

ARK

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ARK

By KENNETH ALTSCHULER
For the Roses (Asylum 5057) is not Joni Mitchell's best album. But it is good enough to be the best folk album of 1972, and it is the logical fifth album in a long series of musical successes.

To analyze Joni's album, one must look at her total music concept; the cohesive nature of one of her singular albums is represented in all five albums as a series. Songs for a Seagull is 90 per cent lyrics and 10 per cent music; Joni emphasizes an incredible ability to explore a theme completely in a rhythmic, patterned, lyrical way. In Clouds, she begins to balance her lyrics with more musical influence — the lyrics are significant, but the music transports the thoughts more easily. Ladies of the Canyon is the height of perfect balance between music

and lyrics. Here, each song in itself is a total album concept, and the poetry is so perfectly surrounded by music as to make the difference indistinguishable. And in Blue, Joni's best album, she goes one step further; she simplifies both the lyrics and the music, to make her purpose so beautifully clear, so perfectly understandable, that the listener is no longer an observer but is now a participant. And in making the album simplified, she doesn't lose her depth or intensity — rather she refines and matures both.

So Joni patterns continuous emphasis on balancing music with lyrics, and in Ladies and Blue, she reaches the balance and simply intensifies each — but they are still equally balanced. In For the Roses, the musical importance increases, but the lyrics only continue their steady excellence. So we hear intensified musical compositions, and stable lyrical complements — the trouble being that the balance is tipped and the transition and varying importance between words and tune can be disturbing. There are examples of the im-

balances that is refreshing and musically progressive, but the few songs that this adversely affects reduces the greatness of the record.

For the Roses is a condensation of her thoughts of herself as a woman, a composer, and a writer, in that order. The title cut, with out a doubt, is the best song of the album. To understand the story she sings, one has to hear the lyrics in totality — to take out sentences would be to take her thoughts out of context. But in this song she summarizes her life at the moment she wrote it: As a woman (It seems like many dim years ago/ Since I heard that face to face/ Or seen you face to face), composer (The lights go down—/ And it's just you up there/ Getting them to feel like that), and poet (Now I sit up here/ The critic!). This is one of the best songs Joni has ever written. The lyrics are not a bare stripping of the writer, but a portrayal of what she feels about herself, her life, and her career at this moment in time. In perfect complement, the music has steady streams of notes, and then a dip and rise, using the guitar as steps to a higher level of thought.

fits her lyrics "I'm a little bit corny" and in the tightest musical arrangement of the album, she sings a happy/sad tale with her guitar and voice.

"Let the Wind Carry Me" is an example of her imbalanced musical/lyrical importance that comes off well. This saddened balladeer-type song tells of a family: a teenage girl who dresses in a "kiddie pleated skirt", with "eyelids painted green" and "staying up late in (her) high-heeled shoes". Mama "thinks she spoils me" and Papa "somehow knows he set me free". The song is hollow in a musical sense — not incomplete but complementary to the story. Her music allows time to view this family situation since that's her emphasis and should be our interest.

"Banquet" is her best social commentary since "Fiddle and the Drum" from Clouds. "Some get the gravy/ And some get the gristle/ Some get the marrow bone/ And some get nothing/ Though there's plenty to spare." Driving notes to drive home a thought. When Joni speaks of starving, she makes you feel the hunger in her pounding notes and her striving lyrics. Her music makes her thoughts positively un-

derstanding. Her music makes her thoughts positively un-

"Cold Blue Steel and Sweet Fire" has the best guitar work on the album, provided by James Burton. If one does not derive the message of heroin by the title, the "Looking for Sweet Fire/ Shadow of Lady Release/" "Come with me/ I know the way" she says/ "It's down, down, down, the dark ladder" snells out Joni's message. Her down-trodden pace and taunting invitation to death makes you fear the power of the song as much as the heroin.

"Lesson in Survival" has incredible lyrical construction. The words are loose and unclear, but this sporadicness spells out the confusion this story is meant to convey. Back to back lyrics state "Maybe it's paranoia/ Maybe it's sensitivity/ Your friends protect you/ scrutinize me" and "I need more quiet times/ By a river flowing/ You and me/ Deep kisses/ And the sun going down." The music is a marked contrast to the lyrics, though a definite bonus. The piano is constant, as the notes spell out the questions and confusion in a melancholy fashion.

