

music

Joni Mitchell: Coherent Acoustical Pop

By ROBERT FRANKE

What can I say? You sit there and laugh, but you haven't gone through it. You haven't seen her. I'm sitting there at the Canterbury House. Joni Mitchell walks onstage in a slyly coruscating black mini-skirt and shoes with mystic buckles and some kind of amulet and a body, coming on just a little like what the good witch of the North was really like, or would have been if L. Frank Baum and D. H. Lawrence had gotten together. Like the kind of girl you thought was ugly in junior high and then gritted your teeth over in the 11th grade when you saw here in the corridor with somebody else. Then she starts singing and playing and moving. I'll have to divide that up; it's very hard. She sings with a voice of the

type that you thought had killed itself off a few years ago, and somehow you're glad that it didn't. You wish that words like beautiful and expressive could still be said and have some meaning to people. When she says she's got bronchitis, you believe her only because she is the one who's saying it. A string breaks and she's up there all alone and sings "The Dowry Den's of Yarrow," and makes it come off. It's the only song in the set that she hasn't written herself. Herself, that's the word for it. There's one called "The Gift of the Magi" patterned after the O. Henry story. It has — get this — a very subtle Latin beat — and (I'm not putting you on) it works. How can she do that? For god's sake, she does. Maybe it's because she's Canadian, and being Can-

adian is a good thing these days if you're a songwriter, or anything else, for that matter. But this song, you see, isn't representative. The nice thing is, none of them are. She's too hard to put in one bag (acoustical pop? — her expression) but I would say that she writes songs like Bob Dylan would have if he hadn't gotten turned off, and if he were a woman, and if he were Canadian. Imagery that is not only beautiful but coherent. The songs are about events, relationships, kids, religion, life, but not all at the same time; she doesn't need a kaleidoscope to see beauty. Rhythmically, well, like I said before, she moves, but only when it's called for. Technically she can take an old Martin D-28 and give it Eastern overtones and a solid rock beat and use to propel a song

that satirizes the acid business empire all in the context of a deteriorating love affair. She plays in open tunings that you haven't heard of, using chords you could kick yourself for not thinking up first. Her sense of humor cavorts (I'm sorry, but that's the word) in and out of her songs. She smiles every now and then, and you love it. She says that Dylan is in reality Eric Anderson and David Blue having having a tennis match. The thing that kills me is that nobody reading this will believe it. I can see that, I understand. But you haven't been through it, my friend. You have not been through it.

Smitty's—And the Beat Goes On

By MARGARET WARNER

Hey, all you broke folk music lovers, if you haven't discovered Smitty's yet, wander down some Friday night. Once the weather drives the home-style guitarists off the diag grass, you'd be hard put to hear anybody but your roommate play guitar in Ann Arbor for less than a dollar. But in the unlikely spot of the basement in South Quad you can get to hear some of Ann Arbor's best instrumentalists for free. It all happens between eight and twelve thirty, with the main performer playing sets at nine, ten, and twelve. As one of those people who is destined to go through life reading the backs of record albums, I have by now digested at least 37 lamentations about the impossibility of describing guitar music. And it takes a confrontation with a typewriter after a performance to realize how right, if trite, they were. There's just something intangible about a guitarist. It's more than just the music, the chords, the sound. It's something indefin-

able, a manner, an essence, for want of a better word, a style. And Bob White, last night's singer, has all these intangibles as he captures and keeps his audience with his easy style. Something comes through Bob White's songs that you don't find much these days, a deep-felt optimism. Singing with a voice style that sounds like softened Kentucky blues, he seems equally at home with English ballads and Bob Dylan epics. However, most of his songs are little known American traditional pieces, songs that manage to capture the deepest feelings of people, adding to strength of his singing, he has a subtle and unerringly accurate command of dynamics that gives the guitar a life of its own. Equally impressive on autoharp and banjo, he gathers the audience into a quiet sense of life. Bob White started folksinging in San Diego, while working on a fishing boat. Since then he's been wandering around the country stopping in each place long enough to get to know people. He says he's settling down in Ann

Arbor for the winter because "this is where I ran out of money. Southern Michigan has more coffee houses than almost any other part of the country," he added. As if one fine folk singer weren't enough, Smitty's guest guitarist Dave Causel brought out some of the wildest blues guitar I've ever heard. Before the reader believes me a functional illiterate, allow me to defend my position by explaining that Dave Causel, while he plays the harmonica with Bob Dylan type holder, he plays a guitar with the strings somehow crossed over each other which makes a sound that just defies description. Causel guitar is something to be taken seriously. He mixes some really strange sounds and comes out with a beautiful effect. It's good to know that there's something good that's still free.

