



—Jackson

'I could drink a case of you, and still be on my feet . . .'

by Sheldon Kamieniecki
Spectrum Music Critic

So what can I say? Only that you people out there in recession land (at least most of you) missed the finest performance ever seen at Kleinhans Music Hall last Monday night? Her majesty, the princess of music culture (Judy C. has to be the Queen), Joni Mitchell was at her best.

People swarmed and buzzed before the concert like bees flying around honey. Tom Scott and the L.A. Express came on to warm things up on that snowy, cold night. At first they sounded to me like studio musicians trying to make it. Their first couple of songs (all were instrumentals) sounded like the background music for a detective or lawyer show on TV — you know like "serious" progressive pop.

The band was tight and very aggressive

— perhaps a bit too aggressive. They were really into (and I do mean really) trying to please. The Coltrane number was done well, however, as Mr. Calloway hit some beautiful, mellow notes on the electric piano. Max Bennett on bass also did a terrific job that night. He was with Frank Zappa for a while and performed on *Hot Rocks*.

Joni turns them on

At the time I didn't know whether Tom Scott and the L.A. Express were going to be Joni Mitchell's back-up band. I was kind of hoping that she would come out by herself.

Scott finally introduced Joni Mitchell to the audience. She entered the Music

Hall wearing a full length, sleeveless, bareback, orange gown and an appreciative smile. She started things off with "You Turn Me On, I'm a Radio" from *For the Roses* and "This Flight Tonight" from *Blue*. "You Turn Me On" was very rhythmic and got the audience going. Her energetic acoustic guitar playing was complemented nicely by her long blond hair and shapely figure swaying back and forth with the melody. Calloway's electric piano melted into Joni's fine acoustic sound quite well. The first set was electric and mainly consisted of songs from her new album, *Court and Spark*. "Free Man in Paris" came off nicely with Tom Scott helping out on the vocals.

Vocal versatility

There was a long intermission, but the second set was worth waiting for. Wearing

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Photos by Jackson

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Joni...

a new gown, Joni came back on alone. She loosened up a great deal and talked and joked with the audience.

The intro to "Taxi" was greeted by a thunderous round of applause. Her rich, full, high-pitched voice filled every corner of the hall. She displayed tremendous control over her voice throughout the concert as her vocal chords changed octaves and she accepted them warmly.

'Maraschino Cantalope'

"All I Want" and "Blue" were done with tremendous feeling. David Crosby said once that Joni Mitchell is the best songwriter he has ever known. "A Case Of You" demonstrated her writing talents as it also proved her ability to reach high notes without the slightest sign of strain or crack in her voice. Scott accompanied her a number of times on flute, recorder, clarinet and sax.

Joni told an interesting story about her "get back to nature" days. She described the cabin in which she was living before her house in the woods was completed. Joni said that she always kept three chairs in her cabin: one for herself, one for company — and one for society.

Her grand finale was "Raised On Robbery," and what an amazing number

it was. The combination of her rhythmic guitar-playing, her sweet, rich voice and her vibrant energy were both musically captivating and totally mesmerizing. Like the completely engrossed audience, I was in awe throughout the entire concert. She came back for an encore after the deafening standing applause. It was a well-deserved ovation for a superlative and talented live performer. Thank you, Joni.

A moody visual barrage of magnificent student dances

Question: What's a Maraschino Cantalope?

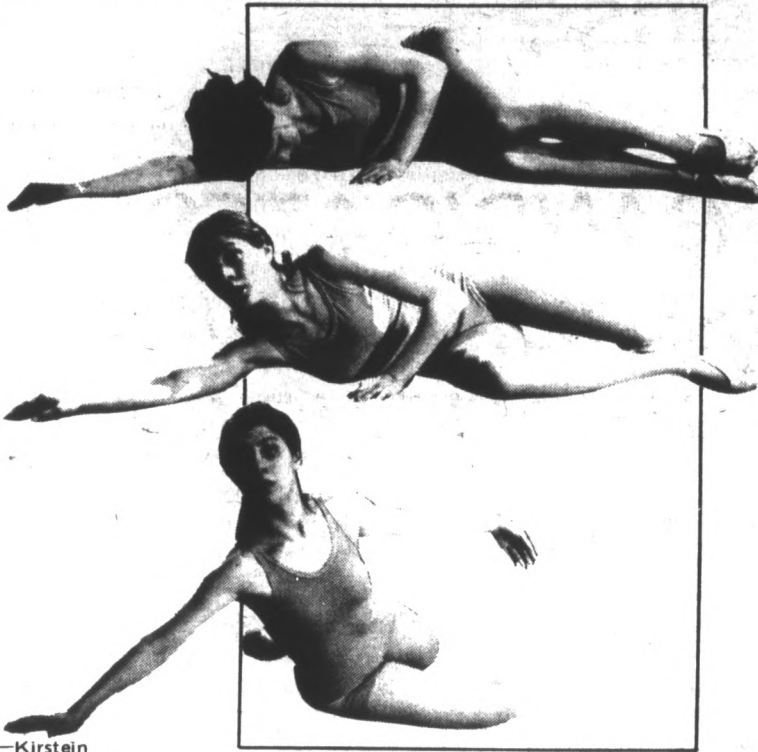
The answer is simple: It's what an elephant puts on his hot fudge sundae.

