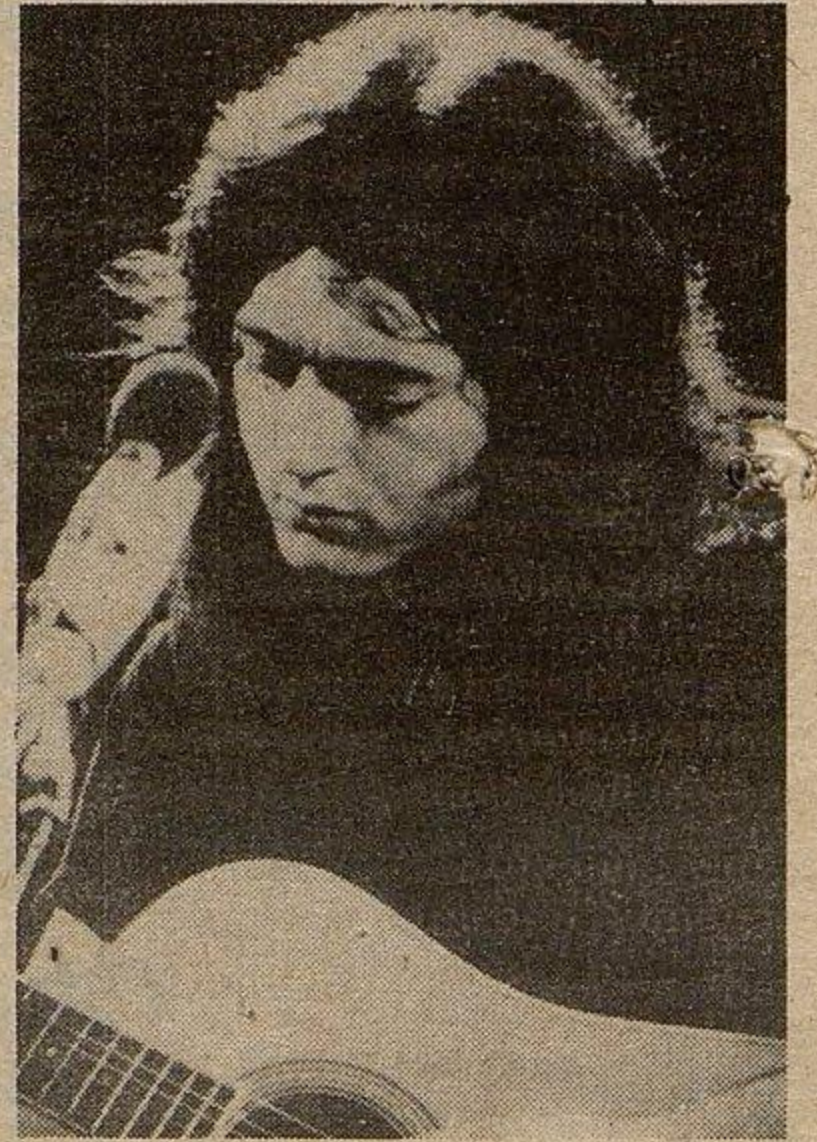
-Lyrics taken from the Rolling Stones' "One More Try"

Trying. A Philosophy that is often preached, but how often really practiced? Foghat is one rock band that knows the meaning of trying, paying dues, struggling or whatever. No overnight sensations, Foghat can chalk up success to years of hard work.

Five high energy, straight ahead, good time rock n' roll albums plus constant touring (an average of eight months a year spent between coliseums and Holiday Inns across America) since 1972, has taken the band from a \$500 a gig opening act, to headlining status. And Thursday night, at the arena, over 17,000 Pittsburgh fans were treated to a "Good old rock n' roll show" hosted by Foghat.

Lead singer Dave Peverett asked the crowd if they were "ready to rock" got an affirmative reply and then charged into "Fool for the City," and everyone knew it was time to let the good times roll. "Home in My Hand" (a road

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Irish guitarist Rory Gallagher in action.

