

# Jackson Browne Is Running On Talent

By BOB LABRIOLA

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## Running On Empty Jackson Browne Asylum

Although Jackson Browne may not cut as many albums as his enthusiasts might prefer, he maintains a level of quality rarely matched by recording artists.

"Running On Empty," Browne's fifth album, is comprised of live performances taken from his most recent concert tour. Unlike many live albums, the songs on "Running On Empty" do not appear on any of

tour, for concerts have degenerated into acts that belong in the center ring of a circus rather than the stage of a concert hall.

The title track of the album is one of the two recorded at the Merriweather Post Pavilion in Columbia, Md., during one of the stops along the tour. "Running On Empty," is a ballad that deals with one aspect of life on the road. Browne and David Lindley share the musical spotlight on piano and lap steel, respectively.

Browne does a rendition of Danny O'Keefe's ballad about life on a nationwide concert tour entitled "The Road." This cut was also recorded in Columbia, but was done in a Cross Keys Inn motel room.

"Rosie," a song that is similar in style to "Ready Or Not" from Browne's second album, "For Everyman," is a story about losing a girl's love to a drummer. Browne's keyboard work is the song's only music, and the unique quality of his voice contributes to the somber tone of the lyrics.

Lindley's fiddle playing is featured in "Cocaine," a song written by the Reverend Gary Davis. The song is reminiscent of Bob Dylan in that Browne, the lead vocalist, is almost talking rather than singing with the music.

Throughout the album, Browne relies on music from conventional

instruments, avoiding the synthesized sounds that dominate many contemporary LP's. This is a refreshing change, and comforting to many who fear that musicians are being replaced by electronics experts.

Fans who have followed

Browne's career will enjoy "Running On Empty," because it is one of his finer albums, and people unfamiliar with Browne's style will enjoy the LP, because it is classic entertainment.

Fine supporting performances from Russell Kunkel on drums,

Leland Sklar on bass, Craig Doerge on keyboards and Danny Kortchmar on guitars add to the quality of the album.

"Running On Empty" is a worthwhile addition to any record collection—even if you have to pay for the album.

## ARTS

his previous albums, and only a few of the cuts are from actual concert performances.

The remainder of the album was recorded in such unlikely places as in one of the motel rooms where the band stayed during the tour and backstage of the Saratoga Performing Arts Center.

Despite the unprofessional atmosphere surrounding many of the cuts, the quality of the music does not suffer. In fact, the album might even encourage avid concert goers to catch Browne on his next



Jackson Browne's new album, "Running On Empty," was recorded live—not only in concert, but aboard a bus. Browne's previous album, "The Pretender," made his talent as a singer known to a wider audience—before, he was best known for his song writing. Currently, Browne is promoting Warren Zevon.

# Hollis Frampton's Films--An Experience

By MELINDA COOPS

Hollis Frampton's words intrigued his audience Tuesday night at the Carnegie Museum of Art as much as his two color films, "Vernal Equinox" and "Otherwise Unexplained Fires." His "show and tell," as he called it, was educational and entertaining, but mainly directed toward those who appreciate abstract art in film.

"Vernal Equinox" is an excerpt from Frampton's "Straits of Magellan," which includes a film for every day of the year. The first day of each season is celebrated with a longer film than the others. "Vernal Equinox" marks the rebirth of spring, and is heavily influenced by Edward Muybridge,

one of the photographers who first experimented with the concept of film in the 1890's. Muybridge's subjects coincided with those of the impressionist painters of the time (everyday, routine scenes), as does Frampton's subject matter in this film. It is 62 minutes of a nude girl performing basic activities, like bouncing balls, sitting in chairs, lying down and moving in different positions.

The sequence of time is broken down and experimented with, so that the picture appears jerky, like an old, silent movie. The final product strongly resembles Muybridge's moving photographs put on a revolving drum to give the illusion of movement; the birth of cinema.

Birth is the theme of this silent film, which was inspired by a dream Frampton had during his 21st spring. It is one of his earliest films, also.

