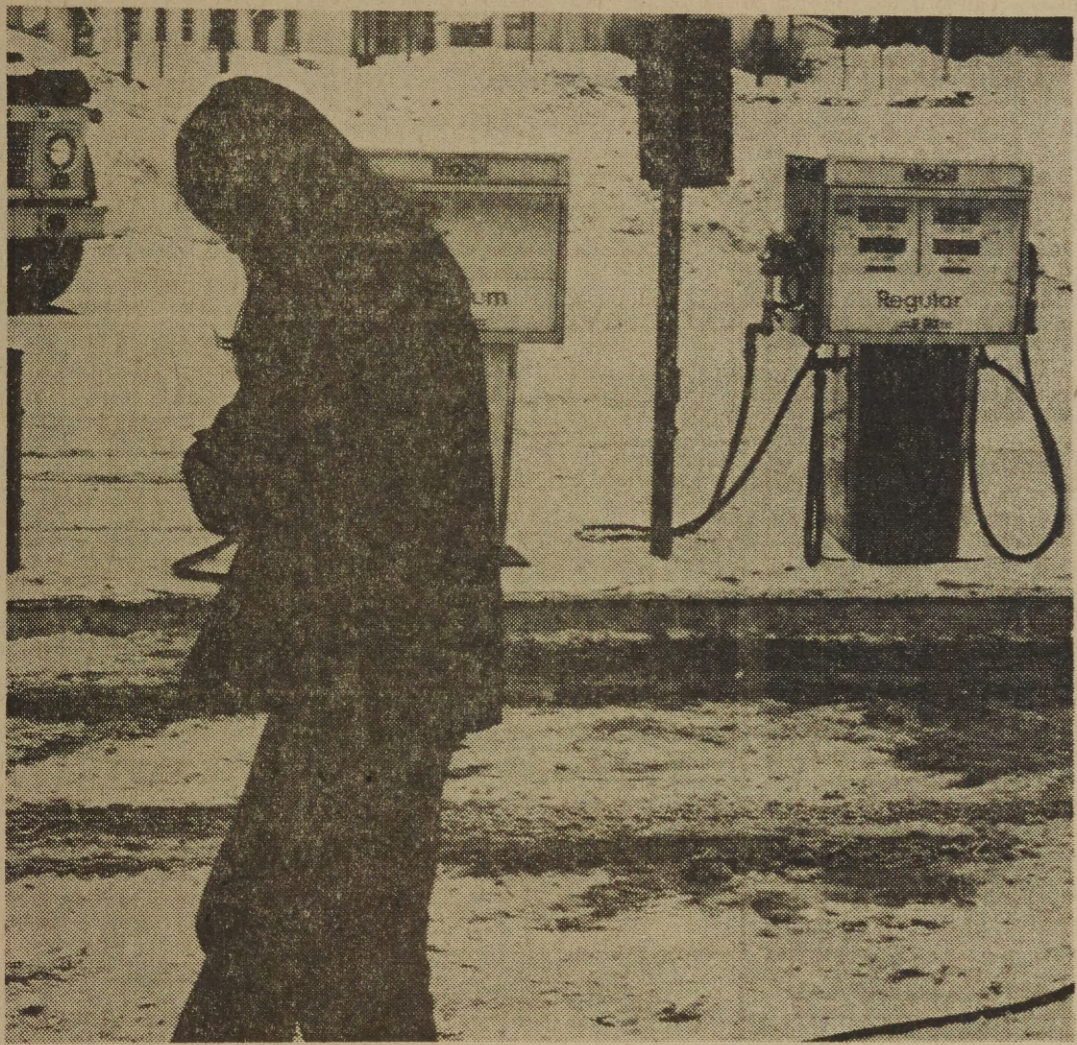


Images



Daily Photo by DAVID MARGOLICK

Filmmakers probe solutions to sex films' legal problems

SAN DIEGO, Calif. (AP) — Makers and exhibitors of adult movies from around the nation have convened here to discuss their problems. They've got plenty.

Many theater owners said they were making more money than ever. However, legal fees have cut into profits since the U. S. Supreme Court ruled last June that communities could set up their own obscenity standards.

"There has been more explicit sex in theaters after the Supreme Court decision than there was before," said David Friedman, president of the Adult Film Association. "The Supreme Court decision merely drew more attention to adult films."

The news media has also played a role, he said "Deep Throat would have been just another explicit sex film which would have lived and died in a short time, except that the media picked it up and coined a new word, 'porno-chic,' which made it seem acceptable."

Friedman owns adult theaters in Las Vegas, Nev. and Minneapolis, Minn., among others and has produced several erotic films.

He estimated the group represented 750 theaters which play 200 different adult films a year. It also handles 1,000 theaters and drive-ins which show X-rated films occasionally and 250 "storefront" theaters specializing in hard-core pornography.

Their attorney, Stanley Fleishman of Los Angeles, said the association has taken legal steps to combat the high court's ruling, such as a brief intervening in the case of the film Carnal Knowledge, which was banned in Georgia.

"We ought to get rid of obscenity laws," said Fleishman. "They are un-American in the truest sense, since they are thought control laws."

Joni's quest grows intense

By KURT HARJU

Joni Mitchell has given us the slip again. She's gone out and outdone For the Roses, the best LP of 1972 as well as of her career, with her latest masterpiece, Court and Spark (Asylum 7E-1001).