Pitt Programming

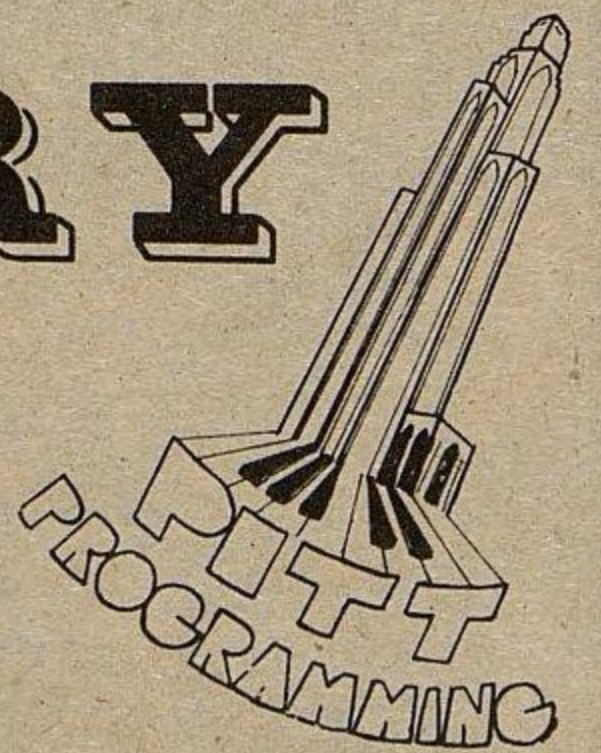
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Would like to announce the winners of the HP Calculators in the drawing which took place on February 13.

They are:

1. HP 21—Mark Hall, Grad School of Bus

4. HP 70—Gregory Strockbine, Night School

2. HP 25—Charles Franklin Boyle, FAS

5. HP 70—Elwood A. Savidge, Engineering

3. HP 25—Mary Haubert, CAS

6. HP 70—Stephen Powers, CAS



# Mitchell Is Pgh. Valentine

# "Barry Lyndon" Visual Hit, Slow Plot

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the congas—until she had something haunting, fluid and so exotically sexy that many must have regretted the album version.

While concentrating on material from her last two LPs, Mitchell went a bit further and did three yet-to-be recorded tunes: "Coyote," a number with strong congas, "Don Juan's Reckless Daughter," jazzy, with full Express backup and a song about a recent experience on Beale Street, Memphis.

After two dozen numbers, the natives weren't so restless as they were benumbed, and as a finish, Mitchell belted out "Raised on Robbery," which did plenty to shift the dead weight in the seats. In probably the best song of the night, her voice was like a nervous bowstring turned loose on an electric violin; just when it seemed her energy had peaked, the congas and acoustic drums blammed into a deafening, warpath-stomping "Jungle Line"—the tight-skinned thunder never letting up till the whole piece was over.

A relentless ovation produced the easy, finger-snapping "Twisted," one of Mitchell's typically humorous pieces in an encore that brought artist and devotee even closer than the few feet that separated them.

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So what we have is a story of a guy who simply tries to operate in the best way with the least resistance. He's no saint, but then, he's not the devil one is used to from modern "anti-heroes." There's nothing much surprising in the story, and nothing of particular excitement.

The characters for the most part, though exceptionally well cast, are flat and nondescript. There's little of no character development. Instead, they're all "types," the kind one readily expects from Victorian novels. It's basically a "who cares?" story.

It's a shame, really. Kubrick,

perhaps more than any other American director, has proved himself as a true artist with film. But he's no dramatist. He has not yet the sense of telling a story, first of all, then of telling the story in pictures. He can awe us with pretty pictures, but he cannot create emotions through the force of film-story-telling.

If you're strictly into visuals, then **Barry Lyndon** is a masterpiece. If you want a story with meat, then **Barry Lyndon** is a bomb. But movies aren't supposed to be split. They should be a combination. Most swing too far to the side of story-telling only. Barry Lyndon swings in the other direction.



Ryan O'Neal plays adoring father to young David Morley in this scene from *Barry Lyndon*.

- Shaping
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- Body Waving

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## Upsets & Sure Bets in

## '76 Oscar Nominees

LOS ANGELES (AP)—"One Flew Over the Cuckoo's Nest," the movie nobody wanted, and four time loser Jack Nicholson, who starred in it, moved forward as favorites for the 48th Academy Awards as nominations were announced Tuesday.

"Cuckoo's Nest" took nine nominations and Nicholson was nominated as best actor of 1975 for his performance in it as the fast talking ringleader of a mental hospital rebellion.

