In frustration I hear Mephisto's theme. It is advisable to listen to the entire album for the effect. The lyrics, the composition, all by members of Mephisto's ensemble are eminently forgettable. However, musically, each song is a Thomas Mann piece. Outstanding examples are Tuckett's trumpet on "Dead Ringer," Moosert's articulate and persistent flute throughout "Bacao." The driving analogical to classicism in such scenes with a lot of polish. I got the impression that Killman, a coloristic-based piano solo nestled in the middle of "Sleeping Deeply." In several songs, there is an interplay between the trumpet and flute which, in its intricacy, must be heard to be believed. The musical flow on the album is intriguing to say the least.

In frustration I hear Mephisto's topologies. They are so communicative in their instrumentation that the lyrics and vocals are more of a triumph in miscommunication. Some groups should just forget vocal. This is one.

Moondog

Moondog, a new LP by Columbia records, is certainly packed and produced in a colorful way. It is very cool (in a Thomas Mann kind of way). It is very cool (in a Thomas Mann kind of way). It is very cool (in a Thomas Mann kind of way). It is very cool (in a Thomas Mann kind of way).

Moondog's musical statement are all very succinct, and efforts to develop beyond the base of counterpart overlay of the same statement. Hence, it is not surprising to learn that the recording—which should not fail to impress one as basically well-written—is that it is redundant. By utilizing endless inviolate schemes of counterpart, and being creative in their development, the composer has managed to write very little actual theme. Perhaps as a result of this, many people, not only those who are familiar with the rules (who include Bach, Mozart, and others), but give it and a handkerchief to get away from him. Given a new interest in the movie, the composer has done better to have gone back and started over, making the film entirely different from the stand of point of Kilman, with Natalie as a lesser character.

But what we in fact see is an uneven mixture of the two themes; the ideally clean theme of Natalie, and the failure of people to value Kilman. As a result, Kilman's problems are only stated, not developed or resolved. The drama taking shape in this funny-sounding way that Natalie is now ready to be a mother, but it is not clear what she has learned.

As in Coppola's first serious film (You're A Big Boy Now), there is a sadistic woman-in-power scene. These may not become Coppola's trademark. His early experiences as a stiff filmmaker enable him to handle such scenes with a lot of polish. Using makes for Natalie puts on a new and uncharismatic face before this scene, and after her date with a Nebraska policeman. This nuance underscores the fact that she is about to behave in a way of which the "real" Natalie does not approve. Also, the film refers to herself in third person singular, again suggesting detachment from some of her activities.

"The rain people," says Kilman, "are people made of rain. When they cry, they cry themselves away." The name must be said of the film. The desire to remain a tragic euthetes washes away its potential for a unified, developed theme.

Rain people's die hard from an excess of story

By Emmanuel Goldman

The Rain People, at the Gary Theatre, has some very good moments, but the film ultimately falls because of an excess of story. The film begins with the problems of Natalie, a young wife who has just become pregnant. Not ready to be a mother, she leaves her husband. The film starts off on an aimless car trip across the country. She picks up this hitchhiker, an ex-football player who had suffered serious head injuries which left him, in certain ways, simple. The film becomes caught up in the characterization of the hitchhiker, "Killer" Klugman. Kilman is certainly a fascinating player in his own right. He is in many ways akin to Prince Myskyn, Dostoevski's idiot. Unaffected by the abuse that is heaped upon him, he is direct and honest to a degree that amazes "normal" people.

I got the impression that Kilman was originating the idea that the hitchhiker was a lesser character, but he was so captivating that director-writer Francis Ford Coppola could not get away from him. Given a new interest in the movie, the composer has done better to have gone back and started over, making the film entirely different from the stand of point of Kilman, with Natalie as a lesser character.

What then, does Moondog claim to be content as a "small folk" player? As with some other Moondog claims to be content as a "small folk" player. He also claims to be presenting an experimental muscial structure in which the methods of classicism are utilized to modern themes, a task which would likely be problematic for a Beethovenian.