

Sights at the Orchid; sounds at the Riverboat

By JOE LEWIS

LOVE IS A HOLIDAY is the new and current show at the Blue Orchid these nights. Its main attractions are:

Original costumes worth \$5,400 designed in New York by Angelo and imported for this special performance;

Two topless showgirls;

Four lively female dancers;

One duo dance team;

Three male dancers named Tony;

One female vocalist;

Many familiar pop-standard songs, and

One six-piece orchestra.

Tying the whole package together is a rather well conceived (by producer Tommy Finnan) series of acts, each one having to do with a specific holiday, Christmas, Easter, Halloween, etc.

The idea is good and for most of the show it works well. The entire package was technically fine, well

prepared, and quite obviously well rehearsed.

STUNNING

The costumes are the stand out. Their effect is stunning, they are unique, and they far outshine either the dancing or the singing.

The singing was minimized, and it is just as well because one thing this show hasn't got, is singers. Miss Jan Perry as the featured vocalist is low key, flat, and much less than adequate.

The show relies heavily on dancing and as long as you are a fan of choreography, you will have no trouble finding pleasure in it. I must admit I found the dance routines, and the dancing itself, far above par. Tony and Pam, the dance duo are lively and imaginative.

The two topless showgirls do their standard bit of walking back and forth across the stage in different costumes in several numbers, and that is their only function.

The entire show moves fast, there is little messing



JONI MITCHELL at THE RIVERBOAT

around between numbers, and it's a quick hour.

One bit of advice: Reservations might be wise for business was brisk.

At the Riverboat for a two-week stand is Joni

Mitchell accompanying herself on guitar.

Miss Mitchell started out here as a young folksinger a little more than two years ago. She now lives and works out of New York, and spends most of her time working in the U.S.

She returned to town last night as a fully-blossomed woman with a strong clear voice, and a rash of songs that reflect her growth. In a way it's sad, for no longer is she the little girl folksinger.

She writes all of the songs she sings in a set and her new numbers reflect introspective images perceived with a now experienced and knowing eye. She has matured in all ways.

This growing, though, has done nothing to detract from the loveliness of Joni Mitchell. She is pretty, and she sings pretty, and some of her lyrics are very personal.

When she sings she draws you into her song, and into the experience within that song, and you get caught up with the emotion in it. So much of her is in the song that you begin to share the experience with her, and before you know it she's got you. The communication is riveting.

She is truly a unique and fresh artist.