

READER REVIEWS

Pepper Flies

THE GREAT WALDO PEPPER

Directed by George Roy Hill

This is a movie that you should not wait to see on Channel 100.

The main impact of the film (and quite an impact it is, too), is the aerial photography; the dizzying sensations of speed and acrobatics covered by the cameras mounted on the stunt planes themselves comprise a cinematic thrill that is not to be missed.

Go stoned and sit down in front.

Particularly amazing is the outside-loop sequence that makes you certain that your hair is dangling above your head and that at any moment you will fall out of your seat and splatter into the ceiling. For the sheer wonder and beauty and power of flight, for the god-like glory in the aerial dogfight, for the highest grace of life and the tragedy and honor of death, go see this movie.

That is what is good about the film.

What is OK about the film is the story, acting and direction. Nice, but nothing to get excited about. Robert Redford as Waldo puts on a good show and manages to pull off his characterization without merely duplicating the same old character he has used in other films, in fact, this is probably one of his best efforts.

The script is mediocre, not because it isn't written well, but because the theme displayed in the film is the same theme that has ridden around on every other movie about a flyboy ever made: the incurable glory of flight, the need of a hero for that glory and its denial by society.

It is, however, one of the few films around that is actually worth the money to go see. If it's still at the UA theatre, to there. They have a larger-than-average screen for a double cinema and they're lonely for people from Capitol Campus.

by P.R.J. Smith

DON'T TAKE SOMNEX

TAKE CHICAGO

Chicago VIII
Chicago
Columbia

Well, Chicago has returned in their eighth vinyl expedition, creatively entitled **Chicago VIII**. This new album marks a return to blandness for this once innovative octet from the Windy City.

After **Chicago III** back in 1970, the group seemed to go pretty much down the musical drain, with occasional flashes of their early brilliance. The last year, they rebounded in a fair-to-good **Chicago VII**, which left me hoping they could keep it up. Unfortunately, they couldn't.

Although it's only a one-record set, it wears on one's nerves about as badly as two records would. It's the kind of album that can lull one to sleep if he sits down for a serious listening session. It's so bad that the entire first side is indistinguishable from one song to the next.

However, things aren't all that bad for the entire album. If you're awake enough at the end of the first side to change the record, the beginning of the second side will jolt you back to complete consciousness. "Harry Truman", its opening cut, although by no means spectacular, is just different enough to make one notice. It's Chicago's most blatant nostalgia-song, and it makes Truman sound like some kind of a Messiah. And all this contributes to its most defeating aspect, its triteness.

Following "Harry Truman" is the only really good and original cut on the album, Terry Bath's "Oh Thank You Great Spirit". It's a bluesy type of thing which sounds like a furthering of the style exhibited in "I've Been Searchin' So Long" off of **Chicago VII**. If the entire VIII LP had followed this line, it just might have come off as a great record.

On Cut #3 of Side 2, the characteristic blandness of the first side returns and stays throughout the end of the album. The remaining three cuts are just so much noise, with the only thing of interest being the string arrangement on "Old Days", which is straight off "Searchin'..."

All-in-all, **Chicago VIII** is a poor value if you count your gold in music. But it does have a poster and iron-on patch inside for those of you turned on by that kind of commercial draw. In considering the real attributes of this album, all I can say is that it's a nice record to put on when a friend stops in to just talk. It makes good background noise. □

I just hope that if you buy it, you don't get ripped-off like I was. My copy didn't even have the iron-on patch. Just a poster and lousy music.

-Jim Bollinger

America
Hearts
Warner

Bros.

