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SO YOU WANT TO BE...

By SALLY LINDSAY

Joni Mitchell has always been expressing herself well as the frustrated intellect who has suffered from lost loves, lost experiences, lost times. On the happier note, she can also express the ultimate happiness trip for someone like herself, and she can give off vibes like no other. Someone once said she was Ophelia-like, and we must readily agree, for there is something very classical about her, an aura, something you feel, not only from her music, but from seeing her.

One thing Joni hasn't done in a long time is tour. We saw her a few weeks ago at Philadelphia's Academy of Music, which is probably the best place a Joni Mitchell concert could take place. Previous to that, we had stood five feet away from her at the Newport Folk Festival in '69, which was also a really nice experience.

Joni's life had changed so much in the time between those two events that through her music, she wasn't really the same person. At Newport, she had made her "Song to a Seagull" and just released "Clouds." It was directly previous to her relationship with Graham Nash, a person very dominant in her music. It wasn't a whole lot past the time of the break-up with husband Chuck Mitchell. She was on some sort of martyr trip then, in anguish over many things, as far as her music was concerned. At Newport, on stage, she was new to the world of mass-recognition, she was touched and surprised at a standing ovation. She liked it.



JONI MITCHELL

At the Academy concert, she had two more Lps, "Ladies of the Canyon" and "Blue." She was beyond Willy. There had been James and California and New York and those "velvet curtain calls." She was probably tired of those standing ovations, and, we would venture to say, she was still confused. But, man, was she good.

Her manager, Elliot Roberts (who was once with the schlock group, The Happenings), is responsible for her recording contract, and whatever success her first album enjoyed. On the first one, we see many referrals to her husband. "I Had a King" being the most outstanding describes the changes they'd gone through separately, and where he was in relation to where she was. Mitchell was a folksinger who sang about wars and wine, very Brechtian. In "Michael from Mountains," too, we find references to what was going on.

"Clouds," as we previously mentioned, was Joni's martyr period. She was really suffering, feeling defeated, and lonely. "Chelsea Morning," despite its lightness on the surface, is the song of a woman imploring her lover to stay. The song is sensuous, but the plea goes ignored. "Tin Angel" is a song dealing with a cynical man. What Joni is saying here is that very often, woman power fails.

"Clouds" was also a definite sign of her maturing, not only as a writer, but as an interpreter of her own work. Her images become deeper, freer, and she assumes more assurance about the whole thing. Joni herself credits much of the growth here to poet and songwriter, Leonard Cohen, who she says, made her more demanding of herself.

Appearing on the "Clouds" LP is one of her most well-known songs, with which she closes each concert (before the two and three and four encores make her re-appear), as she says "like Roy Rogers and Dale Evans sing 'Happy Trails to You,' I do this one." And, the song was what is commonly referred to as "Both Sides, Now" (Clouds) Judy Collins' treatment of this tune made Joni much better known as a writer.

Into "Ladies of the Canyon," we meet a conflict of Joni's feelings. Her light "Morning, Morgantown," is one of her better tunes, observant and earthy and bright. Then, there is "Willy," a song to Nash. There is "For Free," the song where she admits to her playing only for fortunes, and those who can pay them, to using the limousine with two escorts, the velvet

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So You Want To Be...

By ERNIE HOOD

In reply to Susan M., Wappinger Falls, N.Y., and others who have inquired, physical therapists can look forward to excellent employment opportunities for the next 10 years.

The demand for qualified workers is likely to exceed the supply.

Increased public recognition of the importance of rehabilitation is responsible for increased demand, and many new positions for physical therapists will be created as programs to aid crippled children and rehabilitation services for the disabled are expanded.

Part-time positions will continue to be available in many communities. These positions can be especially attractive to married women who wish to work on a part-time basis.

Increased demands for physical therapy services will result in greater opportunities for physical therapy assistants who generally obtain their training in junior colleges or on the job in hospitals and other institutions.

There are about 14,000 physical therapists at this writing, and nearly two-thirds of them are women. About four-fifths work in general hospitals.

A license is required to practice physical therapy in 48 States and the District of Columbia, and to obtain a license an applicant must have a degree or certificate from a school of physical therapy and must pass a state board examination. In the other two states (Texas and Missouri), employers require a degree or certificate from an approved school of physical therapy.

Cheryl C., Lexington, Ky., asks for information about medical laboratory technicians and medical technologists.

