

Records

Joni Mitchell
"Hejira"
 Asylum 7E-1087
Performance: Very Good
Recording: Excellent

The trouble with any Joni Mitchell album is her ongoing tug of war within herself. She is inevitably down, reconciles herself to happiness and then sees through her facade and ends on a melancholy note.

This is not the rule, of course, but she is so heavy and writes so poignantly and skillfully about her experiences that the above is my stereotype of her.

Much of "Hejira" (a fleeting to a better place) is based around the dilemma of her need for artistic freedom juxtaposed with the thought of how nice it would be to stay with a lover for some time. I get the impression that she has never been happy for any length of time.

I don't intend to give the impression this is a bad LP (it isn't) but I imagine people who already like Mitchell will be the

major market for "Hejira." Joni Mitchell is a very complex woman who is able to wear many masks and get away with it, but on this album, the mask is removed.

Grade B.

The Billy Cobham-George Duke band
"Live On Tour in Europe"
 Atlantic SD 18194
Performance: Varies
Recording: Very Good

This should have been a monster album. Billy Cobham, most often noted as a solo jazz star, was also an original member of John McLaughlin's brilliant first Mahavishnu Orchestra. George Duke also has a few solo albums out, but in this writer's opinion, was at his best when he performed with Frank Zappa. That last statement is not without supporting evidence. I have seen Duke four times with Zappa.

Cobham and Duke have Al-

fonso Johnson (bass) and John Scofield (guitar) with them. This further makes me wonder what went wrong, because these two have no-nonsense, musician's reputations.

When the C-D Band stick to instrumentals (very serious in nature) the resulting music is inevitably a solid plus for jazz. However, when they try their hand at emulating Zappa comedy routines, they stumble. Perhaps it was funny in concert.

Half of this LP is very good and half is not. In this case, it is not enough. Apparently it was not enough for them either; they just broke up. Too bad.

Grade C plus.

JONI MITCHELL HEJIRA



If you catch yourself relaxing in front the TV on break, *Network* may deter you

by Larry J. Alderink

The standard for a good or a bad TV program is its rating points. Each weekly rating represents approximately 700,000 television households and translates into roughly \$20 million in profit. The effort and energy of the industry are directed towards one goal: getting rating points. That is the "art" of television; whatever contributes to that art is valued and anything that does not serve that art is disvalued.

Human beings? They're points, they're to be valued only if they fit the input of TV art and the throughput of its cash flow. Viewers? 1/700,000th of a point ...humanoids in a brave new world.

Such is the assumption of *Network* by Paddy Chayefsky (remember *Marty*? *Middle of the Night*?) and director Sidney Lumet (*Serpico*, *Dog Day Afternoon*). Our attention is focused on the TV generation--on the sort of thinking done by those who watch TV 30 hours each week and those who attract an audience and give it the stuff for its thinking.

Lectures and books (and occasionally newspapers) stimulate thinking, whereas TV wants to control thinking: in the interest of cash flow (programming people now come from advertising, sales, and management) a tranquilizing medium serves the purpose of reducing all of life "to the common rubble of banality."

Even newscasting becomes part of programming by giving an audience what it (thinks it) wants; Faye Dunaway's Diana tells the truth when she advises the news department, "if you're going to hustle, do it right."

I think the movie is an effort to think about thinking. At stake is a problem of consciousness and even ways of knowing, and that provokes a crisis if the audience has the mind to think.

The *Network* story is clear and relatively well connected. It centers around Howard Beale, anchorman for the fourth-ranked United Broadcasting System. **Beale was fired because his ratings were low, but he devises and announces on the air a plan to go out with a bang; he will blow out his brains in the middle of the 7:00 news.** The ratings will go up--and be sustained by a suicide of the week or a sequel, the Mao Tse-tung Hour! Of course, that is not "objective" news but creating the news. Director of news, Max Schumacher, (Wil-

liam Holden) objects, but is overruled--and fired--by Frank Hackett (Robert Duvall, here the corporation man personified) who is the hatchet man imported by the conglomerate which now owns UBS.

So Beale makes a hit by tapping the anger and self-hatred of the audience. His show is packaged by Diana, a mannish woman easily aroused and satisfied quickly and inept at all but her work. After a bit, the package becomes old hat and rating points fall. With the collaboration of a Marxist Liberation Army (turned by TV into gun-toting folks interested in syndication rights), Beale is gunned down on his show, a sacrifice to Molech, the consuming and insatiable TV cables. Molech is the ancient god who devours our children 30 hours each week, who uses us and then goes on seeking whom he may devour.

I suggested *NETWORK* is about consciousness. A character analysis indicates subtle levels of striving and development, and the tendency to become identified with the objects of one's consciousness. Dunaway's Diana is a careerist, born of the medium and destined to die from it; her self is so buried in her work that she can neither feel nor think. She is a woman whose self-descriptive "masculine temperament" propels her to be on top. Then there is Peter Finch's Howard Beale: at the end of his career he wants to breathe clean air (a touch of Hindu prana) and reveal a new truth (Moses on Sinai). In his madness he achieves a new awareness, a clear sanity in a world of "bullshit" (his word for the plastic garbage of TV). Yet even his self-knowledge is limited and worse, self-deceptive. His dignity is fragile; his very message about calling a halt to TV is dependent on TV broadcasting. The ancient Greeks called it by its right name: *ate*, the divine madness in which self-knowledge is heightened but finally cancelled. Hackett is perhaps the most despicable yet familiar of all--cold, calculating bureaucratic rationality...ready to move with the knife, his corporation, his very self. Or is it Mr. Jensen (Ned Beatty), the corporate head for whom the only reality, the only nature, is currency flow? **Even Marxists disappoint us--not the working men of all nations struggling to smash their chains but the manifesto of management. Marlene Warfield plays it with skill**

and grace.

