records:

Kum Back

By Bruce Schwartz

...they decided to hold up
relaxing to the beat LP, so
they could put out a collection of
exciting new songs. But
apparently someone got
hold of some of the tunes
the Beatles weren't
planning to use and
began an underground
craze for them. Eventually
an injunction on sales of the
white album with "Kum Back"
stamped on the side came
through, and John's raunchy
creations could be abortions
from the Lennon-McCartney
creative genius. The
other six, though, deserve
commendation--and of
them possibly the biggest
were on Abbey Road, and
they have become classics.
Arbitrary side one (no labels)
begins with "Don't Let Me
Down," the LP contains eight
new songs. Two probably
wouldn't be there when the album
is officially released; they seem to be
absorptions from the Lennon-
McCartney creative genius.
The other six, though, deserve
commendation--and of
them possibly the biggest
were on Abbey Road, and
they have become classics.

The Blacks

(Continued from page 5)
turning the seemingly lack of
care between cast members,
resulting in stop and go action.
it is obvious that some of the
Company are not really
on stage. Gustave Johnson has
an easy and casual and
that is a pleasure to watch.
Rollins as Felicity Trotlop Pain
takes command each time he
steals the show. But The Blacks
is not a star vehicle or a play for
character parts. It has to be a unified
movement that catches all its
arrows and arrows, there is no
position. The production at the
Loeb presents itself in pieces and
loses its audience in its
work. He started out with a large
camera incapable of recording
sound and was limited to mostly
showing process--this is how
this is done, here we do this, and
so forth. But when the film
of synchronized sound appeared,
é was at first swamped with
the necessary equipment,
overwhelmed any subject he
wanted to cover.
Finally, after much experi-
cing and many failures,
emerged with a relatively small
and portable sync sound movie
camera and recorder which per-
mated pairs of camcorders to be
a complete unity independent of
lights, cables and any other
ex-
traneous equipment. This
development allowed his crews
for the first time to really get in
unobtrusively.

film:

Leacock's world

By Daniel Denn

When the final, official ver-
SION of "Get Back," a disap-
pointment. The version of "Get Back"
is almost the single version, but
with a different mix. The side finishes with a
Lennon's pseudo-backwoods ac-
tory, aside from a little hiss. As
Great White Wonder,
to the Beatles record.

BP...means I

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