Dear Cheryl: Employment opportunities for medical laboratory personnel are expected to be extremely good through the 1970s. As a matter of fact, they'll be expanding as physicians increasingly depend upon lab tests in routine physical checkups as well as in the diagnosis and treatment of disease. There are upwards of 100,000 new employed—two-fifths of them medical technologists.

U.S. Labor Department Bulletins are sources of depth information on career fields. They, too, can be obtained through the Superintendent of Documents. For Physical Therapy, ask for Bulletin 1650-14, price at 10 cents; for Medical Laboratory Workers, Bulletin 1650, also priced at a dime.

If you would like information on another career field, write to SO YOU WANT TO BE in care of the Newspaper Enterprise Association, Suite 410, 230 Park Ave., New York, N.Y. 10017.



LIZA MINNELLI

The Role She Wanted Liza Minnelli Sings 'Life Is A Cabaret'

By JOYCE GABRIEL

NEW YORK — (NEA) — The year is 1931. In a smokefilled night club in Berlin, Sally Bowles sings her young heart out to a jaded audience. Her green-maned fingernails catch the rays of the spotlight, an eerie color in the night club's gloom. Her eyes — huge brown orbs — are fringed with incredibly long, obviously false lashes. A green sequin dots her cheek. "Come to the Cabaret, old chum," she pleads.

"Life is a Cabaret."

It is, of course, all illusion. Sally Bowles has never existed except in the mind of novelist Christopher Isherwood, who immortalized her in his "Berlin Stories," and in the hearts of those who saw the two plays and the movies about her. Sally Bowles is brought to life by Liza Minnelli, courtesy of Allied Artists' new movie musical, "Cabaret."

Sally Bowles is a kook, a whore, a role-player, a vulnerable young girl who longs to be a femme fatale. And Liza Minnelli plays the role with just the right combination of jadedness and innocence. A wistful portrait. One is convinced that, surely, Liza must be Sally to portray her so well.

Surely she is not. The belly and I arrived at Liza Minnelli's Plaza suite at the same time. He had come to take Steve for a walk. Steve is Liza's Shelly, one of Liza's four dogs, a frisky, gawky puppy.

The stark white 1930s make-up, worn by Liza in the film, is gone. What is left is Liza Minnelli, looking fresh and tailored: little make-up, a green knit pant suit with a black sweater, simple silver bracelets on her wrists. Her large brown eyes dominate her small face.

Sally Bowles immediately would have told the visitor her entire life story, made up to shock and startle. But Liza Minnelli is not Sally Bowles. What she does talk about is her film. She is pleased with it. She loved director Bob Fosse, who helped her tremendously with her performance.

Liza has known for a long time that she would play the lead in the movie, "Cabaret."

"Actually," she says, "some of the songs were written with me in mind. John Kander and Fred Webb (the composers) are good friends. When they decided to write the musical, they wanted me for the lead. That was five years ago. Then they decided a British girl would be better."

Jill Haworth did the role on Broadway. But Liza hadn't given up on playing Sally.

"I knew there would be a movie made from the play," she said, "and I wanted it. I decided I'd just have to have enough film credits by then to get the part."

She did "The Sterile Cuckoo" and then "Tell Me That You Love Me, Junie Moon" and, voila, by the time the movie producers were ready, so was Liza.

"Cabaret" has been my theme song for five years," she explained. "When I get requests from the audience at clubs they always ask for it. In fact, when I was performing in Paris, the producers of the movie were in the audience. When I sang 'Cabaret,' they sent a note back saying, 'If you sing it that way in the movie, you'll be the greatest Sally ever.'"

The night I saw the movie, after Liza Minnelli sang "Cabaret," the audience burst into applause.

If Sally Bowles were asked if she liked interviews, she would say, "Of course. I just love to talk about myself."

When Liza Minnelli is asked the same question, she says, "No I hate them."

Liza's life, unlike Sally's, is not for all comers. She does not prepackage answers.

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ARCHIE



MAY THE GARDEN OF EDEN FLY INTO YOUR SHIFTER, YEONICA MADE THIS BARDER IN HER FATHER'S SHIFTER.

IT'S GREEN MOSS AND FRUITROSEBERRIES.

ISN'T IT PRETTY, MISTER LODGE?

YES, EXCEPT THAT IT...

MAKES MY BRANDY TASTE AWFUL!

DICK TRACEY




SO-LIKE OTHER INDUSTRIALISTS, YOU FIGURED IT COULDN'T HAPPEN TO YOU, EH?

OH, COME, TRACEY, WE HAVE THE FINEST SECURITY SYSTEM IN THE WORLD HERE.