When asked why he occasionally injected a blank, dotted film frame in "Vernal Equinox," Frampton said, "It shows that the girl is on film. It reminds you that she is an illusion, and you are imagining the whole action. It also marks off the space which she can occupy and perform in. She unobscures and reobscures that space."

Frampton said he has also been preoccupied with cyclic forms. Endlessness can be especially aggravating in films, as in "Vernal Equinox," but Frampton said, "I had to find out what it looked like.

People have a need to see it, though it troubles them."

He's not a follower of Andy Warhol, who has said he likes boring things, but is simply fascinated by the possibilities of time.

Frampton's other film, "Otherwise Unexplained Fires," is his interpretation of an hallucination, induced by being blinded during a scientific experiment.

Frampton believes in two modes of time—historical, or clock time, and ecstatic time. Ecstatic time is our internal sense of time, which is quickened, or even stopped, by emotions or physical conditions. "Otherwise Unexplained Fires" begins in black and white, with two early scientists lighting an exper-

imental solution, and throwing the flaming contents at the audience.

The following hallucination is in ecstatic time: The images quickly alternate back and forth between flames, a mechanical horse and rider and chickens feeding. An egg appears on the screen a few times. This continues for about 10 minutes, then the scientists reappear as they were before. The color hallucination occurred during a very short clock time, but is drawn out in ecstatic time in the film.

As an experimental filmmaker, Frampton doesn't put films together to please his spectators. His films are experiments and expressions in art. When asked if he is sincere about his work he said, "I am sincere, but sincerity doesn't apply to modern art."

# "Don Juan's Daughter" Not So Reckless

By KEITH BRIAN

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## Don Juan's Reckless Daughter Joni Mitchell Asylum

If you like Joni Mitchell, you'll love her latest offering, "Don Juan's Reckless Daughter." A double album with no more than four songs on each side, "Don Juan" contains 11 cuts.

Mitchell wrote all but one song and plays guitar or piano throughout the recording, which has the soft

sound that is prevalent in her previous pressings.

The second track, "Talk To Me," has had plenty of air time on Pittsburgh radio, both AM and FM. It has some not-so-light-hearted lyrics that, nevertheless, lean the listener toward laughter.

"Paprika Plains" is not just the best song on the album, it's the best quarter. Yes, it takes up the whole second side, and is filled with some of the best poetry to pour forth from Mitchell's pen. The images re-

vealed her melodic memories and piano work present a classic air.

The third side sounds of the rhythms of South America rituals, primarily in the instrumental, "The Tenth World," featuring Chaka Kahn, along with Mitchell and a multitude of others "chanting."

Things start to look up on the next track, "Dreamland," which holds to a sufficient samba beat.

In all, carries Mitchell's meaning through poetic imagery.

## Safety in Numbers Crack the Sky Lifesong records

Not since the Doobie Brothers' "Vices and Habits" album has stereo separation been used to this degree for musical advantage. Crack The Sky, the Steubenville-based band that will appear at Pittsburgh's Stanley Theatre April 8, has put together a sensual surprise of a recording. The first track, "Nuclear Apathy," starts with electrical acoustic chords building artistically. Another wel-

come surprise is exposed in the serious lyrics, and shifting rhythms of a new band's first release. The second track is the tune that can send your mind quivering if you first listen to it with headphones. "Long Nights" is a love song that sounds with music so strongly, it could take 10 listenings to understand all the lines; the music pulls the interest away from the lyric.

The lead vocalist sounds slightly like Harry Nilsson, and some of the lyrics tend to make the thought seem more like reality than coincidence.

"Flashlight," the song used in the radio ads, is the worst cut on the album; it's lyrics are inane. The rest of the album, however, soars out of these depths upon turning the vinyl wafer onto its second side.

"Lighten Up McGraw" puts some fine rock sounds into the cosmos. The title is another powerful performance of recording wizardry, overlay upon overlay, mixing and remixing and variations of sounds that build up to a fanfare of voices.