It was also an evening of student-choreographed (and generally student-danced) work presented by the Theater Department on February 7-10. It was also magnificent.

Maraschino Cantalope was a series of dance offerings involving various numbers of dancers and types of music. It was not something out of Basic Dance 101. It was done professionally and beautifully. Difficult positions were held gracefully without wavering, the actions were precise but smooth, and the choreography was excellent. A short segment displayed a "Greek-flavored" dance that would even have made Anthony Quinn envious.

Mood pieces

In general, the dances did not *Maraschino Cantalope* was merry,



—Kirstein

moods. The moods were enhanced by the music (or lack of it), occasional special effects, and a fantastic lighting arrangement.

tell stories so much as portray sullen, curious, tactile, and orgasmic. It was a visual barrage of grace and beauty.

The choreographers were Wendy Biller, Janice Birnbaum, Francis Maraschiello, Susan Rosen, and Leslie Satin. They and the dancers deserve considerable acclaim for their excellent work.

The intrinsic beauty of *Maraschino Cantalope* was that you didn't have to know anything about dance to appreciate it. The general opinion of the sellout audience was:

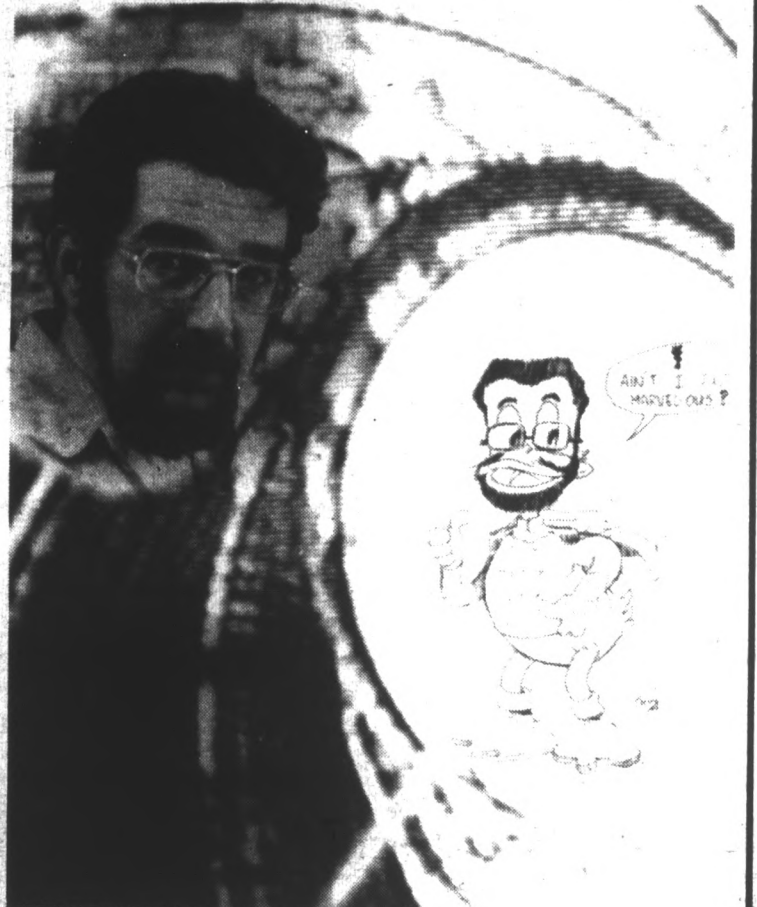
"I can't say I understood the symbolism, but I know what I like and I liked this. It was beautiful."

Who says there's no room for dance at this school?

—Steven Farber

Eye Feastin' pulps galore at the Duck

From Pants a Plenty to Books a lot. That's the story of the recent conversion of a spacious store across the street from campus. The name of the place is *The Bearded Duck* and what they've got to offer you can't refuse. First of all they have every kind of comic book you'd imagine — from the ancient pulpstons of old like "The Human Torch" to the bloody adventures of Conan the Cimmerian. Not only that, they've also got a complete line of current magazines ranging from *Wrestling World* to *Ms.* Tony Anello runs the place and he says that he'll stock anything we want. All we have to do is let him know there is a demand for it. So ifin ya get bored with school, and who ain't, truck on over and feast an orb-load on the pretty pictures. The only thing I can't seem to figure out is why they wanted to call it *The Bearded Duck* — why not the Bearded Armadillo, or the Bearded Goose, or the Bearded . . . but why a Duck????



—Synder

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