

RECORDS



RECORD REVIEW

JONI MITCHELL
FOR THE ROSES

Joni Mitchell - FOR THE ROSES

I first wanted to buy Joni Mitchell's latest album while browsing through the Cellar record department. The lovely, almost ethereal, picture on the cover of the songstress sitting on a bed of moss on a high bluff on the banks of a wide river, dressed, as she is, in shades of green-blue suede, literally entranced me. It evoked memories and moods of quiet, peaceful moments of music and thought, and friends and times of awhile ago. (Inside, there is also a tender, tasteful photo of the lady standing nude, gazing, on wet rocks stepping out to sea.)

But nostalgia wasn't the only thing prompting my purchase out of my limited funds. The Sunday Times a few weeks ago reviewed the album along with one each by Yoko Ono and Dory Previn. With Carly Simon and Helen Reddy also very much in mind, the reviewer sought the woman context of these albums and especially extolled Ms. Mitchell for her success here.

It was particularly warranted. Success in any field for a woman has its obstacles. Perhaps no song in the album best elaborates on this theme than the last, Judgement Of The Moon And Stars (Ludwig's Tune), which through the metaphor of Beethoven's struggle against his deafness, comments in a way that reaches home on every individual artist's, and person's for that matter, struggle to realize him- or herself.

Joni Mitchell has not been one of my very favorites. I always preferred Judy Collins' version of Both Sides Now, which is telling since Joni Mitchell wrote it. Her songs sometimes lack a rhythm I seek, relying mostly on her voice, which, while pure and strong, she uses in a way that becomes distinctly repetitious. She also drops words the way Arthur Rubinstein drops notes -enough

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LSSS from p. 7

Dave Gross is requesting Senate funds for data processing results of response of students to appraisals of curriculum and faculty more accurately and quickly. Approximately \$175.00. It was sense of Senate that the question should be faced by the new Senate.

Motion to table and put high on next agenda passed.

Meeting adjourned 10:15p.m.

NOTE ALSO

LSSS meetings have been changed. The meetings will now be held at 7 p.m. every Wed., effective next Wed. It was also agreed that Roberts Rules of Order will be strictly enforced at all subsequent meetings, including the Budget Hearings.

The Budget Hearings will take place the first week of April, the 2nd - 6th. Any organization needing finances for next year must submit a request to be placed on the agenda to Doug Watkins or Rosella Williams, at the Lawyers Club desk. Further details will be forthcoming.

Anyone interested in becoming Chairperson or a member of the Senate Speakers Committee should contact the Senate Secretary or any other Senate member.

-- Rosella Williams
LSSS Secretary

ZARETSKY ON AID

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charges, but I would like to restate the Legal Aid Board of Directors' unanimous position in this matter. We do not in any sense maintain that, as Mr. White asserts, "an organization should be able to spend budgeted funds willy-nilly as it pleases." That is why we presented the proposal to the LSSS. At the same time, we feel that once the LSSS has duly considered a matter and allocated funds, we are entitled to use the funds for the purpose for which they were allocated. page

to bother me yet not enough to ruin the effect of the song, the words of which are often very moving and poetic. To all her fanatic fans, I concede it's my problem, not hers.

A good example of the shortcomings that leave me dissatisfied is the album's opening song, Banquet. The message of too much want among too much plenty, too much greed, selfishness and false dreams is very much there - I just wish it had a better vehicle.

Several of the songs are revealing glimpses of a woman's point of view on romance and the female role, particularly Woman Of Heart And Mind and Let The Wind Carry Me. Others also touch on this with a focus on either the rock groupie or the female star -Blonde In The Bleachers and See You Sometime, a good Joni Mitchell song. The title song, For The Roses is also about this. It is the first of the album's best songs. It includes one of the most imaginative phrases on the record:

The caressing rev of motors
 Finely tuned like fancy women
 In thirties evening gowns.

It is also powerful in its effect, telling of spent love, glory and moments, and intriguing in its ambiguity about present and past, and the person singing and being sung about.

There are other songs on the album, including the humorous Baran grill, of which three deserve almost all the superlatives I can muster. The first thing you may notice about the album as you play it is the label -Asylum. This macabre name is borne out by many images, particularly in Lesson In Survival which I did not particularly like. But another song ties in with the label's name. It's called Cold Blue Steel And Sweet Fire and it is a gem. The images it raises, of the lives of street and ghetto people, of being on the lam, of drugs, of poverty and flophouses, of despair and finally suicide are gripping.

