A New Leaf

By Paul Schindler

PAGE 6 TUESDAY, MAY 4, 1971

TOO I suppose. But certainly
May (yes, the same one who was
the rights, and released the pic-
with the money (as usual) held
just whose film "A New
have been able to iron them out
mission, fortunately for us in the
writer-director, without her'per-
'breeze of entertainment.
HIenrietta. Henry is a ne'r-do-
tor, Ont. Enclose $3.00 to cover
around $2800.00 a month. For com-
MEN of all trades to NORTH

--- it

WATERBED HISTORY: Designed
--it

WATERBEDS ARE SWEEPING

"Knife-Edge" here) they are
everything out (as they do in

M.I.T. students & employees eligible.

"Oh, my dream, I thought, is
captured up with me." Is, that
the war in Vietnam the new
dream of America? For the mil-
tary, it is a chance for advan-
ted, a chance to test new theo-
ies. But what about the rest of
America? For them the put
a "bad dream," something
whose reality is actually quite
able, perhaps because it has re-
ned so often on new g ML
screen, along with all our oth-
reality of the war: the only
Web. It is a reality that be-
America. But faced with
horror of killing, the color tan
the scene grows dim. This ep-
turns up by surprise; in
war whose reality is so
America by surprise.

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War Games

(Continued from page 5)

alburt was too strong for radio
play. This new one is more
playable, which will mean their
very strong, very black message
ought to reach more people.
The Last Poets really attack
issue and challenge the mind in a
hostile, rude way, in
no uncertain terms. It is power-
ful, emotional, and
the Poets are playing for keeps
crystalization for spots.
This album is a good start for
this new group, but it points out
their weakness very clearly. Each
part of each song may be good
enough by itself, but the parts
didn't fit together smoothly all
the time. When they streamlined
everything out (as they do in
"Knife-Edge" here) they are
truly top-notch. Emerson, Lake
and Palmer have a good chance
to become widely popular if
they can control themselves.
They are certainly not lacking
talent. —Jay Pollack

The Best Of The Guats Who (RCA)

This is a good idea. You can
now get rid of all your Guats
Who records and have one solid
album with far less waste
material. This is Madness — The
Last Poets (Douglas)

This is the second record by
these black street poets who
talk their material to an African
perversion. They already had a
following, even though their first

The MUSIC SECTION of M.I.T.

presents

FELESENSTEIN OPERA FESTIVAL

Verdi, OTELLO
Offenbach, TALES OF HOFFMANN
Beethoven, FIDELIO

Tickets: $3.00 each
$3.00 each evening (faculty and general public)
$1.00 each evening (students with I.D.)

Tickets at the Music Office, 14/3-233 and at the door.

FELSENSTEIN OPERA FESTIVAL

war in Vietnam on the right side of some sort
and committing some sort of act. The prelimi-
ary plot of the dream is always
forgotten, perhaps repeated, but at the
end I am shooting at a large
number of men." Finally
the dream comes true — the
teacher-Ranger-advisor mas-
crates the squad he is advising,
and then wins a medal for the
act. The incident is central to
the book. Everything else the nar-
rator does can be understood,
everyother act has a place in the
context of American life except
this act of killing.

Men, and the war in Vietnam fits
well within the national
character of America except
for the killing.

(Continued from page 5)

which is both clumby-sounding
and unnecessary. On the whole,
the script leaves it to the
others' toes much since he
is given plenty of freedom to begin
with. All the material on the record
original but it remains to be
seen if the group is really the son
of Emerson, Lake, and Palmer is
similar. The indication is that it
is not, but Emerson's influence
is strong and Greg Lake's voice is
good enough for them to be able to
do versions of other people's
(like the Dylan song the
Nico used to do) in a live perfor-
ance. As flashy as Emerson
gets, he is readily willing to let
the others up on the front record.
Lake is given the solo credit for the
production. He uses guitars and autoharp in
various places and triples on guitars
and bass and vocal on "Lucky
Man." Palmer has his own solo
section and, in general, does
almost as good a job as Brian
Dart did for the Nico to the
their point of being close to
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