



(Staff photo by Evelyn Turner)

JONI MITCHELL demonstrated both her abilities on the piano and a saucy tongue. "Please put a silencer on your trigger," she told a photographer during the concert.

Joni shows mystique

By RICK POPE
Staff Reviewer
Trying to capture a Joni Mitchell appearance is like trying to capture an elusive shaft of sunlight



the poetic images of her songs. Hard indeed is the heart without a place for her.

Joni Mitchell went before the Assembly Hall Saturday night as a woman determined to shake off at least some of her goddess image. Although her first set with the L.A. Express fell flat on its face, and she didn't click until she came out by herself to do old favorites, she seemed to accomplish her aim. There was no doubt by the end of the concert that this was a different woman than that on the pedestal of her earlier albums.

Tom Scott and the L.A. Express began the concert with a generally solid half-hour of jazz-rock. They displayed themselves as very capable, but not exceptional, musicians.

Then, out came Joni, beginning with "This Flight Tonight" and "I'm a Radio." For the next half-hour, she performed mostly new material with the band as backup. Unfortunately, for most of the songs this arrangement just didn't work. The only thing the band really succeeded in doing was drowning out her voice and guitar. The tone was slickly commercial, rather than warmly personal.

An exception to this was their

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filtering through breaking clouds. Sweet and pale, the mystique surrounding this beautiful performer makes her a choice character for a Thomas Mann story. Her fascination beckons through the clarity of her voice, the melancholy of her music and

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JAN.

THIS WEEK AT KRANNERT CENTER FOR THE PERFORMING ARTS

- TUES. 22** BEETHOVEN PIANO SONATAS
performed by Kenneth Drake. Program will include "Sonata in C# minor" (Moonlight) Opus 27, No. 2, "Sonata in C Major" (Waldstein) Opus 53, and "Sonata in E Major" Opus 109, all performed on a 19th century Broadwood piano restored to approximate the sound of the instrument presented to Beethoven in 1818.
8 p.m. GREAT HALL Public \$1.00/Students and Patrons 65 years-or-more, free*
- WED. 23** DUKE ELLINGTON AND HIS ORCHESTRA (STAR COURSE)
CANCELLED DUE TO ILLNESS OF THE ARTIST
- THURS. 24** MUSIC FROM ELECTRONICS
A concert of electronic music in a surround-sound environment featuring four-channel and two-channel works by composers throughout the U.S.A. and abroad. Programmed by James Beauchamp.
8 p.m. STUDIO THEATRE Public \$1.00/Students and Patrons 65 years-or-more, free*
- FRI. 25 - 26** KABUKI SOLO DANCE CONCERT with SHOZO SATO
In this second concert of Kabuki dance, Shozo Sato will offer solo dances in both male and female roles, with costumes, makeup, and hairstyles all based upon the traditional theatre of 18th century Japan. The musical score for this concert has been specially recorded using Japanese Kabuki musicians.
8 p.m. PLAYHOUSE Public \$2.50/Students \$2.00
- SUN. 27** BEETHOVEN CONCERT
with Paul Rolland, violin; Kenneth Drake, piano; and Gabriel Magyar, cello. Program will include "Rondo in G Major", "Sonata in A Minor" Opus 24, "Sonata in F Major" Opus 25, all for violin and piano, and "Trio in B Flat Major" for violin, cello, and piano. Kenneth Drake will perform on a 19th century Broadwood piano restored to approximate the sound of the instrument presented to Beethoven in 1818.
8 p.m. GREAT HALL Public \$1.00/Students and Patrons 65-years-or-more, free*

All Tickets for events marked by () go on sale two days prior to the performance.

TICKET OFFICE HOURS: Daytime Ticket Office (Illinois Street Upper Parking Level), 9 a.m. to 5 p.m., Monday thru Friday. The Evening Ticket Office (Main Lobby) will be open one hour prior to every performance.

MAIL ORDERS will be filled in order of receipt. Please state clearly the name and date of the event, also how many and what price tickets you desire. Enclose a stamped self-addressed envelope and a check or money order payable to Krannert Center, 500 S. Goodwin Avenue, Urbana, Illinois 61801.

SPECIAL STUDENT TICKET PRICES are available for University of Illinois students. Other students enrolled in recognized schools may purchase tickets to most events at the special student prices through the Krannert Center Box Office only. All students will be asked to present ID cards, since student tickets may not be used by others.

FREE PARKING for all performances is available in the Center's underground parking levels.

Joni shows...

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version of "Woodstock." While she managed to keep the bittersweet quality of her recorded version, the backup provided some of the energy for which the festival has been mythicized.