DAILY OFFICIAL BULLETIN

The Daily Official Bulletin is an official publication of the University of Michigan for which The Michigan Daily assumes no editorial responsibility. Notices should be sent in TYPEWRITTEN form to Room 3564 Administration Bldg. before 2 p.m. of the day preceding publication and by 2 p.m. Friday for Saturday and Sunday. General Notices may be published a maximum of two times on request; Day Calendar items appear once only. Student organization notices are not accepted for publication. For more information call 764-9270.

SATURDAY, OCTOBER 28
Day Calendar
Professional Theatre Program — George Kelly's The Show-Off: Lydia Mendelsohn Theater, 8:00 p.m.
General Notices
All Choral Union series ushers are

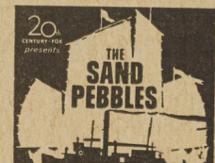
reminded that "Carmina Burana" is scheduled for this Sunday, October 29 at 8 p.m. instead of the usual 8:30 p.m. Please report no later than 7:00 p.m. at the east door of the Hill Auditorium.
The Canterbury Tales — "The Clerk's Tale," WWJ-TV Sunday, October 29, 12:00 noon.
A representative of the United States Information Agency will be on Campus October 30 and 31 and will be available for individual appointments through the Bureau of Appointments (Mrs. Lipson).
He will address a government public meeting on work in the U.S.I.A. at 4:00 p.m. Monday, October 30, in 200 Lane Hall.
Engineering Mechanics Seminar: Professor Y. C. Fung, University of California La Jolla, "Mechanics as an Approach to Bioengineering" on Monday, October 30, in Room 325 West Engineering Building, 4:00 p.m. Coffee will be served at 3:30 p.m. in Room 214 West Engineering Building.
Flu Shot Clinic — Health Service, Wednesday, November 1, from 8-11:30 a.m. and 1-4:30 p.m. The charge is \$1.50 for students and spouse and \$2.00 from faculty, staff and spouses.

ORGANIZATION NOTICES

USE OF THIS COLUMN FOR ANNOUNCEMENTS is available to officially recognized and registered student organizations only. Forms are available in Rm. 1011 SAB.
Square Dance Club offers first of five lessons, Oct. 31, 7:30-9:30. Women's Pool Bldg. Everyone invited. No experience needed.
University Lutheran Chapel, 1511 Washtenaw, Oct. 29, 9:45 and 11:15 a.m. Worship Services with Pastor Scheips speaking on "Faith Alone," Holy Communion will be celebrated, 11:15 a.m. Bible Class "Appointment with God," 6:00 p.m. — Gamma Delta Supper, 7:00 p.m. — Reformation program as EMU.
Guild House sponsors Monday Noon Luncheon, Oct. 30, 12-1:00, speaker, Imad Khadduri, "Ethics of Being a Revolutionary," 802 Monroe.
Communication Sciences Lecture Series: Dr. Ross Quilliam of Boit, Beranek,

and Newman, Inc., "The Teachable Language Comprehender: A Program for Comprehending English by the Use of a Large Semantic Memory," Room 3-B, Union, coffee at 3:30, lecture at 4:00, Oct. 31.
Lutheran Student Chapel — Hill St. at Forest, film: "The Parable," Sun., Oct. 29, 7 p.m.
College Republican Club meeting, Dr. Fleming will speak on "Students and Politics," Tues., Oct. 31, Multi-purpose room, UGLL.
Guild Hose Halloween Party, Oct. 28, 7:30 p.m., 802 Monroe.
African Students Union, Tues. Oct. 31, East Lecture Room — Rackham, 8 p.m., panel discussion on the Rhodesian Crisis.
La Sociedad Hispanica, Una Reunion, Mon., Oct. 30, 3050 Prieze, 3-5 p.m.

Direct From Its Roadshow Engagement
SPECIAL POPULAR PRICES
SPECIAL SCHEDULED PERFORMANCES
MATINEES 1:20 - 4:50
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NO SEATS RESERVED
Every Ticket Holder Guaranteed A Seat



A ROBERT WISE PRODUCTION
STEVE MCQUEEN
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STATE Theatre
NO 2-6264

6th and FINAL WEEK
NATIONAL GENERAL CORPORATION
FOX EASTERN THEATRES
FOX VILLAGE
375 No. MAPLE RD. 769-1300
Feature Times
Monday - Friday
8:30 p.m. only
Saturday - Sunday
2 - 5:10 - 8:30 p.m.