The two sore spots of the album, and the examples of the harm done by the musical/lyrical imbalance are "Barangrill" and "Electricity." "Barangrill" appears to be filler material, and though Joni's fillers are far superior to other folk singer's best songs, it doesn't help her album. The inadequacy is that the lyrics are insignificant though poetic, and the music isn't aesthetically pleasing. It's just not that good. "Electricity" has good music — its tune is indeed electrifying, really jumping and lively. But the lyrics, though they possess electrical terms, do not complement an otherwise good composition, and thus is a disappointing part of the side.

"Judgement of the Moon and Stars (Ludwig's Tunt)" is my favorite song of the album. It's not well balanced; except for the second half, the composition far outshines the lyrics. But the whole song is so successfully experimental, the imbalance can be overlooked simply because of its professionalism. She speaks of Beethoven as if she was his best friend, and just as you get to know Joni personally in For the Roses, you certainly discover Beethoven after this song. The tune possesses fantastic keyboard work as befits Joni and/or Ludwig; Joni makes Beethoven her central theme and surrounds him with music, just as Beethoven would in his works. First she sees him in respect to other people: "Cold white keys under your fingers/ Now you're thinking 'That's a no substitute.'" She follows with a moment's dedication to Ludwig in a piano interlude; not one of his symphonies, but one of hers. The whole song belongs to the second segment in which, like a personal friend, Joni says "If you're feeling contempt/ Well then you tell it/ If you're tired of the silent night/ Jesus, well then you yell

and her introspection and statements are probing and confident. But if anything is true about Joni's albums, it's that they are for her more than for us. Joni loves to tell stories, propose thoughts, and make the listener laugh, cry, and feel. Her being a composer and poet achieves this, but more importantly, it enables her to see what she feels about herself and her life. It's an attempt to portray an individual and convey the discovery to others — For the Roses accomplishes both.

Iwasaki creates new musical world in concert

By ROY CHERNUS
KO IWASAKI, cellist with Samuel Sanders, pianist. Wednesday, January 24, Hill Auditorium. Choral Union Series of the University Musical Society. Sonata No. 3 in A Major, Op. 69—Beethoven; Sonata, Op. 8 for Unaccompanied Cello—Kodaly; Sonata for Cello and Piano—Debussy; Elegy—Faure; At the Fountain—Davidoff; Orientale—Granados; Polonaise brillante, Op. 3—Chopin.

flamboyant Paganiniesque technical and rhythmic fire for which he was more than willing.

The other rarely-heard works on the program demonstrated the duo's awing dynamism in a variety of moods and tonal colors. Faure's Elegy was a somber work in which Iwasaki's cello weeped among the piano's clanging chords of a funeral procession. Granados' Orientale, as its title implies, was a short poetic piece mixing exotic Iberian and Eastern harmonic influences. Iwasaki's refined nuances complemented the work's lyrical sadness and mystic quality. Yet, Iwasaki didn't overwhelm the audience with musical and emotional profundity. The Davidoff work was a delight in its bright, frisky disposition which provided "comic relief" to the other serious selections. This piece showcased Iwasaki's formidable technique in tremolos and runs of blinding speed played so delicately as to conjure up images of scampering nymphs in a forest.

Iwasaki's astounding performances of the two more modern works (by Debussy and Kodaly) clearly proved his expertise of expression in more demanding material. The Sonata by Debussy was surprisingly atypical of his usual introverted, dreamy impressionism. Debussy was near death when he wrote this bitter work and was experimenting in new concepts of dissonance and rhythm. This aggressive work employed many striking (both figuratively and literally) affects including percussive horizontal and vertical bowings, grating metallic tones (from bowing near the bridge), and violent pizzicatos. The constantly shifting moods in the piece made it fascinating.

The Kodaly Sonata encompassed all the innovations and fervor of the Debussy work and far more, beyond anything I had previously heard in the cello repertoire. This work was a paramount virtuosic showcase in murderous technical demand and a landmark in the full exploration of the cello's capabilities as a whole. Every conceivable sound

CINEMA GUILD

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Often, one may hear a certain instrument for years played similarly in various ensembles. Yet when treated to such a diverse and undisputedly virtuosic display as were all who attended Iwasaki's recital Wednesday evening, it is almost like hearing a new instrument. In a judiciously selected program, Iwasaki demonstrated consummate finesse in several musical styles over all ranges of emotion and sound. He utilized every musical expression to its fullest and wasn't afraid to liberally interpret his selections for greatest contrasts and depth. The few imperfect intonations and loss of some notes served only to remind us of Iwasaki's mortality.

