

'Miles of Aisles'-music milestone

1974 was a fine year for Joni Mitchell enthusiasts.

In the spring came her heartstopping *Court and Spark*, a bold though evolutionary fusing of her tight, colorful poetry with lush jazz-rock arrangements. Close on the heels of the album was an exhaustive concert tour that covered both the United States and Canada and attracted sellout crowds.

From this series has come *Miles of Aisles*,

David Ware omelet

Mitchell's first live album (with the exception of an excellent bootleg disc), and a milestone of the recording science. In the last three or four years, it has become standard for bands suffering from a dearth of fresh material to release a live album, featuring at least one extended instrumental interlude that degenerates into a feedback-ridden bore.

In contrast, *Miles of Aisles* is blessed with a

triumphant clean sound that almost glows. The instruments maintain their individuality, and Mitchell's soaring vocals are pristinely preserved. Seldom has a live album sounded better.

The same can be said for Miss Mitchell. She is in firm control of the proceedings, and her voice is in fine shape.

Her phrasing is a bit looser than on her studio albums, but it should be, considering the relaxed lilt of the band. Her piano and acoustic guitar work are, as usual, spotless, if not ascetic. I take exception only to her dulcimer work, which seems a bit hurried.

This quibble is minor in comparison with the disconcerting treatment she affords some of her most moving numbers. She seemingly tries to dismiss some of her older successes with either a joke or an unsettling arrangement. Her jarring joke in the middle of "The Last Time I Saw Richard" has been mentioned by more literate (and higher-paid) men than I as being the low point of the album, and I cannot but agree.

However, any album ought to be judged by its overall effectiveness, and on this score, *Miles of Aisles* rates high.

To all of you who worked so long without complaint to make Winter Walpurgisnacht a smashing success, I must extend a big, fat, thank-you. Damn good show, folks.

Faculty recital-- Mozart, Gershwin

Soprano Emily McKnight's faculty recital Tuesday at 8 p.m. at Kimball Hall will include musical territory from Mozart to Gershwin.

McKnight, a UNL associate professor of voice, will sing two Handel arias, an aria from Mozart's opera, *The Magic Flute*, and two songs from Gershwin's *Porgy and Bess*.

She will also perform Richard Strauss' song cycle, *Kramerspiegel*, Opus 66. English translations of the 12 satirical songs first will be read by Raymond Hagg, a UNL music theory professor.

McKnight was a soloist in city theaters in Germany and Switzerland and has performed widely in America.

Sheldon film tells black's story

By Greg Lukow

A film from independent producer Lionel Rogosin will be presented this week as part of the Sheldon Film Theater's Documentary Film Series. The film is *Black Fantasy*, directed by Rogosin in 1972.

Rogosin was in Lincoln last spring as part of a Sheldon Film-maker's Showcase presentation. Three of his most famous documentaries, *On the Bowers* (1955), *Come Back Africa* (1959) and *Good Times, Wonderful Times* (1965), were shown then.

Black Fantasy is similar in design to his other films because it is actually a story-documentary. Rogosin films true-life situations, yet uses what are essentially fictionalized plotlines to purvey the emotional message in these documentaries. He uses nonprofessional actors, but because he is shooting the actual day-to-day environment they live in, he is able to elicit some extremely effective performances.

A good example is the young South African black in *Come Back Africa*. Rogosin found his actor on a South African street and placed him in the role of a poverty-stricken miner caught in a

wretched, inescapable life in that white-dominated country. The film was shot in secret and although Rogosin was creating his own fictionalized story, the young black's "acting" caught so much of his own real-life frustrations and angers that the film hits deeply.

In *Black Fantasy*, Rogosin has again captured a black experience on film. The protagonist here is Jim Collier, a young American black musician who tells what it is like being married to a white woman in a society that seems outwardly tolerant but is morally scrutinizing under the surface. Collier and Rogosin's camera portray his experiences and fantasies on one hand, and the fears and resentments in the attitudes both of blacks and whites on the other.

Also being shown is a short feature, produced by CBS and entitled *Harlem Renaissance: The Black Poets*. It examines the literary awakening of black writers who came out of the historically significant urban black experience of the 1920s and '30s.

The films will be shown in the Sheldon Gallery Auditorium Tuesday, Wednesday and Thursday at 3, 7 and 9 p.m. for \$1.25.

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BLACK FANTASY

USA 1972 78 min.

Produced & Directed by Lionel Rogosin

Universally, people who are emotionally involved with a person of a different race are morally scrutinized through the vision of the dominant society. Here, protagonist Jim Collier, a young black American musician, reveals but one man's response to this oppression. **BLACK FANTASY** combines factual reality and poetic fantasy to express intimately what it's like to be black in contemporary white society, in this case, to be black and married to a white woman.

In recalling his painful childhood and youth, Collier tells how he always wanted a white woman because she seemed to have "all the things the Marlboro man gets."

Now that he has a white wife he reveals that illusions fostered by his early lust and envy have been replaced by a bitter struggle to maintain a love relationship capable of withstanding the anger, fear and resentment of friends and foes, both black and white.

plus

HARLEM RENAISSANCE: THE BLACK POETS

20 minutes 1970 USA

Produced by CBS

This film captures the urban black experience of the 1920's and 30's, from childhood to old age. This era has an important historical as well as literary significance: it marks the emergence of black poets, essayists and novelists onto a previously white-dominated literary stage. We find here that writers were thinking "Black is beautiful" 40 years ago, as dramatized in the moving vignettes of poetry by Countee Cullen and Waring Cuney. We find works from Georgia Douglas Johnson, Fenton Johnson and W.E.B. DuBois are also produced, with selections from Langston Hughes' "Dream Variations" and "The Weary Blues."

Tuesday, Wednesday, & Thursday—February 4, 5 & 6
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