Previously nominated for "Easy Rider," "Five Easy Pieces," "The Last Detail" and "Chinatown," Nicholson faces competition from two former Oscar winners: Walter Matthau, nominated for "The Sunshine Boys," and Maximilian Schell for "The Man in the Glass Booth."

Also named for best actor: Al Pacino, "Dog Day Afternoon," and James Whitmore, "Give 'em Hell, Harry!"

"Barry Lyndon" placed second in total nominations with seven, and "Dog Day Afternoon" had six. Both were named for best picture, along with "Cuckoo's Nest," "Jaws" and "Nashville."

Louise Fletcher, who quit acting for 10 years to be a wife and

mother, was nominated as best actress for her performance as the mean nurse in "Cuckoo's Nest." Also named: Isabelle Adjani, "The Story of Adele H.;" Ann Margret, "Tommy;" Glenda Jackson, "Hedda;" and Carol Kane, "Hester Street."

George Burns, returning to films after a 36 year absence, won a nomination as best supporting actor for playing the crusty vaudevillian in "The Sunshine Boys."

Also nominated: Brad Dourif, "Cuckoo's Nest;" Burgess Meredith, "The Day of the Locust;" Chris Sarandon, "Dog Day Afternoon," and Jack Warden, "Shampoo."

The nominees for supporting actress: Ronee Blakley and Lily Tomlin, "Nashville;" Lee Grant, "Shampoo;" Sylvia Miles, "Farewell, My Lovely;" Brenda Vaccaro, "Once is Not Enough."

Czech born Milos Forman was nominated as best director of the year for "Cuckoo's Nest," along with Federico Fellini for "Amarcord," Stanley Kubrick for "Barry Lyndon," Sidney Lumet for "Dog Day Afternoon," and Robert Altman for "Nashville."

## Time Changes Dylan

BY GEORGE FAINES

Dylan is like a reflection of this country and all its ups and downs. He changes, just as the times do. **Desire** finds Dylan returning to his protest songs ("Hurricane") and stories ("Joey"). The lyrics are very moving and poetic, while the music concentrates on melody.

Dylan's backup band performs very well. Emmy Lou Harris' backing vocals blend nicely with Dylan's voice and Scarlet Rivera's violin-playing is excellent.

"Hurricane" is Dylan's testimony to the controversial case of Rubin "Hurricane" Carter, a boxer convicted of a murder he may never have committed. It's a very moving song that has strong attacks on racism and justice: "Shame! to live in a land where justice is a game!"

"Oh, Sister" is a very touching

ballad that has Dylan seeking the affection he feels that everyone must get from life: "Time is an ocean but it ends at the shore. You may not see me tomorrow."

"Joey" is the tragic story of Joey Gallo, the Brooklyn gangster. Dylan is at his best here, singing about "what it's like to be in society with a shackle on your hands." Even a gangster can love.

The album ends with "Sara," a beautiful ballad about Dylan's wife. "Sara" brings out the tender feelings and inner secrets of Dylan's soul. He describes his wife as "so easy to look at, so hard to define."

**Desire** is a very personal album for Dylan. It is full of feelings and messages. Dylan becomes our savior and asks us to take a look at ourselves and see what we are worth.

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### AUDITION AND INTERVIEW SCHEDULE

<b>Pittsburgh, Pa.—Fri., Feb. 27, 1976</b> William Penn Hotel Mellon Square Tech Interviews 4:00 Auditions 5:00	<b>Indianapolis, Ind.—Tues., Mar. 2, 1976</b> Stouffer's Indianapolis Inn 2820 North Meridan Tech Interviews 4:00 Auditions 5:00
<b>Cincinnati, O.—Sun., Feb. 29, 1976</b> Stouffer's Cincinnati Inn 150 W. 5th Street Tech Interviews 3:00 Auditions 4:00	<b>Detroit, Mich.—Thurs., Mar. 4, 1976</b> Sheraton—Southfield Hotel 17017 West Nine Mile Road at I-696 Tech Interviews 4:00 Auditions 5:00
<b>Louisville, Ky.—Mon., Mar. 1, 1976</b> Sheraton Inn—Louisville East I-64 at Hurstbourne Lane Tech Interviews 4:00 Auditions 5:00	<b>Sandusky, O.—Sat., Mar. 6, 1976</b> Cedar Point Centennial Theatre Tech Interviews 10:00 Auditions 11:00

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