

36 THE BOSTON GLOBE THURSDAY, JULY 21, 1983

NEW YORK BONDS

BONDS SCOREBOARD
NEW YORK STOCK EXCHANGE

Symbol	Price	Change
AA	101 1/2	+
AAA	101 1/2	+
AAAB	101 1/2	+
AAAC	101 1/2	+
AAAD	101 1/2	+
AAAE	101 1/2	+
AAAF	101 1/2	+
AAAG	101 1/2	+
AAAH	101 1/2	+
AAAI	101 1/2	+
AAAJ	101 1/2	+
AAAK	101 1/2	+
AAAL	101 1/2	+
AAAM	101 1/2	+
AAAN	101 1/2	+
AAAO	101 1/2	+
AAAP	101 1/2	+
AAAQ	101 1/2	+
AAAR	101 1/2	+
AAAS	101 1/2	+
AAAT	101 1/2	+
AAAU	101 1/2	+
AAAV	101 1/2	+
AAAW	101 1/2	+
AAAX	101 1/2	+
AAAY	101 1/2	+
AAAZ	101 1/2	+
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AAAE	101 1/2	+
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AAAG	101 1/2	+
AAAH	101 1/2	+
AAAI	101 1/2	+
AAAJ	101 1/2	+
AAAK	101 1/2	+
AAAL	101 1/2	+
AAAM	101 1/2	+
AAAN	101 1/2	+
AAAO	101 1/2	+
AAAP	101 1/2	+
AAAQ	101 1/2	+
AAAR	101 1/2	+
AAAS	101 1/2	+
AAAT	101 1/2	+
AAAU	101 1/2	+
AAAV	101 1/2	+
AAAW	101 1/2	+
AAAX	101 1/2	+
AAAY	101 1/2	+
AAAZ	101 1/2	+

ARTS & FILMS

REVIEW/MUSIC

Feeble, spotty concert

JOEL MITCHELL — In concert on Boston Common last night.



Singer-songwriter Joel Mitchell performs on Boston Common last night. GLOBE PHOTO BY SHAN CROSSFIELD

By Steve Morse
Cable Staff

Boston has always been a supportive market for singer Joel Mitchell, but she feebly betrayed that support with a feeble, half-hearted concert on the Boston Common last night.

A sold-out crowd of 10,000 fans was ready to welcome Mitchell back to the city with open arms, but instead was greeted by some of the shabbiest behavior seen on a Boston stage in quite a while.

The Canadian singer-songwriter was supposed to perform two long sets, but instead of both she was walking off midway in the first because she was tired by late-concert. "It's one of my weird quirks that I can't play to people milling around," she huffed, unstrapping her guitar and leaving the crowd in a state of shock.

Mitchell said she'd be back in 10 minutes but took 25, upsetting many fans who were under the illusion this was to be an informal pop concert, not an Eagles Institute performance.

When she finally returned, people sat nervously in their seats waiting another outburst. The musicians to the rear of the outdoor site proceeded to do almost nothing because fans didn't care to go home.

Trousters began to ease as Mitchell's second set kicked off with some keen rock 'n' roll — she is definitely back tracking after a late-70's love affair with jazz and a tour with jazzmen Pat Metheny and Steve Pasteris — but then she resumed her temperamental games.

Several times she wandered off stage during songs, shifting any momentum. Then she pulled another shocker by telling the audience, "Hopefully you can come back when we have our fall lighting and staging, and when we can present it properly."

She and her entourage left immediately after the concert, regretting any comment about her lackluster show, but one spokesman favored she was honest of later because she couldn't use her special abstract banners that she painted designs of waves on one side to signify her Malibu home and mountains on the other; to signify her Vancouver residence; and lights which create mood effects by shining through the banners.

However, that appears to be a flimsy excuse because all Boston Common performers have used the same stage design of the Boston skyline painted in the background, yet none has been as distracted as Mitchell was last night.

The tragedy is that there were some hints of solid rock 'n' roll waiting to assist the mind games. The first set was pretty much a re-write-off, even with 70s hits like the picturesque "Coyote" and the provocative "Free Man in Paris" staked at the top.

The second, however, had its moments. Mitchell's new band started to get uncoiled, especially Michael Landau (who ranged from cutting metallic sounds to pretty high-pitched steel guitar simulacrum, central keyboardist Russell Fossate and authoritative bassist Larry Klein, who is Mitchell's husband.

The night's only unrecorded song, "Banshee," held special promise. Breaking from Mitchell's renewed traditional style, it was a vivid social commentary about how the Woodstock generation has grown up and now often watches the world go by helplessly just as their own parents did.

It was a challenging ten with a later rendition of Mitchell's famed ballad, "Woodstock," in which she added a final verse about being compromised by "evil bargains" and that the solution is no longer as easy "to get back to the garden" but is really "how do we get back to the garden?"

Sadly, there just weren't enough of these sensitive moments. Mitchell has been able to bring tears in past concerts through her transcendently poetic writing, but the only tears shed last night were by fans who paid top dollar for tickets but got only a spotty performance in return.

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