

Popcorn highlights Mason Concert

By JOHN METZ

Last weekend Dave Mason performed at an 8 p.m. concert at Northern Kentucky State University. On stage Mason was adequate but the surrounding conditions made it impossible to enjoy any concert.

We all had our "general admission" tickets, which by 8:10 p.m. entitled you to stand against the back wall of the auditorium, next to the popcorn machine. Once you'd obtained this excellent viewing spot you felt yourself lucky because you could occasionally turn and watch the popcorn being popped while everyone else is smashed together so tightly they could not move at all.

The show began with a very amateur and immature band. One of the members displayed his talent on the bullhorn and broom while wandering around the stage. After the usual equipment change-concession stand break, Mason performed alone.

Mason did a few acoustical pieces playing 12-string guitar and did an excellent rendition of "World In Changes." He began to add members of his back-up group in the course of each number; first another guitarist (whose expressiveness and stage movements ran second to the popcorn machine), then keyboard player, and finally bass player and drummer.

Mason performed practically every song off of his "Alone Together" and "It's Like You Never Left" albums. Two of his worst songs were ones he did not write himself, that is, "Pearly Queen" (written by two members of Mason's old group Traffic-Winwood and Capaldi) and

Dylan's "All Along The Watchtower."

I've seen three-membered Traffic do "Pearly Queen" and they did a far superior job than Mason and four back-up musicians did.

I must compliment Dave Mason and his group on at least one thing. The volume they played at was almost perfect. You could hear each instrument individually and hear the singing (and words) for a change. But given the physical conditions the audience was subjected to there is no way you could have thoroughly enjoyed the concert.

Behind the scene was just as stilling. Mason only consented to a 10 minute interview for all of the press covering the show. The reason there are no concert pictures to go with this

article is that no one was allowed backstage, especially photographers, because Mason's manager did not want people back there "popping up here and there with their flash bulbs." Our photographers do not use flash attachments when covering concerts.

Later in the concert I noticed quite a number of people with cameras in a balcony on each side of the stage. After seeing over eight flash bulbs go off I asked the Northern Kentucky State University's concert manager if it would be possible to get into this balcony to take some "non-flash" pictures, for it was impossible to get a good picture from the back wall even with a telescopic lens. But we were not allowed access to this balcony because it was only for NKSU press and if we had an accident up there we would not be covered by the insurance. Right!

So my impression of this experience was that if Mason and his manager are going to have such little regard for the public, the people who are buying the albums, going to concerts and making Mason rich and famous, then in return I have little regard and even less respect for Mason.

But if I had to put the blame on anyone in particular...Who sold more tickets than they should have-NKSU or Mason's manager? Who is responsible for the short, so-called interview, Mason or his manager? All I know is, if Paul, John, George and Ringo decided to do a concert at Northern Kentucky State University, I would rather stay home and watch TV than suffer through a poorly managed concert which lacks the facilities of a concert hall.

Spring Arts Festival

The office of cultural events has announced that preparation for the Spring Arts Festival '74 has begun. Anyone interested in being on the Spring Arts Committee, or anyone interested in presenting a program during the Festival, should contact John Trojanski, 340 TUC, 475-6008.

The festival, to be held from April 15 to 28, will provide the university community a chance for broad participation in music, theatre, the visual arts, poetry, film, video and multi-media, dance and crafts.

Mrs. Ruckelshaus is still in politics

DAYTON (AP) — The wife of former White House aide William Ruckelshaus still serves as a special assistant to the counselor to the President despite her husband's resignation.

Jill Ruckelshaus, whose husband was a victim in last October's so-called Saturday Night Massacre, said on a television talk show here last Thursday that her husband talked her out of resigning.

"At first I was very emotional, but he convinced me it would have been the wrong thing to generate a mass exodus," she said.

Ruckelshaus was deputy attorney general in October when both he and Atty. Gen. Elliot Richardson resigned rather than fire then-special

Watergate prosecutor Archibald Cox.