But just as much to its credit, or rather Joni Mitchell's, is the music and the way it is sung. I suspect it's quite unlike anything Ms. Mitchell has done before. I recently read a 3-judge federal court opinion revamping Wisconsin's civil commitment laws and for the first time really knew what the phrase "sweeping decision" referred to. Similarly, after listening to this song, you'll for the first time understand what it is to call something a haunting ballad. But that alone really does not describe the song musically. I am reminded of a torch song, except this song is not about love. The use of syncopation, accented on the chorus, combined with Ms. Mitchell's rich voice modulated into low moans as she sings of Lady Release is stunning. It is so good it's not depressing, perhaps also because tuning in a little to the despair in all of us is healthy, although as she says in another song:

If Mr. White wishes to take issue with the way the LSSS allocates funds, I suggest that he take that question up with them. I see no reason for his blatant attack on Legal Aid, especially since we followed established procedures and acted with the approval of the student body's elected representatives.

In conclusion, I would like to state that sometimes the student body must choose between tokenism and real action. To anyone that has worked down at Legal Aid and can appreciate the importance of that organization, this is no time for token gestures. Whether there were alternative means to express our opinion is irrelevant. There was an immediate need for decisive action and with the approval of the LSSS, such action was taken. We have already received many carefully thought-out replies from Congresspersons and Senators, a considerable amount of publicity, and we are organizing a concerted effort among the major law schools in the country to undertake similar lobbying action.

INSURANCE from p.7

"What about workman's compensation."

"Uh," hesitated Esquire, his eyes darting around the room, "that's different."

"Well then," I continued, "am I to understand that your organization says no-fault would cost too much?"

"Er, that's right. Insurance rates would go sky-high if your own company started paying off every claim you had. We've also noted many times that some people wouldn't be able to get insurance under a no-fault plan, and thus not be able to drive a car and earn a living for their sick spouses and 8 starving children."

When you dig down deep
You lose good sleep
And it makes you
Heavy company

The word is refreshing for Electricity and You Turn Me On I'm A Radio. Electricity delightfully deals with love and the world when Plus and Minus can not get together because of crossed or otherwise unworking circuits. The metaphor works, including presenting the alternative of simpler, pre-electronic age ways (for both love and the world) and ends with the comment: "She's not going to fix it up too easy."

You Turn Me On I'm A Radio may sound chauvanistic but it is not:

But you know I come when you whistle
When you're loving and kind
But if you've got too many doubts
If there's no good reception for me
Then tune me out, 'cause honey
Who needs the static
It hurts the head...

This song is quintessential Joni Mitchell and that is saying alot. It's the sort of song her voice and sense of rhythm and music playing are best suited for. Remember The Circle Game?

So

If you're driving into town
With a dark cloud above you
Dial in the number
Who's bound to love you
Oh honey, you turn me on
I'm a radio
I'm a country station
I'm a little bit corny
I'm a wildwood flower...

That she is.

-- Laurence Gilbert

"Or in other words those with the worst driving records would pay most and may eventually not be able to afford to drive. Does that mean you're arguing that no-fault is bad because it sticks it to poor drivers? I thought you said no-fault was bad because it didn't stick it to poor drivers."

Esquire, his eyes darting again, opened his suit coat and fiddled with his vest buttons.

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"OK," I recapitulated, "your organization is against no-fault because it will cost too little, it will cost too much, it will hurt bad drivers and it will help bad drivers. Not because trial lawyers will be out of work."

"Well of course, while our highest concern is with maintaining the highest principles of American jurisprudence, and there's every expectation no-fault will be repudiated once ATIA educates the American people on the matter, we naturally have not been blind to alternative employment opportunities."

"Wasn't there something about a meeting between ATIA, the Association of American Athletic Directors and the National Collegiate Athletic Association?" I asked while shuffling through my papers.

"Why yes," said Esquire, his eyes widening considerably, "I didn't think that had gotten out yet."

At last I found the appropriate note. "Let's see, you want university athletic directors to hire trial lawyers after a new rule allows sports teams to appeal fouls to a three-member referee panel during the games."

"Sure. Any home fan can tell you the ref's make a lot of bad calls, sometimes turning the whole outcome around. And who but trial lawyers are better equipped to hammer out justice on foul appeals."

"Won't you slow down the games just like the courts?"

Esquire slowly began to rise, his eyes on fire, as if to deliver his greatest summation. "No, no," he cried, walking to the office window and stretching out his arm toward the urban expanse below, "just as in our fight against no-fault, our sole interest, our singular call, is to preserve the American way of finding wherein the true wrong lies. There'll be a sports attorneys' Hall of Fame, dimpled trial lawyers on TV selling shave cream. Oh, the crowds will love it."

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