

Baker May Be Beardless

Baker aldermen, drawing fire from latter-day minutemen, will probably let a proposed ordinance requiring a fine of beardless men to die a quiet death. "It was all in fun, just something to generate enthusiasm for the

Bicentennial," said Alderman A. T. Furr who introduced the ordinance. "It was a misunderstanding," Furr said. "It was a mock ordinance, but the legal people say there's no such thing." The proposed ordinance would have

levied a fine of \$1 on a man over 18 every time he was found on city property without a beard.

Men who didn't wish to grow beards would have been permitted to pay \$1 for a permit to go cleanshaven. Fines were to have gone toward the city Bicentennial celebration.

But some people took the ordinance seriously and a minor controversy resulted. A lengthy, eloquent and tongue-in-cheek letter to one of the local newspapers only added fuel to the fire.

"Substitute Baker for Britain, police and firemen for army and fine for tax and the slavery cycle is complete," the letter proclaimed.

"Some people felt like their liberty was being taken away from them and all that kind of stuff," Furr said. The ordinance, if passed, wouldn't have been enforced, he said.

"If some old fogey had refused, the point wouldn't have been pushed," Furr said.

Several people called City Judge Prentiss Smith, asking whether such a law were legal. Smith, who shaved a fledgling beard last year after only five days, would have been a sympathetic judge.

He termed fining the clean shaven "cruel and unusual punishment."

Furr, who said he introduced the measure for the Bicentennial Commission, doesn't regret his involvement. "I thought it was great that it got so much discussion. People stood up to be counted. It was the spirit of '76."

Some Alexandrians Question Highway

ALEXANDRIA — While most Alexandria-Pineville residents support construction of the proposed north-south expressway, citizens in outlying rural areas are more inclined to favor the four-laning of existing highways, according to results of two public hearings held here Thursday night.

The meetings in Convention Hall drew about 450 persons, with about 300 attending the urban meeting and 150 at the rural meeting.

About 99 per cent of those attending the urban session supported the expressway. But only about half of those attending the rural meeting were in favor of the limited-access highway, with many preferring instead to improve existing La. 1, U.S. 165 and U.S. 167.

The majority at the urban meeting endorsed "alternate A", believing that route would revitalize the innercity

economy and make the expressway more easily accessible to Pineville residents.

Alternate A would connect Alexandria and Shreveport by running along the Missouri Pacific railroad south of downtown, crossing U.S. 165 and U.S. 167 and continuing northwesterly along La. 1.

A second option to alternate A would route the alignment through an existing expressway into the Tioga area.

Alternate A to Monroe would also branch off in the Tioga area via the existing expressway.

The cost of alternate A through Alexandria is projected at \$181 million, with \$172 million for the Shreveport and Opelousas connection.

Dissenters to alternate A said the use of the Fulton Street bridge as the Red River crossover for the route to Monroe would cause problems if Alexandria begins serving more shipping traffic.

Joni Mitchell Falters on Guitar

By PHIL LAROSE
Advocate Staff Writer
Joni Mitchell's hands betrayed her voice Thursday night.

That beautiful voice, a piercing whisper that permeates every thread of her songs, was constant, full and didn't miss a beat.

And through the first few tunes, including "Help Me" and "Free Man in Paris," she played a mean rhythm guitar. But toward the end of the show it was apparent the guitar had gotten the best of her hands, had become harder to manipulate.

Possibly the best song of the night was "For the Roses," a long beautiful tale of her ascent to stardom. Her mellow, piercing voice easily reached the high notes and her guitar picking was at its best. Those elements filled the LSU Assembly Center with wonderful music.

Another highpoint was her rendition of "Cold Blue Steel and Sweet Fire," a bitter tale of the evils of drug addiction. She sang of the sorrows of "Bashing in veins for peace" in a sultry voice backed her her fine acoustic chords and mellow tones on alto clarinet by David Lewell of the L.A. Express, her backing group.

Only twice during the night did she take to the piano, on "Shades of Scarlet Conquering" and "For Free." Her keyboard work was superb but, unfortunately, she spent most of the night fumbling over her guitar chords.

At some points it seemed she was struggling to remember the chords ("Don't Interrupt the Sorrow") and other

times it seemed the chords just didn't conform to her voice ("Harry's House-Centerpiece").

Later the full beauty of her voice came across on "Rainy Night House." Unencumbered with the guitar, she seemed able to concentrate fully and put everything into her voice.

One of the problems may have been that she was as yet uncomfortable with the many new songs she introduced at the concert. Between songs several times she paused to retune her guitar to a different key and this slowed the pace of the show somewhat.

She finally relaxed again toward the end of the show, pouring it on with a rousing "Raised on Robbery," the mysterious "The Jungle Line" and her encore, "Twisted."

The Canadian singer's appeal, besides her voice, is in her lyrics. Many of her songs bare her inner feelings about broken love affairs and her cynical view of her profession. Her lyrics are poetic, but not the run-of-the-mill poetry that characterizes so much of pop music today.

And combined with that seductive, overpowering voice, which flows in and out, high and low, across melody lines (She has an unusual way of timing — she makes four bars of verse fit smoothly into two bars of music.), the words mean more than they say.

The L.A. Express has been playing with Ms. Mitchell for a long time and it provides a stable backup for her wandering tunes. Robben Ford provided some

particularly fine electric guitar work on several songs.

Victor Feldman put his bongos to work at the right times, providing a steady beat when Ms. Mitchell seemed to be struggling with her guitar on a new tune.

Drummer John Guerin and bassist Max Bennett rounded out the group with capable performances.

Before Ms. Mitchell came out the group played several numbers. The best number included a double-tonguing tenor saxophone solo by Lewell, which drew "oohs" from the crowd.


The last song in the group's set was "Down the Middle," a number written by Guerin which included a pleasant guitar-tenor sax duet melody.

Life Term Given In Killing of Six

HARTFORD, Conn. (UPI) — Ronald Piskorski Friday was sentenced to life in prison for the slaughter of six persons during a 1974 New Britain bakery robbery.



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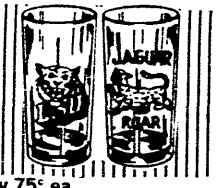
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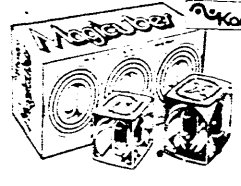
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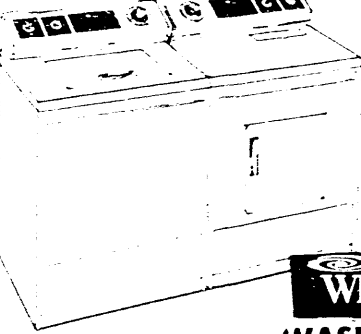
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