**film:** Road's End

By Leon Pero

In Easy Rider there is a scene in which Peter Fonda and Dennis Hopper are shown around a commune in the West. The far is just getting underway and the ground appears incapable of supporting anything more edible than marijuana. The commune's tents and hogan are crude, primitive. Fonda's reaction: "It'll grow."

"I'll grow." The April Lobby began with some tables, some chairs, some photomurals, coffee urn and a doughnut stand, all quite empty space, and some hallways. There've been some changes made, and it has grown. The Class of '71 doughnut stand very quickly realized that what existed in the main complex was sterile, dull and ugly, the "organizers" of the place to sit down in the main complex. It stems from many cursed the grey or wished for a sizable. Fonda's reaction: "Discipline is hard to completely live out their humanizing MIT: transformation of Building 7 offices, Phase one is Information Therapy: just to get the almanac. Next, Jack is get to be roused finally by an absurd teacher to what seems to be an illegal tape triangle. Like The Graduate, (Please turn to page 5)

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**Cream live**

_Live Cream—Cream (Ato)_

One of the unfortunate things about this album being released at this time is that it was originally recorded somewhere in the period between Dismal Gears and Wheels of Fire. Despite its not having any influence from other musical trends, it comes across as an album of considerable merit. All but two of the cuts have been recorded on previous Cream albums, but it is the dynamics of the live performance that make this album special. Eric Clapton's guitar leads on "N.S.U." and "Sweet Wine" show how good music is unrelated to the time at which it is recorded. The fine musicianship of the group and of the individuals in the group is evident and the style and music are far from stale.

The resemblance of this album to Wheels of Fire is unmistakable. Aside from the "Crossroads" and "Spacetail" cuts on Wheels of Fire, the whole album could have been done about the same time as _Live Cream_. Of the six songs on the album, the only disappointing one is a studio-recorded tape of what was later released as "Strange Brew." This is entitled "Lawdy Mama," and despite the original lyrics and an identical arrangement it manages to sound really out of it on an otherwise exciting album. One other song, "Rollin' and Tumblin'," is well done but would have sounded better with a solid base line.

In fact, with the runums of the group's reforming, this could very well be a key job for their comeback. But despite this, _Live Cream_ is definitely worth listening to.

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**LSC**

VENDRED

Camille 2000 Tits and ass.

SATURDAY

DeFante. Not as much tits and ass, but people do spread raspberry jam on each other in spots.

SUNDAY

The Loved One. Tony Richardson's parody about the funeral business, doubling as a parody of romanticism. It's engrossing, but the mixing of moods—grotesque, hilarious, irrelevant, pathetic—leaves one unsatisfied.