YEAH? A BURGLAR LOADS UP 500 POUNDS OF YOUR PRICELESS CESIUM AND DARN NEAR GETS AWAY WITH IT!


OKAY, SUGGEST SOMETHING YOU'RE THE BIG SHOT! SUGGEST!!!

THE BORN LOSER



AND NOW A WORD FROM OUR SPONSOR! THEN I'LL BE BACK WITH ANOTHER SLEAZEBAG FOR ALL YOU SLEAZEBAG CLOSTERS OUT THERE!

BLONDIE



BILLS, BILLS—ALL YOU BRING ME IS BILLS!


WAIT, MR. BLUMSTEAD, I HAVE SOMETHING HERE TO CHECK YOU UP.

HERE'S A NICE LOLLIPOP FOR YOU.

OH, THANK YOU FOR YOU.

I ALWAYS CARRY A FEW OF THEM IN MY BAG ON THE FIRST OF THE MONTH.

BUZ SAWYER



YOU SEEM RESTLESS, FRANK. WOULD YOU LIKE TO DO A LITTLE GARDENING?

WORK? ME?

GIVE IT A TRY.

HEY!... WIGGLE WORMS!

DOES IT BRING BACK MEMORIES OF YOUR BOYHOOD?

YEAH! LIKE THE TIME YOU TOOK ME FISHING.

HEY! I GOT ONE!

L'I' LABNER



GASP!—THESE ARE THE MISSING BETSY ROSS RELICS!

SEE!—HER UNMISTAKABLE INITIALS WERE WOVEN INTO THE SOCKS—HUNDREDS OF YEARS AGO!!

THEM'S TY OFFISHALL YOKUM FAMBLY SOCKS. THEY BAN HANDED DOWN FUM FOOT TO FOOT FO GENERATIONS.

I MUST CALL THE PRESIDENT! HE'LL WANT TO SHAKE THIS YOUNG PATRIOT'S HAND!!

Youth Beat

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curtain calls, the good hotels, etc., and there's a guy on the corner in N.Y. City who "plays real good, for free." And, "Rainy Night House," is a beautiful, biting yet haunting melody. "Big Yellow Taxi," "Woodstock," and "The Circle Game" are also found here.

Joni is or was a lady of the canyon, then, playing mother to any or all stray cats that would enter her property, making jewelry, painting, being totally creative. She lives very near Steve Silks, Cass Elliot, Dave Crosby, and Graham Nash. She lives in a very small house (two rooms) on Lookout Mountain overlooking Laurel Canyon. It's got stained glass windows, oak beam wooden floors, a piano, and a grandfather clock. The kinds of things you find in her songs.

Then, "Blue" was released. "Blue" is made up of strange moods and tones, but is probably Joni's best album, all things considered. "River," "A Case of You," "All I Want," "The Last Time I Saw Richard" and "Blue," along with other less strong numbers on the album are really well done. Her dulcimer playing is outstanding on the LP and the moods interpreted there are nice.

Joni Mitchell is also, along with being an excellent musician, writer, and singer, a fine performer. The mood was set previous to her set at the Academy by Jackson Browne. When Joni came on stage, there was a hush throughout the old concert hall, and there she was, swinging slightly while playing her guitar, getting it on fine. She did numbers mostly from "Ladies of the Canyon" and "Blue," but there were representatives there from her first two. Although figuring a cold, and stopping intermittently to drink water and use Kleenex, the flow of the concert was steady and easy.

Her raps between songs are interesting, and before "For Free" she told the story of the man with the clarinet in New York, she told stories about things that had happened to her, places she'd gone (her trip to Greece, for one), and people she'd met. She talked about the dulcimer, and you could tell she really dug playing. Many of the songs she played were from her new album, including a fine one "I'm a Radio, Turn Me On." "I've got some old ones for you, and lots of new ones," she told us. And she played a dozen or more songs. A fair concert.

At the piano, we heard "For Free," "Blue," and others. She did "Big Yellow Taxi," "Woodstock." And others, the mind can't recall all of them. After she did "Clouds," her set was technically through. The house wasn't about to let her go, however, and after her first standing ovation, she came back to do one of her new songs. When she left the stage again, the same routine followed. She returned again, to do something else. And, the third time brought her out with Elliot Roberts, her manager; a roadie; and first performer, Jackson Browne. We all stood (at her request) and sang her "Circle Game." It was nice. She includes her audience, no matter how carry it sounds, everyone kind of stood up slowly and sang right along with her. They were kind of mesmerized by the awesome power she had over her audience. Joni Mitchell, man, nothing but good vibes.