The program opened and closed with familiar works of the romantic cello. Iwasaki displayed an ardor of alternating ferocity and throbbing lushness (particularly in the high registers). Sanders for the most part exercised utmost discretion in mingling his firm yet sensitively articulated parts with Iwasaki's dense sonority. The extensive use of rubato and fermata (pauses) by the duo were extraordinary but risked treacherous re-entrances. The cues could be nothing less than perfect to avoid sore thumbs sticking out, and they were perfect! The brisk Chopin Polonaise gave Iwasaki an opportunity for

Throughout the program I marvelled how well Iwasaki and Sanders meshed with what I thought to be two months of rehearsal (I last saw Sanders accompanying Itzhak Perlman at Hill Auditorium in late November). After the performance I was informed by Sanders that the two of them had rehearsed together for only three days! With an accomplishment like Wednesday's recital after three days of rehearsal together, I daresay that Iwasaki and Sanders could probably create the world in seven.

the cello could produce was required by the piece, including pizzicatos on one to four strings, frenetic arpeggios and runs, multiple harmonics, tortuous glissandi, metallic grating, and trills in single and multiple notes in runs.

At many points, the work took on two distinct parts (as in piano music) and alternating string and chordal plucking (as in guitar music). Kodaly, leader of the modern Hungarian school since Bartok's death, shows some influence of Hungarian folk rhythms in this work (beginning of the third movement), but very little, unlike Bartok.

Kodaly's Sonata is atonal, possessing no recognizable melodic or structural development within its three sections. Thus, for the uninitiated in modern music, this work might appear to be long and tediously academic as an etude of new technical, sonorous, and compositional elements. But for this listener, Kodaly's Sonata didn't need recognizable motifs or structure to confirm the composer's mastery and fiery emotion in brutal dissonance. Iwasaki revelled in this challenging work, his bow almost smoking at its wish. The few rushed passages and missing dynamics can be wholly justified in light of the technical difficulties and certainly Iwasaki's youth. The excellent usage of rubatos and silence in the fermatas by Iwasaki were especially effective in the Kodaly Sonata.

"The Blond in the Bleachers" is a different sort of woman. "She flips her hair for you/ . . . She follows you home/ . . . and she says "You can't hold the hand/ Of a Rock 'n' Roll man/ Very long." A lively guitar provided by Stephen Stills paces a rock and roll tune in which she simply describes a different kind of woman, either in herself or in another.

The last touch of her theme is found in "You Turn Me On I'm A Radio." Though it touches on a relationship, it's basically a romantic tale: The country flavor

CULTURE CALENDAR

- DRAMA**—Professional Theatre Program presents **Godspell** today at the Power Center at 3, 8; Junior Light Opera shows **Mousetrap** tonight at Mendelssohn, 7:30.
- FILM**—Cinema Guild shows **Lenny Bruce** at Basin St. West tonight in Arch. Aud. at 7, 9:05; Cinema II presents a Clint Eastwood double feature: **Fistful of Dollars, The Good, the Bad, and the Ugly** tonight at 7, 9 in Aud. A; Couzens Film Co-op shows **Hotel** tonight in the cafeteria at 7, 9:15; UAC-Mediatrics presents **My Fair Lady** tonight at 7, 9:30 in Nat. Sci. Aud.
- MUSIC**—The Musical Society presents **Michael Lorimer** playing guitar tonight at 8:30, Rackham Aud.; the Music School presents **Robert McFadden** playing piano tonight at SM Recital Hall at 8.
- WEEKEND BARS & MUSIC**—Blind Pig, Okra (Fri., Sat.) cover; Golden Falcon, **Majo Boogie Band** (Fri., Sat.) cover; Mackinac Jack's, **Ramble Crow** (Fri., Sat.) cover; Mr. Flood's Party, **Brooklyn Blues Busters** (Fri., Sat.) cover; Odyssey, **Store Front** (Fri., Sat.) cover; Bimbo's On The Hill, **Cricket Smith** (Fri., Sat.) cover; Rubalyat, **Iris Bell Adventure** (Fri., Sat., Sun.) no cover; Pretzel Bell, **FFD Boys** (Fri., Sat.) cover; Del Rio, jazz combo, (Fri., Sat.) no cover; Ark, **Steve Goodman** (Fri., Sat., Sun.) admission.