After the following intermission, she came out to do a memorable set primarily by herself on guitar and piano, with the occasional sensitive saxophone and flute of Tom Scott. She led off with an excellent version of "Cactus Tree," and moved into "Big Yellow Taxi." During this song, she asked the audience, which was by now eating out of her hand, to stop clapping along because it threw her off. Her attempts at perfection were not maintained throughout the performance, though her voice was off several times, particularly on an other-

wise-excellent "Both Sides, Now."

She also revealed herself as the proud owner of a saucy tongue if need be. She told a photographer to "please put a silencer on your trigger," and replied to the traditional campus request for "White Rabbit," by saying, "Sweetheart, I'm slick but I'm not that slick."

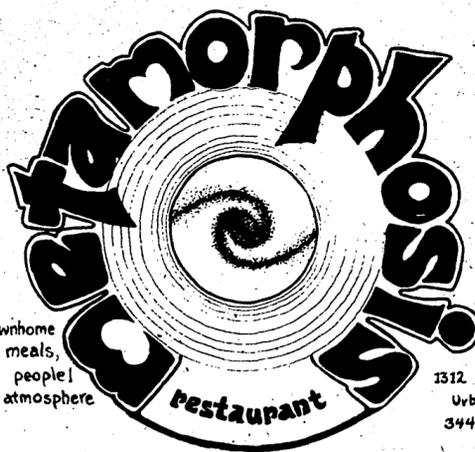
She moved onto dulcimer for a bluesy-jazzy "All I Want," and a sprightly "Case of You." Kathi Bennett fans were treated to the original—Joni Mitchell playing piano "For Free."

The L.A. Express then came out to noticeably more restrained applause, but kept in the background for "Both Sides, Now." Finishing with a well-done, Bette Midler-style boogie—she came back to do two encores, after one of the most sustained rounds of

applause I have witnessed at the Assembly Hall.

Joni Mitchell showed herself to be a sensitive performer of her haunting songs that night. But she raised a host of new questions, too. Is she really cut out to be a club act and leader of a rock band? Does money speak louder than artistic integrity? Put more grossly, is she selling out?

Undoubtedly, she would say no. But I can't help feeling that the changes she seems so determined to make will end up like so much of the music she made during the first set—directionless.



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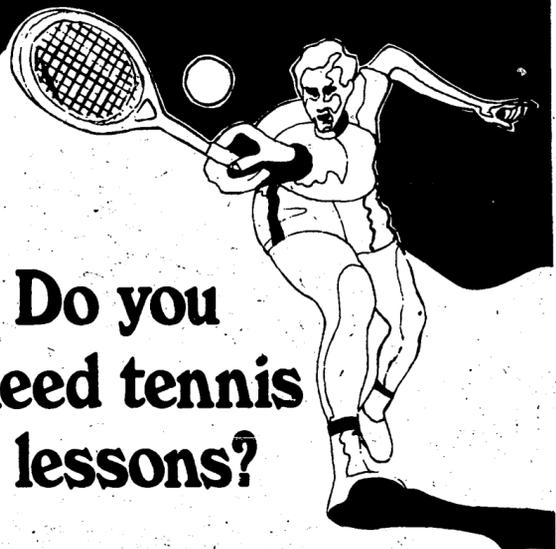
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iUSA cinema classics

Double feature

STAGECOACH and REBECCA



STAGECOACH (1939) John Wayne, Claire Trevor, John Carradine, Thomas Mitchell, Andy Devine, Donald Meek. A simple parable told with few flourishes and a superior command of the atmosphere and characteristics of the old West. A stagecoach containing one kind or another of human misfits inches across the desert to the town of Lordsburg. The contrasting characters receive a central force with the arrival of The Ringo Kid (Wayne) who shelters them through attacks, problems, and personal conflicts. With bravado each of the characters resolves his fate as the stagecoach is graphically set against director John Ford's complementary Monument Valley locations. Scenarist Dudley Nichols provides dialogue that is sparse and profound.

Tuesday, January 22

Auditorium, 75¢

8 pm & 9:30 pm

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Laurence Olivier, Joan Fontaine, Judith Anderson, George Sanders, Nigel Bruce

From Alfred Hitchcock, master of suspense, comes the master suspense thriller of them all! This Academy Award winner has been adapted from the famed novel by Daphne DuMaurier. Story concerns a young bride who comes to a mysterious manor in England. There she finds that the memory of her husband's first wife haunts her and she tries to discover the secret locked in her husband's heart of what happened to her. Events take a terrifying pace and the result is one of the great transformations of a work of literature to the screen.



iUSA/IS cinema international

Double Feature

**DIRECTED BY JOHN FORD
by Peter BOGDANOVICH**

Bogdanovich (THE LAST PICTURE SHOW, PAPER MOON) pays a warm tribute to the films of the great American director.

and **"THE INFORMER"**
by JOHN FORD 1935

Victor McLaglen stars in THE INFORMER, Ford's classic of the Irish revolutionary underground from Liam O'Flaherty's novel; a film with four Academy Awards!

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