

David Draper

Mitchell's music sets mood



Joni Mitchell

What's the cheapest, most frequently used method of changing moods and feelings, picking yourself up or getting thoughtful, forgetting it all or drowning in self-pity?

If you said greens and reds, do not pass go, do not collect \$200, because it's music. Radios and record players are really manipulators of mood and attitude, if you let them be.

With the radio, you're at the whim of some disc jockey who's been told to play mostly forget-your-troubles music. So people who want complete control over the mood usually turn to their stereos, and that's where Joni Mitchell comes in.

Her first four albums (*Song to a Seagull, Clouds, Ladies of the Canyon* and *Blue*) represent an intensely personal experience. She used almost no backup at all, so it's just you listening and Joni pouring her heart out in your living room.

Most of the things she has to say in these albums are either depressing, thoughtful, or deeply emotional. And most importantly, there are overtones of sadness, of pessimism, of loneliness, and they leave their impression on you.

So if you wanted to get depressed, emotional, or challenged into thought, you spun a Joni Mitchell album. This understandably created a small but die-hard

audience for her records—most people don't really want music that depresses them, makes them think or turns their thoughts to old lovers. At least not very often.

Enter album five, *For the Roses*. Good news for people previously turned off by her music—the new record is not nearly as depressing and is not as much of a personal challenge to the listener. Even though the music is more accessible, the emotionality remains, with overtones of pessimism and a sort of sadness that things turn out as badly as they do in love.

Now, the latest, *Court and Spark*. Good news for everybody. This is the tightest, most ambitious album musically to come along in a while from anybody. For you Joni Mitchell freaks, a little bit of everything she's ever done right is in this album, along with some new directions. The diversity of the album is its most outstanding characteristic.

Court and Spark's instrumentalists are as good as Joni has ever found—I cannot say enough about her woodwinds and reeds man, Tom Scott, who overtracks to make an entire wind section at times.

Two of the album's best songs would be nothing without the excellent trumpet of Chuck Findley. And Joni's choice of laid-back, subtle percussion work from John Guerin, and big, driving bass lines mostly from Wilton Felder are the cement that holds the whole album together.

Backup vocals come from a group ranging from Jose Feliciano to David Crosby to Cheech & Chong, plus Joni overtracking time and again. The whole sound is smooth and together, with things going on below the surface as well as in the lyrics.

And the lyrics of *Court and Spark* represent some of the new directions for Joni Mitchell. There are two songs for fun—a

rock'n'roll and a blues—and the remaining nine are in varying degrees about love and the times we live in.

There isn't much pure social comment, and none of the songs are pure love songs—most are a blend of the two. Questions fill the entire album—a tone of bewilderment at where America is going.

With the millions of lost and lonely ones

I called out to be released— Caught in my struggle for higher achievement

And my search for love That don't seem to cease...

Of all the things in Joni Mitchell's earlier works, everything is there in *Court and Spark* except the pessimism. You get the feeling, in the midst of her questions, that maybe even she now feels there can be answers.

Scott Langley

'The Last Detail' moving

The Last Detail—Tale of two sailors taking a third to prison. A marvelously robust and human film, both funny and sad, with an unusual understanding of certain types of emotions. Superlative acting.—CH

The Sting—Con comedy is itself a con with some pretty moldy material being turned into excellent entertainment by some talented hands. It's too big and tends to drown in overproduction, but it's a sure fire audience pleaser.—CH, D

Serpico—True story of an honest cop. It is sloppily done and much too vulgarized. Still, the film has an understanding of some of the subtleties of corruption, and the story itself packs quite a punch. Worth seeing for that.—D

The Exorcist—William Friedkin brings to this devil film the same slam-bang direction he brought to *The French Connection*. Some of it is effective at the moment, but the film as a whole is pure manipulative trash. Disgusting in more ways than one.—CH, D, R

Summer Wishes, Winter Dreams—Story of a cold woman thawing. Has a few touching moments (mainly due to another superb performance from Joanne Woodward), but the film as a whole is cliched soap opera stuffed with pseudo poetry. A great performance from Sylvia Sidney.—CH

Billy Jack—One more time we are subjected to the mushy brained homilies of this stupid movie. For the teeny-boppers, of whom there must be an awful lot.—D, R

Cinderella Liberty—Sappy story of a sailor in love with a prostitute. The actors, especially James Caan, supply some moments of enlightenment, but the film still falls completely apart.—R

The following have not been reviewed. Opinions expressed are those of a consensus of critics.

