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Transcript Arts



John Glover and Carrie Nye

Joni Mitchell displays talents

By DONNA HARTMAN
Transcript Staff
LEWIS — An accomplished, self-assured and magnetic Joni Mitchell displayed her talents in a performance Tuesday that her range of musical talents is as wide as her expansive vocal spectrum.
Like Woody Allen before her, Mitchell proved Tuesday that years of experimentation in the genres of rock, pop, folk and jazz result in a brilliant, refreshing art form — one that almost on one is producing today.

The 35-year-old former folk queen opened her set with a 15-minute instrumental, "Just Sing Yellow Rain," an early discographic work that primed the audience to the more avant-garde and unfamiliar cuts from "Mingus," her latest album that were to come.
Dressed in postcard and sporting a trademark red-and-black look, Mitchell further eased toward introducing her newest jazz pieces with "Just Like This Train" (off 1978 and "Coyote," a ballad of the road drawn from "Hejira," her almost unrecognized 1976 collection of songs from the same wanderer.
Mingus her electric guitar, which Mitchell had long, over her shoulder for the first time in the evening, Joni increased the excitement of her over-the-top crooning throughout "Black and White" and "Mingus."

"Black and White," as well as three other thoroughly jazz tunes from "Mingus," inspired many listeners accustomed to Mitchell's personal and romantic folk ballads of this decade.
Ms. Mitchell's recent diversion to jazz, however, did not overwhelm the devoted. Recent press, including "The New York Times" "Rolling Stone," focused on Ms. Mitchell's collaboration with the jazz great Charles Mingus (before his death earlier this year) as a sign that she was not unskilfully slipping her vocal range in areas outside her traditional folk.

As Ms. Mitchell said in an interview with John Rockwell in the Sunday, Aug. 19 edition of the New York Times:
"Musicians are more audio-oriented, but I've drawn first to color. I have much more color available in my voice than I did a few years ago. I have this patently ability now that comes out of my throat. It can break into a shouting or it can be very strong, straight line."
Although she disclosed a tie to "Mingus," Ms. Mitchell realized she had to give a standing ovation to the crowd and came back with applause, indicating evidence of "The Man in Paris" (based on Robbery) is through the house down and "Annie."

Joni Mitchell, however, appeared to be passing her own picture Tuesday. She collected the entire set from the opening number to the second encore. The hair-man backstage had a group of virtual unknowns, took a backward to the blonde superstar.
Her 1974 performance at Tanglevood has dramatically sold out and smothered onstage, and issued an armful of flowers to the rapturous crowd.
In 1974, she relied heavily on the jazz-pop backing of Tom Scott and the L.A. EGs to accompany her on cuts from "Court and Spark."
This year, Ms. Mitchell stood center stage and held that position

throughout. Her recent drive into the jazz world, however, foreign it may seem to traditional Mitchell fans, is a serious necessary venture for an artist concerned with personal and professional growth.
Ms. Mitchell's poetic, dreamy lyrics, her fluid voice, and her naturally gifted characterizations of human emotions with her music is just as strong, if not stronger, than it ever was.
Her sensitivity and respect for the legacy of rock 'n' roll were exhibited with a rocking version of "By Your Side" in "Love" sung a-cappella with the Persimmons, the warm-up act.
That old time rocker set fans into

trance, calling Ms. Mitchell back to her usual double concert.
A Mitchell concert would not be complete without a show-down with "Richard" (the ultimate "Joni Mitchell" album) from the 1971 "Blue" album.

That led to a cheeried through into a stormy, rain that for a grinning Mitchell, delivery of "Woodstock." The lyrics filled the music shed with a serene echo of the festival in years past.
"We are stoned. We are golden and, we've got to get ourselves back to the garden."

What's up
Dance concerts in Stamford

STAMFORD, Vt. — The annual dance concert of the Kevin Ales Dance Theatre Summer Dance Camp will be given Aug. 22 at 8 p.m. and Aug. 26 at 7:30 p.m. at the Stamford Community Center.
Four original works choreographed by Kevin Ales and his wife, Gail, Judith Allen, co-director of the camp, will be featured. These include "Shine Mountain," a light romantic ballet, "Marsupials," a duet performed by the Ales; "Tarn-

Shaker crafts to be demonstrated

PITTSFIELD — At the Festival of Shaker Crafts and Industries at Hancock Shaker Village Aug. 22 to 25, craftspeople will demonstrate only those crafts that were traditionally part of the Shaker communities and use traditional tools and techniques.
The demonstrations will include those demonstrated regularly by the village staff, such as wood-working, linoleum, printing, spinning, weaving, broom-making, coopering, and hair preparation.
There will also be other New England craftspeople demonstrating, showcasing on a marble replica of the Shakers' late sacred "mountain stone," bookbinding using calfskin and seal, and basket weaving.