She said she and her husband still support the administration.

"Billy resigned because he was asked to do something he felt was severely wrong," she said.

"His action was not a repudiation of the President or the administration," she said. "He simply said, 'I cannot do this.' Every public servant ought to have a line beyond which he cannot go."

Mrs. Ruckelshaus appeared on the Phil Donahue Show, a syndicated television talk show which originates in Dayton.

Asked about the possibility of an Elliot Richardson-William Ruckelshaus ticket in 1976, she

quipped, "It's pretty hard to get on a button."

"I think Elliot Richardson would make a superb President and there is no one in politics I admire more than my husband," she said.

Arts publicity

News Records Arts must ask that all groups wishing publicity for their events in this section send an appropriate release to the attention of the Arts Editor. Deadlines are noon Wednesday and Friday, for the issues appearing the following Friday and Tuesday respectively.

Joni Mitchell's latest album conveys 'convincing emotions'

By CHAR WARMAN

"Court and Spark," Joni Mitchell, Asylum, 7E-1001

Bob Dylan's return has caused a lot of spark and speculation about where music and the youth culture are going in the 1970s.

In all the commotion, the return of a woman who has created a quiet revolution of her own has been pushed unjustly to the side. Joni Mitchell, the female folk-poet laureate has released a new album, "Court and Spark," and has recently gone on tour after a rejuvenation period in her canyon home.

Just a glance at the cover of her latest album lets you know what's inside. A sketch of a man and woman in sweeping embrace is overshadowed by an ominous, dark cloud. "Again and again the same situation," sings Joni in quiet resignation, and you know the woman of heart and mind is still unsuccessful in love.

The lady who once played coffee

houses with Neil Young is no longer wingin' it with piano and guitar. She's been influenced by Tommy Scott, a fine saxophonist and reedman, whose L.A. Express has moved her bit-by-bit into jazz and brass and string orchestration.

But the genius of Joni is still very much present. Her ability to express vulnerability, cultivated after too many sugars gone sour, aches through the gloss of the more polished musical style.

On "Help Me," one of the most striking cuts on her new album, a black sound splashes over the tune, with chicken-scratch guitars, bluesy vocal rifts, and three-tiered harmonies that make you think of (sweet) chocolate cherubs.

The song contains a new vocal style only hinted at in her last album, "For the Roses," but prominent in almost every cut on "Court and Spark." Her voice slides up to ecstatic high notes, only to tumble back down with the sad realization

that the spark of romance has burned out: "We love our lovin', but not like we love our freedom."

A quite incongruous cast has been assembled for the album. Standard supporters like Graham Nash and David Crosby appear on the "Free Man in Paris" cut, along with Robbie Robertson of The Band ("Raised on Robbery"), Jose Feliciano ("Free Man in Paris"), and Cheech and Chong, supplying crazy voices on "Twisted."

Joni has definitely undergone a metamorphosis-play "Raised on Robbery," that frenetic, jelly-roll rock, and then turn back the time dial to "Both Sides Now" or "My Old Man." Quite a change. I'll never reconcile the stained bebop style of "Twisted," (also recorded by the Divine Miss M), with the feminine fluidity of which Joni is capable. Nor will "Raised on Robbery" ever console me like "For Free" or "Circle Game."

But the rest of the eleven cuts on the album, expressing every kind of emotion from wanting to get out of the business ("Free Man in Paris"), feeling vulnerability and uneasiness at a posh New York party ("People's Parties"), to searching for love in a lonely world with "heaven full of astronauts and the Lord on death row," and "The Same Situation," reaches us with sincerity and deep-felt emotion.

Having just turned 30 last November, Joni has lost some of her girlish guile and idealism. In "Down to You," which begins with piano styles subtly reminiscent of her former beau, Graham Nash, and James Taylor, she espouses a more worldly philosophy:

"Everything comes and goes
Marked by lovers and styles of clothes.

Things that you held high
And told yourself were true
Lost and changing as the days come down to you."

