Antonioni's America

(Continued from page 3)

with sick children. But these tries to find a fellow that has bread." Driving in the desert, she committed to a new way of life. Assumes that the other side will upon the sands of Death Valley; the loser." But it is not killing what the young are doing: our brains, like a good childhood love, is the reply. "That's American mentality, but not our women," and that they live history," is the reply. "That's social professor of the Ku Southern Belles. But it as part of the lore of the Ku products of the sick society. Just plants new thoughts, raising children are too far gone; they throw stones, try to strip her, but radicalization is not killing that Mark and Daria of "Zabriskie"..."  (Continued from page 3)

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Chicago's dynamic double

(Continued from page 3)

and mood possibilities, the most ambitious work done by the group Side three continues the pre- ceded set by the second side. "Fancy Guts" sets the better uses of the flute to appear in a rock setting. The sound generated by the vocal, the lilting flute, and the strange use of the words yields an intriguing mood. Per-haps the most ... which yields the four-part orchestral piece which appears at the end of the side. "Precise" is a theme developed by the flute against a back-ground of heavy strings. "AM Morning" continues this development, ac- cordingly, so does the piece continues. "PM Morning" features a flute solo and then yields, in a jazz- based transition, to "Memories of Love" which features a flute solo in addition to some tom-toms and flute solo. The presence of this initial orchestral piece—what uses little of the group's instrumentation—is surprising, but does not conflict with the group's explorations. One would hardly expect such a composition to appear from the pen of a rock-lead guitarist. But here, it is, and its very presence carries the implication of future experimentation.

In short, Chicago in an extension of the first release's experimentation into other realms. Though it will disguise some, Chicago proves the group to be a composer's band, capable of a successful experiment.

film: Magic Christian

By Robert Power

If your taste in films runs to Peter Sellers and Ringo Starr, (Beaut-iful Day and Get It) in the background, and you're feeling so pleased with yourselves, you might enjoy The Magic Chris- tian. Then again, you might not. Unfortunately, even the stars' famed baldness can't conceal a cramp mood, and this nominal adaptation of the Southern's novel will likely leave you cold. It is little more than a series of quick-cut outs and cross-overs, minimal attempt at a unifying plot or even running jokes. Each scene builds to its own crazy climax, yet what it lacks it can, and the film is unexplained to the next.

Admittedly, there is a unify- ing theme, that the only people who will do for money or pay money for jokes are funny in a gross sort of way. Two boxers, in a championship fight. Both have killed each end of the valley, and kill the loser. "Then we see who killed the side three continues the pre- ceded set by the second side. "Fancy Guts" sets the better uses of the flute to appear in a rock setting. The sound generated by the vocal, the lilting flute, and the strange use of the words yields an intriguing mood. Per-haps the most... which yields the four-part orchestral piece which appears at the end of the side. "Precise" is a theme developed by the flute against a back-ground of heavy strings. "AM Morning" continues this development, ac- cordingly, so does the piece continues. "PM Morning" features a flute solo and then yields, in a jazz-based transition, to "Memories of Love" which features a flute solo in addition to some tom-toms and flute solo. The presence of this initial orchestral piece—what uses little of the group's instrumentation—is surprising, but does not conflict with the group's explorations. One would hardly expect such a composition to appear from the pen of a rock-lead guitarist. But here, it is, and its very presence carries the implication of future experimentation. In short, Chicago in an extension of the first release's experimentation into other realms. Though it will disguise some, Chicago proves the group to be a composer's band, capable of a successful experiment.

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