Busting—Story of vice cops got bad reviews.—CH

The Treasure of the Jamaican Reef—Bad family film.—D, R

The Bootleggers—Terrible hick drama.—D, R

Breezy—Love story directed by Clint Eastwood got bad reviews.—R

The Midnight Man—Poor murder mystery.—R

Superdad—Terrible Disney comedy.—R

Son of Flubber—Fair Disney comedy.—R

The Naughty Stewardesses—Stupid skin flick.—R

Neither the Sea Nor the Sand—Poor supernatural love story.—R

Alternative Cinema

Aruzza—Budd Boetticher's biography of Carlos Aruzza, considered the greatest of all bull-fighters. "One of the year's ten best films." Roger Greenspun, *N.Y. Times*. At 2, 7 and 9:30 p.m. Saturday in Carroll Hall.

Chaplin Series

City Lights—Most people consider this Chaplin's masterpiece, and indeed, a more beautiful and poetic film would be hard to imagine. Absolutely not to be missed. At 2, 4:30, 7 and 9:30 p.m. Sunday in Carroll Hall.

Chapel Hill Film Friends

Blind Husbands—Preposterous melodrama, but brilliantly acted and directed by the great cinematic legend Erich Von Stroheim. At 9:30 p.m. Friday and 11:30 p.m. Saturday in Carroll Hall.

Union films

Rashomon—Akira Kurosawa's study of human lies is considered a classic. Friday.

Ugetsu—A film of exquisite beauty by Kenji Mizoguchi, one of the world's greatest and least known directors. Saturday.

Cabaret—Basically a slick Hollywood musical, but done with an unusual sense of maturity and style. Super Sunday.

All films at 6:30 and 9 p.m. in the Great Hall.

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TV TONIGHT

- 6:00 (2) (5) News
- (4) Observing Eye
- (11) News
- (8) ABC News
- 6:30 (2) (11) CBS News
- (4) Zoom
- (5) ABC News
- (8) Anything You Can Do
- (28) News
- 7:00 (2) Meet The Clock
- (4) You the Deaf
- (5) Bonanza
- (8) Truth or Consequences
- (11) Mod Squad
- (28) NBC News
- 7:30 (2) Movie: Tarzan and the Lost Safari

- (4) North Carolina People
- (8) Lassie
- (28) Get Smart
- 8:00 (4) Washington Review
- (11) Dirty Sally
- (29) Family Theatre: Drama—The Red Pony
- (5) (8) Brady Bunch

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- 8:30 (4) North Carolina This Week
- (5) (8) Jacques Cousteau
- (11) Good Times
- 9:00 (2) (11) Movie: Senior Year
- (4) Movie: Grand Illusion
- 9:30 (5) (8) Odd Couple
- 10:00 (5) (8) Toma
- (28) Dean Martin
- 10:30 (2) (11) Comedy Pilot Special
- 11:00 (8) (11) News
- (2) (5) News
- (28) News
- 11:30 (2) (11) Movie: Scream and Scream Again
- (5) (8) Screaming Skull
- (28) Johnny Carson
- 1:00 (28) Midnight Special

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The story covers 96 of the most critical hours in man's history!...
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Peter Sellers
Where Does It Hurt?

LATE SHOW Fri.-Sat. 11:15

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PAUL NEWMAN ROBERT REDFORD "THE STING"

1:50-4:10
6:30-8:50

Carolina FRANKLIN STREET

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Plaza 1 SHOWS AT 3:05-5:10 7:15-9:20

ELLIOTT GOULD ROBERT BLAKE
in **"BUSTLING"**

NOW PLAYING

Plaza 2 SHOWS AT 3:00-5:00 7:00-9:00

"Various people have been screwing up my name. It's a swell name. It belonged to a bartender, a minister, a classics scholar, and a burlesque queen. It's Conroy, not Conrack, but if you want to call me that, go ahead. I'm beginning to like the sound of it."

SATURDAY NIGHT 9:00

Major Studio Sneak Preview of a new **JON VOIGHT** film.

COLOR BY DELUXE PANAVISION

Plaza 2

She's beautiful... but frigid.

COLUMBIA PICTURES Presents
A RASTAR-GILBERT CATES Production
Joanne Woodward

Summer Wishes, Winter Dreams

HELD OVER 4th WEEK

Plaza 3 Shows At: 2:00-4:30 7:00-9:30

WILLIAM PETER BLATTY'S THE EXORCIST
Directed by WILLIAM FRIEDKIN