Her style and philosophy may have changed, swept along with the tide of new dandies and dresses. But one thing has remained intact over the years. Joni's unmatched knack of conveying convincing emotions will continue to "court and spark" her listen for years to come.

Jazz giant disappoints Music Hall audience

By CHRIS LEE

The foreboding fact that my seat for the Miles Davis concert was directly behind a pole should have been omen enough, for some reason it wasn't. I managed to endure the complete concert last Thursday night, and if the implications of that statement aren't completely clear, please bear with me.

Miles Davis, jazz giant, performed at an 8:30 p.m. concert that what was forecast to be one of the musical highlights of the season.

At precisely 8:35 p.m., approximately 1,500 seats were filled in a hall with a capacity of over 3,600. There was no introduction of Miles Davis, his back-up musicians, or of the compositions played. None-the-less, the concert began, and began, and began again.

Consistent with his image of perpetual high fashion, Davis was attired in a metallic silver jacket with an offsetting pair of dark blue slacks and

matching shirt.

The muted trumpet of Miles, complete with wah-wah pedal, audibly graced the audience nearly 40 per cent of the time.

The remaining 60 per cent of the concert resembled a cacophony of disjunct musical fusions between the trumpet of Miles and his sidemen.

The second half began as did the first and ended as did the beginning, with confusion for some and disappointment for others.

Some neither believed nor understood that the early Miles has progressed into a new futuristic Miles. Others, seemingly, got into the whole mood of the concert and left confident that the giant of jazz had justly earned his reputation.

"I can't believe it's not sold out. He is one of the biggest names in jazz," uttered one distraught usher. "Miles Davis sure can blow," whispered one woman as she filed toward the exit. I took that statement to be denotative.

PHOTO CONTEST

The News Record is sponsoring a photography contest open to all members of the University community except staffers of the campus media. There are no restrictions on theme or number of entries, although all pictures must be in an 8" x 10" black-and-white print format.

The deadline for entries is noon Friday. Judging will be conducted by Greg Chachoff, News Record photography editor, Ted Kouvatsos, Clif-

ton's photography editor and Ed Reinke, Enquirer photographer. Five prizes will be awarded, courtesy of Jack's Camera Center, 51 E. Fourth St. The top entries will be reproduced in The News Record.

Entries must be accompanied by a card stating title of picture, class and college of photographer, and names of any persons in the picture. Do not put any identifying marks on the photo itself.

What are you doing with the rest of your life? See page 5

Let's Get It Straight

COMIC RELIEF

QUESTION: I am horrified at myself sometimes because I turn the front page of my paper over quickly, so I won't see the casualty lists, and bury my nose in the comics. Am I a callous escapist or what?

ANSWER: I don't think so. Probably you care too much, and that's what makes you find these tragedies too great a horror to be born. In turning to the comic pages you are saying, "Life must go on, and if I am to function at all in this world of doom and gloom, I must preserve my sanity by escaping from the constant pressure of things I can't help." That's how a great many people react to the inequities, sorrow, and terrors of life, and to the inevitability of pain and death. They become resigned, compensate in whatever way they can, and try to forget.

President Lincoln found a better way. "When I left my birthplace, the town of Springfield," he said, "I wasn't a Christian. When I buried my son and thus experienced the greatest suffering of my life, I was not a Christian. But when I went to Gettysburg and saw the graves of thousands of soldiers, then I committed myself to Christ. Since then I cannot but love Him." What changed his outlook on tragedy?

It was not that he turned away from horror as too great

to be born, but that he saw beyond sorrow and evil to God's overruling and eternal plan for man's redemption, which gives depth and meaning to everything that happens to us. The Christian can go to Belsen or Dachau and through his tears say with Paul, "If in this life only we have hope in Christ, we are of all men most miserable. But now is Christ risen from the dead, and become the firstfruits of them that slept. . . ." Therefore we "sorrow not, as others who have no hope." Do you have this hope?

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