An alternative is found in Max Schumacher's wife (Bernice Straight). In a world lacking authentic passion, she asks only for allegiance and loyalty from a husband whose lover is incapable of love. But the real protagonist is Max Schumacher, news director, husband in a middle-age marriage, and lover of Diana. He struggles to become conscious of himself and maybe he makes it. He knows where he will compromise (for a job--who wouldn't these days?). He isn't destroyed by being an appendage of his lover, used at her convenience and for her service. He can love without being loved in return, and that requires strength. He does not seek a narcotic to escape his anger and his guilt and his un-knowing. He isn't a packaged character; when he doesn't know, he admits it. He isn't a puppet, and he knows it, for he can get outside himself to see himself--which means he's a big self. He is as feminine as he is masculine. He knows that even his book, blowing the whistle on TV, has already been done, so he abandons even that effort to tell a banal truth. Beale has the courage to sacrifice everything, for he lives according to the code of those who will know themselves however great the anguish and however demanding the test.

Becoming conscious of TV as the dehumanizing mechanism in our lives--that is what Schumacher comes to see, and that is his message for us. Chances are we'll hear it and forget about it by 5:30 the next night. But let us go back to the beginning: before TV, before theater, before ritual...there is Dionysos. Dionysos, the mad god, transcending consciousness in mass ecstasy and group happiness. Or is Chayefsky pointing to Apollo, the supremely gifted and demanding individual, isolated and alone, vulnerable in his freedom, joyful if not happy in his self-knowledge, creative in his struggle? Apollo, too, knew how to move and move on, how to dance the dance that is born of joyousness, strength, and courage. But I wonder if even Schumacher knew how difficult it is to dance "when the sun turns black," to dance "with the devil on your back." **Did Schumacher know what Merleau-Ponty calls "that flash of fire, that streak of lightning, that moment of victory," or as Hemingway's Maria says, "that gloria which in its brilliance blots out everything else?"**

Events Calendar

Friday, February 25

9:50 a.m. Student Chapel - JAY HERRON

Classes close at the end of the academic day

7:00 & 8:45 pm Dist. 23 High School Basketball Tournament: Memorial Aud.

February 26 - March 6

MIDSEMESTER RECESS

Saturday, February 26

8:00 a.m. Minn. Music Teachers Association: Hvidsten Hall

7:30 p.m. Dist. 23 High School Basketball Tournament: Memorial Aud.

Sunday, February 27

3:00 & 7:00 pm F/M Communiversity Classes

8:30 p.m. Coffee reception following classes: Centrum

February 28 - March 2

Penton Seminar: Park Region Club Room

Tuesday, March 1

7:00 & 8:45 pm Region VI High School Basketball Tournament: Memorial Aud.

Wednesday, March 2

9:30 a.m. In-service training, CC Secretaries: Centrum

Thursday, March 3

7:00 & 8:45 pm Region VIII High School Basketball Tournament: Memorial Aud.

Friday, March 4

7:30 p.m. Region VI High School Basketball Tournament: Memorial Aud.

Saturday, March 5

7:30 p.m. Region VIII High School Basketball Tournament: Memorial Aud.

Monday, March 7

CLASSES RESUME following Midsemester Recess

8:00 a.m. Administrative Council meeting: East Complex, East Room

9:50 a.m. Chapel - Bread & Cheese - PASTOR LIVDAHL

12:00 - 1:00 pm Spanish Conversation Table: Red Room

8:00 p.m. A.A.U.W. meeting: Frida Nilsen Lounge

8:15 p.m. CONCORDIA CHOIR Home Concert: Memorial Aud.

Tuesday, March 8

9:50 a.m. Chapel

11:45-12:45 pm Spanish conversation table: Red Room

7:00 p.m. Tae Kwon-do Club: North Gym

7:15 p.m. Bible study with PASTOR GRIMSTAD: East Complex, Oak Room

7:30 p.m. Fireside Chat with SA Pres. candidate PAUL LARSON: F.N.L.

8:00 p.m. Young Life group meeting: Library 302

8:00 p.m. S.P. Coffeehouse: Tabernacle

Wednesday, March 9

9:50 a.m. Chapel - PASTOR ERNIE MANCINI

12:00-1:00 pm Spanish conversation table: Red Room

7:30 p.m. S.P. Coffeehouse: Tabernacle

10:00 p.m. Communion service: Centrum

Thursday, March 10

9:50 a.m. Chapel

11:45-12:45 pm Spanish conversation table: Red Room

6:30 p.m. Concordia Home Economics Assn.: Frida Nilsen Lounge

6:30 p.m. Norwegian Club meeting: Lib 405

7:00 p.m. Tae Kwon-do Club: North Gym

7:30 p.m. Missionary Affiliation Fellowship: East Complex, East Room

7:30 p.m. Social Work club meeting: Park Region Club Room

8:00 p.m. S.P. Mini-concert, ALICE DE JONG: Centrum

9:00 p.m. AKX-Mondamin Society meeting: Science 380-386

10:00 p.m. Campus devotions: Tabernacle