2852

America has finally released an album of the same quality as their first two. Many of us, who were truly impressed by the excellent harmony and tight musician's hip of these first two, were rather disappointed with *Hat Trick and Holiday*. Hearts seems to have recaptured the sentiment and style of the earlier LPs. America has the interesting ability of being able to blend under one format both mellow mood music and very funky rock. On the mellow side, Hearts adds to the already impressive list - "Daisy Jane", "Midnight", "Tomorrow", and "Seasons", all of which typically include excellent orchestration. The rockers of the album include "Half a Man" and "People in the Valley". Ranging between these extremes are "Old Virginia" (REMEMBER "Ventura Highway"?), "The Story of a Teenager" (written for the film of the same name) and "Sister Golden Hair", which will undoubtedly be one of America's most successful 45's. Try listening to this one on a beautiful spring day with a bottle of Rose and some lady friends (or gentlemen - for you few female readers). It fits the occasion.

Albums reviewed in this section will be previewed on Friday, April 18, at 1:35 pm.

Opera Program Mesmerizing



Beverly Flower and Jesse Coston performing their musical revue, "From Figaro To Funny Girl" in the Gallery/Lounge.

by Gary B. Macchioni

"From Figaro to Funny Girl" was a musical presentation performed on April 10, by Beverly Flower and Jesse Coston. Two programs were performed. A lecture/demonstration at 2 pm in the gallery lounge, and a formal concert in the auditorium in the evening.

To say the least, I was mesmerized. Those two very talented performers exhibited to me a warmth that's not normally experienced between artist and audience. Their repertoire consisted of opera selections to Broadway show tunes. The guest Curtis Opera Company members charmed me to a point of capturing my complete, undivided attention. The Cultural Committee's special concert of Beverly Flower and Jesse Coston has implanted upon me a curious desire to attend some opera. That's what a concert is all about. Programs like this are what makes college life come alive.

Mark Twain Lives



Actor Will Stutts in his portrayal of Mark Twain.

WILL STUTTS IN "AN EVENING WITH MARK TWAIN"

Will Stutts will appear April 21st at 3pm in the auditorium in a special presentation as Mark Twain.

Stutts originated his "Evening With Mark Twain" several years ago while doing intensive research on the great American humorist. Stutts has performed his show well over 300 times in a dozen states to thousands of delighted theatre goers.

Ambrosia Pilot
20th Century Records T-434
EMI ST-11368

Presently in the music industry there seems to be a decided lack of new talent. There are, I am sure, sound reasons for this - perhaps the "non-existent" recession, a vinyl shortage or even musical regression - but in any case, this condition is a definite drag for the Rock-n-roll connoisseur (no pun on the N.Y. Dolls intended).

Hopefully the release of such albums as Ambrosia and Pilot indicate a policy change! It's terribly refreshing to listen to an excellent album and realize that there are no recognizable names listed on the jacket.

Ambrosia consists of four musicians: Joe Puerta - bass and vocals, David Pack - guitars, vocals and keyboards, Christopher North - keyboards and vocals, and Burleigh Drummond - percussion, bassoon, and vocals - all of whom are quite capable in both performance and composition (all selections were written by the group). The group's general style resembles that of Emerson, Lake & Palmer, however the material is original enough to mark Ambrosia as a distinctly different group. The individual songs fit basically into three categories: Mood - e.g. "Lover Arrive", symphonic rock - "World Leave Me Alone", and top-40 - "Nice, Nice, Very Nice". Perhaps the best cut on the LP is "Mama Frog" which incorporates excellent harmony, some fine moog work, and even (for all you Alice in Wonderland freaks) a recitation of the Jabberwock. Ambrosia is a definite must for all classical rockers.

Pilot on the other hand consists of David Patton, Bill Kyall and Stuart Fox mixed with orchestration conducted by Richard Hewson. Their style is primarily top-40. However, they exhibit some very tight playing and mixing, really fine vocal harmony, and very rocking rhythms—all of which are required to get a top 45. Instrumentation ranges from typical guitar/bass numbers to rather intricate usage of harpsichords and synthesizers. Although lyrically many of the songs lack depth, they still come across as pleasing, light music. The best cuts are "Magic" and "Just a Smile", both of which are getting some AM playtime.

Student Teaching

Applications are being accepted for student teaching for the 1975-76 year. Please pick your student teaching application materials up from Mrs. Mary Vogel in W-357 immediately.