COMING SOON
Meire-Goldwyn-Mayer presents A Judd Bernard-Irwin Winkler Production
LEE MARVIN
"POINT BLANK"
co-starring ANGIE DICKINSON
in Panavision and Metrocolor

Read Daily Classifieds Ads

CAMPUS
DIAL 8-6416

RODGERS & HAMMERSTEIN present OKLAHOMA
CINEMASCOPE
Color by TECHNICOLOR
—COMING— 2 DAYS ONLY—
Tuesday and Wednesday
"MADAM BUTTERFLY"

"TO SIR, WITH LOVE" IS ENTERTAINMENT OF THE WARMEST SORT, SO RIGHT THAT YOU WOULD STAND UP AND CHEER!
Archer Winsten, New York Post

"SUPERB! WARM, MOVING, AND HUMOROUS!"
SIDNEY POITIER
in JAMES CLAVELL'S
'TO SIR, WITH LOVE'
MICHIGAN
Shows at 1, 3, 5, 7, 9:10

TOMORROW at 8 P.M.
HILLEL and the ISRAELI STUDENTS ORGANIZATION
present
GAD RANON, Israeli Consul at Chicago
in a report and analysis of
"ISRAEL: TODAY and TOMORROW"
SUNDAY, OCT. 29, 8 P.M. Zwerdling-Cohn Chapel
Reception following 1429 Hill St.

HALLOWEEN GOES UNDERGROUND at
Middle Earth
Black Lite Supplies: Sale or Rental
Many New Posters, Buttons, Pipes,
Stained Glass Jewelry, Beaded Necklaces
and Pierced Earrings
Blow your mind with a Psychedelic Lamp
AND A LARGE ETC.
311 E. Liberty
OPEN 7 DAYS AND EVENINGS A WEEK

AMERICAN PREMIERE
"Eminently succeeds. A good courtroom drama that bombards the viewer. This dramatic materialization of witnesses before the eye and ear has much more immediacy and impact than the printed word. Vivid and forcefully presented."
Bosley Crowther—NEW YORK TIMES
"Here it is, the people who actually saw something and believed that the truth never did fully reveal itself. The people are real, the incidents are there on the record. Very compelling, a good strong job. It will tend to destroy your peace of mind."
Archer Winsten—NEW YORK POST
"The camera never lies, it is hard not to believe these eye-witness accounts. It is one thing to read written testimony but quite something else to observe witnesses' facial reactions to questions and hear testimony from their own lips. The film should win new sceptics of the Warren Commission over to Lane's side."
Kathleen Carroll—NEW YORK DAILY NEWS
SHOW TIMES:
Saturday - 7, 9, 11

CINEMA GUILD
(IN COOPERATION WITH THE CENTER FOR RUSSIAN AND EASTERN EUROPEAN STUDIES)
is proud to announce
A FESTIVAL OF
SERGEI EISENSTEIN
Eisenstein has long been recognized as the pioneer of the narrative film. At a time when cinema was generally considered a harmless vice and there was a bare minimum of the technical equipment necessary for film-making, V. I. Lenin proclaimed, "Of all the arts, for us the cinema is the most important." Indeed, it was the Soviet Union that set up the first serious film schools and studied the possibilities of this medium. In the next two weeks, during the fiftieth anniversary of the Bolshevik Revolution, Cinema Guild will screen all but one of the feature films of Sergei Eisenstein, the most celebrated director to emerge from this school. One of these, "Old and New" has never been shown in Ann Arbor. The Festival will include special features such as: A twenty page booklet prepared by Cinema Guild which discusses the life and ideas of Eisenstein and includes memorable pictures, a special editing and painting improvement of "Potemkin" (our own print) to duplicate the original film (a feature not offered in rented prints of "Potemkin"). Showings will be at 7:00 and 9:05 P.M. in the Architecture Auditorium beginning on Tuesday.
Oct. 31 and Nov. 1
OLD AND NEW (1929)
Nov. 2, 3
ALEXANDER NEVSKY (1938)
Nov. 4, 5
BATTLESHIP POTEMKIN (1925)
Nov. 7, 8
TEN DAYS THAT SHOOK THE WORLD (1928)
Nov. 9, 10
IVAN THE TERRIBLE Part I (1945)
Nov. 11, 12
IVAN THE TERRIBLE Part II (1946)

FINAL APA WEEK!
"MAGNIFICANCE!"—Detroit News "BRILLIANCE!"—Detroit Free Press
THE UNIVERSITY OF MICHIGAN PROFESSIONAL THEATRE PROGRAM
PRESENTS
THE apa REPERTORY COMPANY
"A SOARING HYMN TO EXISTENCE SUPERBLY PERFORMED!"
—L.A. Times
in the AMERICAN PREMIERE of
EUGENE IONESCO'S
exit the king
OCT. 10-15, 31-NOV. 5 • EVENINGS AT 8:00 P.M.
MATINEE SUNDAY AT 2:30 P.M.
MENDELSSOHN THEATRE • ANN ARBOR

SEE...
RUSH TO JUDGMENT
Impact Films presents
a film by Ernie de Antonio and Mark Lane.
Vth Forum