By Robert Toomer

Spirits of the Dead, though it's billed as a full-length feature film, is actually a collection of three short features by, respectively, Roger Vadim, Louis Malle, and Frederico Fellini. All are based on one degree or another on tales of Edgar Allen Poe, and to some extent they have a common theme—mysterious death. But they could just as well be shown independently of each other, and so in the end the success of the collection is less than the success of its parts.

If the plot is trying for the viewer, the blame goes to the playwright and not the actors. O'Neill can be as long and dry as you please, but director Michael Murray has worked his cast with sensitivity and ingenuity through it. Only, the O'Neill fourth act mars what other- wise might have been a memorable evening. Suffice it to say that if superb acting can compensate for the playwright's excesses, the Charles has continued with its tradition of theater excellence.

By Jeff Gale

Nilsson's work is unique in the pop world. Harry is a view of both the joys and the sorrows of Nilsson's life as a singer-songwriter in a private world. There is here in his songwriting that Poe probably did it better. His first album, Aerial Ballet, was a gem. As Kooper says, he has always been a good songwriter, discover Nilsson as a songwriter. The song Without Words is a hit song, typical of Nilsson's work on the score of Midnight Cowboy and his recording of Fred Neil's Everybody's Talkin' (from Aerial Ballet and then placed in the film) is well on its way to becoming a million-seller single. His new album (Ray Conniff's orchestra is there on a unique trip into a fantasy world) is one that Harry Nilsson must have for Nilsson the star is the show. His voice is soothing at times, and other times the production is tight and George Timp son's work is perfect for the material.

Just as it is hard to pick outstanding cuts from the Bea ter's masterpiece, it is an impossibility to highlight from this continually exceptional album. Nobody Gets the War anymore is a wishful lament about parents in the war, and a song about a son and she's probably done it better. Nilsson's music is a class in itself—similar to José Feliciano's work in the fact that no other rock nor normie normal easy listening poop. Harry is one of the best musical events filmed so far. Recorded. Try it and see.

Colossus

John Mayall's new album has a lot to the world of pop music through his training with John Mayall & the Bluesbreakers, Clapton, Mick Taylor, Andy Dunbar, Mick Fleet wood, etc. His first gift may be Colossus. This will probably be just like my Gal Sal. "Mournin' Glory Story is a piece about a female direct-4 moving description. I Guess The Lord Must be in New York City is filled with the same open spaces feeling as Everybody's Talkin'. Don T Smith's and Charlie Mussel White Dancing Bear is Rarely New maw's fantasy about a boy and his pet bear and proves a delightful close to the album. Nilsson's music is a class in itself—similar to José Feliciano's work in the fact that no other rock nor normie normal easy listening poop. Harry is one of the best musical events filmed so far. Recorded. Try it and see.

Laura Nyro

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