This time we discover that she is still lonely and looking for a lover to, as the aging phrase goes, "court and spark." Her music is maturing as this quest grows more intense and meaningful. She constantly requires new and better ways in which to express herself as earlier efforts to communicate appear to be ineffective. Or as Joni puts it in "The Same Situation":

I called out to be released Caught in my struggle For higher achievement And my search for love That's don't seem to cease

She takes us through the various feelings and phases of an affair in this cycle of love songs. Never have her compositions been more complex or complete — incorporating some jazz and rock back-ups, extraordinary sound effects and an innovative use of woodwinds, reeds and strings to further compliment the

deeply - melodic structures she was developing in For the Roses. The opening title song draws us in with the lines "Love came to my door/ With a sleeping roll/ And a madman's soul" and the soft accents of the lone piano that swell into other instruments as she realizes he has come "Looking for a woman/ To court and spark."

In the wistful "Help Me," she asks to be saved from falling in love, for she knows that "We love our lovin'/ But not like we love our freedom."

The next song, "Free Man in Paris," opens with a resounding flute passage and an up-beat tune that captures the irresistible desire to be "unfettered and alive" and to return to a state where the situation is looser and there is less to lose:

I'd go back there tomorrow But for the work I've taken on Stoking the star making machinery Behind the popular song

But you can be lost in yourself, too, as Joni is at "People's Parties," where she feels insecure, observing that "laughter and crying" is "the same release." She wishes that she could

also keep "the sadness at bay" by "laughing it all away" (which is sung in a brilliant montage of voices going at varying speeds).

This contemplative tune that features Joni's guitar directly flows into "The Same Situation," a major song in which she questions the staying power of love when she finds "A pretty girl in your bathroom/ Checking out her sex appeal."

The irony of her position is emphasized by the fact that she has to pray to "With heaven full of astronauts/ And the Lord on death row" and the strings that stress throughout the extent of her longing.

By side two, this relationship is falling apart — Joni's at home waiting for a lover to show up, but she can't see his "Car on the Hill". The unusual sounds at the ending spotlight her confusion and anxiety.

This leads to the moody "Down to You" where she finally recognizes that "Love is gone."

"Just Like This Train" is a sad but wise reminder that she is free again (with the use of flutes echoing "Free Man in

Paris"). "Oh sour grapes," she sings, "I've lost my heart."

"Raised on Robbery" is Joni's "Like a Rolling Stone" — an outburst as she takes the offensive in fast and driving rock n' roll. A mysterious introduction that smacks of some indefinable nostalgia suddenly turns into a musical attack (with Robbie Robertson on guitar) as she propositions a man drinking in a lounge with the claim

I'm a pretty good cook I'm sitting on my groceries Come up to my kitchen I'll show you my best recipe But the satisfaction is temporary at best, and she's back at the beginning again in "Trouble Child," the best song of the album, with "another dream over the dam":

You really have no one Only a river of changing faces Looking for an ocean

She knows she has got to change once more — and "that's not easy." She's left in an empty embrace like the waves breaking at Malibu.

"Twisted," the first song she has ever recorded that she hasn't written herself, is a take-off on this child theme, but it's done

just for fun with a jazzy back-up, the help of Cheech and Chong, and some of Joni's most expressive singing ever.

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FILM—New World Film Co-op shows Truffaut's Shoot the Piano Player tonight in Nat. Sci. Aud. at 7, 9; Ann Arbor Film Co-op presents Huston's The Life and Times of Judge Roy Bean in Aud. A at 7, 9:30; S. Quad Social Library features Chicano and Tribute to Malcolm X in the W. Lounge at 10; Cinema Guild presents part one of Ivan the Terrible in Arch. Aud. at 7, 9:30.

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"Rohmer's 'Chloe' is aglow with atmosphere and ambience. Not the least of the film's pleasures is the beautiful cinematography — all lit by the brilliant mind of the filmmaker."

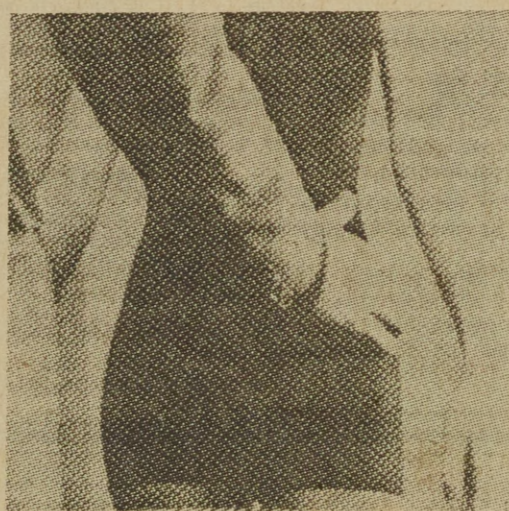
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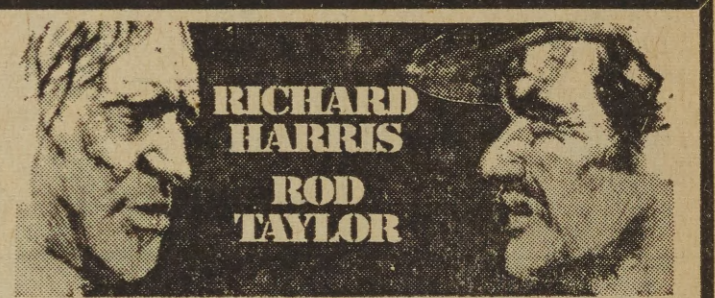
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