Bromberg fulfills musical promises

By LORRE WEIDLICH
Wednesday night's concert sponsored by UAC-Daystar, at Power Center brought back vivid memories of two years ago when David Bromberg did the warm up set at Hill Auditorium for a group called Sea Train. Anyone who saw him had a foretaste of even finer things to come. Time has passed, Bromberg has been back in Ann Arbor several times, and he has lived up to the promise of even finer things. Last night's audience greeted him like an old friend.

The night opened with a warm-up set by Tere Tate, one of Ann Arbor's local musicians. About the only reason anyone would put Tate on the same bill with another artist is to make that artist look good, and Bromberg doesn't need that kind of build-up. Coupled with the fact that Tate is almost completely devoid of talent — his guitar-playing consisted of strumming, which got to be pretty monotonous, his harp-playing was crude and unoriginal, and his yodelling made me cringe — was the fact that he didn't have enough regard for himself or his audience to make sure he knew his songs before performing them. His singing consisted of miscellaneous groans and long-held semi-screams that brought laughter from the audience.

He went from one song to the next without a break, punctuating them with long series of "hum, hum, hum's." It was a good thing he stuck those in, because everything he did sounded so similar that without them you would hardly have known where one song ended and the next began. Besides turning a series of fine songs — "TB Blues," "Me and Bobby McGee," "The Midnight Special," "Winding Boy," "He's in the Jailhouse Now" — into parodies of themselves, he was pretty repulsive to watch, too. Apparently in an attempt to be more "bluesy," he went through a series of facial contortions calculated to make him look wasted and agonized.

By now he knows Ann Arbor audiences well, and enjoys them as much as they do him. He carried on a running conversation between songs, about the pressures of being on the road — "If you were to travel with us for about a week you'd understand Alice Cooper"; about his cautiousness in introducing "Judgment Song" as a song about "a terrible woman" — "I have to be careful what I say in Ann Arbor. Listen, there are terrible women"; and about why he doesn't follow requests — because in order to give his best he has to do the songs that fit the state his head is in, rather than what someone else wants to hear.

Bromberg usually does several new songs on each trip to Ann Arbor, and last night was no exception. He dug up an old blues from the Bessie Smith era, "Judge, just send me to the 'lectric Chair," and performed it with a very effective back-up on trumpet. Another old blues piece, "Statesboro Blues," was also new. He performed it without back-up band, as he did several things during the evening. It's always nice to hear Bromberg alone, because the emphasis is then totally on his fine picking and his voice, not a great voice but one that grows on you. His picking on band pieces was also excellent, especially on "Six Days on the Road," and his mandolin playing, introduced with the comment, "I just like picking a mandolin. We ain't got nothing worked out for it," about wiped out the audience.

"Sharon," the song with which Bromberg closed, was about the heaviest rock he got into. The band lengthened it from the recorded version, added material, and produced a masterpiece that the audience responded to with a standing ovation. The song, about a belly-dancer, went from one extreme of Bromberg alone on guitar playing locks descriptive of the dancer's movements, to a full band sound, complete with fiddle, horn, and bass.

He came to do three encores, including "Bullfrogs on Your Mind," a song he hasn't performed in Ann Arbor for some time, and finally left the audience with "The Hold-up" — and feeling as if they'd just seen one hell of a show.

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—William Wolf, Cue Magazine

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7 Here We Go Again
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56 That Good Ole Nashville Music

8:30 2 Bridget Loves Bernie
7 A Touch of Grace
50 Nitty Gritty
9:00 2 Mary Tyler Moore
4 Movie
"Play Dirty"
7 Julie Andrews—Variety
50 Black Omnibus
9:30 2 Bob Newhart
10:00 2 Carol Burnett
7 Assignment: Vienna
56 NET Opera Theater
50 Lou Gordon
10:30 9 Document
11:00 2 7 9 News
56 Skating Spectacular
11:15 7 ABC News
9 Provincial Affairs
11:20 9 News
11:30 2 Movie—Comedy
"The Millionaire" (English);
1960
4 News
7 Movie
"Some Like It Hot" (39)
11:00 2 Golden Gospel
7 Bullwinkle
9 Hymn Sing
50 Movie
"Man with the Synthetic Brain" (69)
12:00 4 Johnny Carson
1:30 2 Movie
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Wed., Jan. 31—5:45-7:45 p.m.—Small Group experience, Room 341 with Rev. Robert Lindsay.
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