Hands-on participation will be invited, and participants can help make and lease pins, coats, bread and ice cream in the 1828 kitchen. Other events will include presentations of Shaker music and dance, and nat "throwing" with an old-time "one-hung" engine.
Some articles will be for sale and craftspeople will take orders for others.
The regular admission to the village, \$1.50 for adults, \$1 for students and seniors, and \$1 for children from six to 12, will include festival events.

'Children in the Sun' shines at Williamstown

By ANDREW SPEYER
Special to The Transcript

WILLIAMSTOWN—The Adams Memorial Theatre was the setting last night for the American premiere of Marina Gorbis' "Children of the Sun," which has never been produced outside Moscow. It had several years of negotiations and a few translations by Armand Hovakimian, but Nikos Psachropoulos, who had the desire to produce the Gorbis play, and I was well worth the wait.
As the final play of the season, at the Williamstown Theatre Festival, Gorbis' macroscopic look at Russian life in 1944 became part of the Russian tradition at WTP for many years by Armand Hovakimian, but Nikos Psachropoulos, who had the desire to produce the Gorbis play, and I was well worth the wait.
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A plotless play, "Children" is like looking into the state of chemist Pavel Pruzhny and becoming a part of the family he aids.
It's like any other family, as Gorbis uses the characters to express his thoughts about human behavior, achievement, concern for the human race, politics, science, the arts and everything else that makes up a life.
With a cast made up of some of the best of the WTP, all the characters in this production become life-like, breathing, living, moving, in long, totally human, and convincing. The complex scenes Gorbis has planned begin, through a day which includes the characters' daily lives, the tragedy.
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Evening of song in Charlemont

CHALEMONT—An evening of song will be featured at the Melawik Trail Concert previous rehearsal Aug. 21 at 7:30 p.m. and the Saturday concert at 8 p.m., both at the Peabody Church.
Arnold Black, along with the L'Espresso Vocal Quartet and wind and string instruments, will offer ethereal musical portraits of animals in his "Altoon Plains Song."
A ensemble will also be heard in a song cycle of Spanish folk songs and ballads in Robert Schumann's "Spanisches Liederspiel." Accompanied by

Final concert of Stable series

NORTH BARNSTABLE — The final "Music in the Stable" concert this season, Aug. 21 at 8 p.m. at the Park, McLaughlin House, will feature Lionel Newman, pianist-composer, in an all-Scottish program.
Tickets are \$5 and \$10 for students. There will be a buffet dinner following the concert, by reservation only. Tickets for the dinner are \$7.50.
For reservations call 802-445-2742.

The cost

PAUL CONVERSE makes his WTP debut as chemist Pavel, lost in his research, the appealing, somewhat mad one. He is devotedly married to what is written about his family.
He seeks science as a salting in the past, which has never been produced outside Moscow. It had several years of negotiations and a few translations by Armand Hovakimian, but Nikos Psachropoulos, who had the desire to produce the Gorbis play, and I was well worth the wait.
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He ignored wife, looking for understanding and a little love, in the Williamson Theatre Festival, Gorbis' macroscopic look at Russian life in 1944 became part of the Russian tradition at WTP for many years by Armand Hovakimian, but Nikos Psachropoulos, who had the desire to produce the Gorbis play, and I was well worth the wait.
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Under the direction of Mr. Psachropoulos, "Children" is a beautiful look at several lives and the people who share their brief moment on earth expressing their deepest thoughts and longing each other with their spouses.
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It's like any other family, as Gorbis uses the characters to express his thoughts about human behavior, achievement, concern for the human race, politics, science, the arts and everything else that makes up a life.
With a cast made up of some of the best of the WTP, all the characters in this production become life-like, breathing, living, moving, in long, totally human, and convincing. The complex scenes Gorbis has planned begin, through a day which includes the characters' daily lives, the tragedy.

Charlotte Moore almost steps show a couple of times with her breathless expressions of passionate love and respect for knowledge, which she has no comprehension of. She is in love with the scientist, she offers him everything if only he will make her a part of his life.
Adele plays her part well. Richard Woods, the money maker, is a character who is not afraid to show the respect of others. His son, Mikhail, is a character who is not afraid to show the respect of others. His son, Mikhail, is a character who is not afraid to show the respect of others.

Katherine Squire is the always present figure, always over her head, caring for them, watching their every move, trying to understand what is happening.
Jed Ralph Stratt, Elizabeth Rubin, Stephen Mendillo and Colby Willis add flavor in their smaller parts, which become a part of the Gorbis drama on the Pruzhny estate on a summer's day.

The "Children of the Sun" are the human, artist, writer, and doctor, all of whom believe that the more important to the world than the local significant, controlling members of humanity. They are the chosen ones who are to improve with their own lives they can't see the least outside of their own lives.

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