Lazarus, The Doors, et al.

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writing — so a total switch to Knigge's pen is not all that noticeable. Musically, the group is still basically the same, though they seem to be deboning more and more into rock's roll. Knigge is proficient on keyboards, Knigge's guitar work has always been distinctive, and Donmanson's drummering, while blander than usual, is adequate. But something, probably the energy of the line, the horn section, is missing.

Some of the songs on Other Voices are worthy of note, nonetheless. "Ships w/ Sail," "Wandering Musician," and "Hang on to Your Life" are the best, being long tunes, concentrating more on the music than the singing. "Down on the Farm" seems to be a blending of two distinct songs, and "Variety is the Spice of Life" is saved by Marcant's horn and vocal.

Other Voices finds the Doors in much the same situation as the Stooges. Faces were in after their founder and leader, Steve Marriott, left the band. It won't, however, until Rod Stewart joined that they put out anything memorable. If The Doors can replace Morrison with some other competent stage they just might retain their status as an influential rock group. Until then, Other Voices and Markey's children, subsequent releases, will join the ranks of "almost" records — mud, but not good enough .—Neil Vitali

John Prine — John Prine, Atlantic

John Prine's first and, so far, only album will definitely please a large group of people. Prine's style is country, and he is well aware of the proper way to do country

The album as a whole is a collection of very pleasant songs, all written by Mr. Prine, and all done exactly as his own, but everything together is definitely agreeable. Several of the cuts could very easily be depressing, but the arrangements and the way in which they are both played and sung are right enough to keep that from happening.

—Jeff Star

Furth opens Twigs;

From lauds goyische play

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This by alternating slapstick, sight gags, and quick laughlines. Credit both A. Larry Haines (as the hams) and Walter Kliewer (as Ned) for the almost best scene.

The best scene is the last, in which we meet the parents of the family as they play garrulous put-down games. The mother, who is one step from the grave, is hiding it completely from her husband. It seems a little like a situation comedy, as the situation is made clear: finally, it turns out the couple has never been married in spite of their years together. For com-

bination deathbed-marriage scene, the audience is the win-

ner; Furth does a good job.

It's a funny play, it's a moving play, it's a good play, it's as it was at the Wood, and it's been moved days before it goes to Broadway.

George Furtth at MIT's last Wednesday afternoon, and ad-

mired a few comments...

"It's a magnificent airplane, I'm finding the role for Candice Ber-

ken, where she became an F.

Scott Fitzgerald character. T. R. Furth is in a bit of "almost" recollection of movie playing and staged drama students in Krege Little Theatre.

Furtth is a modest man, and looks very unimposing. He ad-

vanced surprise at the incredible response which Company

received from the critics. "The only reason it was so different is that I didn't know how to write it. I am trying now."

All this, apparently, is a man who does not believe in

blowing his own horn.

Furtth then talked about the ways in which a play is changed during its try-out period, and gave an example from Twigs: the ending of the second act. As seen by the critics, it ended with the wife losing her mind. As I saw it last fall, as Furth, obviously, did not mind with her walking back, sitting down, and crying quietly to reach her hus-

band. Furtth proposed another alternative which ended by giving all the scenes of Twigs: the ending of the play in Boiton: the wife leaves the room, comes back with an M 1 rifle, and asks (as she releases the safety) whether she can perform a physical number for the two

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