

MAUD'S COLUMN-

by Richard Levine (Maud's Friend)

R: If it isn't obvious already, I'll say that Maud and I mainly review records. I talk more than she because. . . Maud, why are you crying?

MAUD (sniffling): Oh, R. .-baby-doll, I'm so sad. THE FREE SPIRITS have broken up.

R: Maud, don't be so emotional or no-one will take us seriously. Now, let me explain.



Maud?

The Free Spirits were a jazz-pop group from New York, and produced a 12-song album, *Out Of Our Heads*, before guitarist and song-writer Larry Coryell left the group. The other members were tenor sax Jim Pepper, drummer Bobby Moses, bass Chris Hills, and guitarist Columbus 'Chip' Baker.

The fascinating trend to hear these days is the changing hit parade, how it is influenced by all kinds of music, from electronic music

to classical harmonies (The Mamas and Papas), blues, folk songs, and jazz.

The Free Spirits use all the jazz devices—a saxophone, shifting rhythms, discordant sounds (à la John Coltrane), and melodic phrases non-orientable in time.

MAUD (yawning): What was that?

R: I mean, they don't repeat themselves. In this way the Free Spirits use jazz to create pop songs with a lot of vitality. Don't Look Now (But Your Heat is Turned Around) contains a wild, irresistible jam session. Their flaw? The voices are off-key sometimes. In the song *Early Mornin' Fear*, a beautiful melody builds around cymbals and drums.

Plastic breezes melt in the sun,
Shadows vanish one by one.
And in the early morning fear,
You might suspect, that once for all,
And oh, at last, finally, and much too fast,
God has really come at last.

Then a careening saxophone takes over,

or, R... reviews a lost group,
the jazz-pop Free Spirits

higher and higher the notes soar towards the eighth order of infinity, collapsing into discord (screech), and resolving into perfect major chords that reflect the inner peace of the lyrics.

Bad News Cat talks about boy-friends.

Well, he must not be aware of all his hang-ups, He thinks they're virtues, but he will hurt you, He's just trying to bring you down into the hole, But he's in, an you can't please him.

Go away, bad news cat.
You've got to get better, pull yourself together.

MAUD (brightly): I like the Free Spirits.

R: And I like you.

ADAM APPLE, CLARE POTITE, and BELLA (together): Hooray, he finally said it.

R: Listen gang, don't eavesdrop. See you next week.

Out of Sight and Sound The Free Spirits
ABC Records -ABC(S) 493

Masculine-Feminine: the insane world of Godard

by Alex Cramer

In *Pierrot le Fou*, the hero can't make any sense of his surroundings, so he commits suicide. Masculine-Feminine brings him back to life for 24 hours in the form of an innocent young man.

Paul, as he is called, falls in love with Madeleine, a

rising pop singer. But she is more interested in success than in him.

Recording a love song in a studio, she ignores Paul to concentrate on the insincere and banal lyrics. Paul likes classical music, which to her seems barbaric. However when a reporter asks her which composer she likes,

she lies and says it is the Beatles and Bach.

For Paul, life is too confusing to be understood. At a refreshment stand, a girl asks him if he wants to take pictures with her. In the photo booth the girl says that for 15,000 francs, he can see her breasts.

In the amusement parlor,

a man comes at him with a knife, but then decides to stick it in himself.

Paul and Madeleine go to see a film where a man grunts commands to a woman whom he makes love to or rapes. (For Godard there is little difference between the two.)

Paul ignores the brutality on the screen, but is angry because the film is projected incorrectly on wide screen.

Outside he notices a man and woman pressed against a wall in a position which suggests rape or love. Paul does nothing because whenever he has acted, he has received a rebuke for interfering.

In the subway Paul sees a Negro kill a white woman because she claims to adore Bessie Smith, when in actu-

ality she can't even begin to feel what the blues singer is saying.

Godard's world is obviously insane, so he creates his own cinema of the absurd. The film-maker refuses to tie up diverse images and episodes into a neat package so the spectator can unthinkingly follow a simple plot line.

Wisdom, Paul says at the end of the film, is seeing reality in a true light. For him, life is impossible because his conscience tells him to oppose opinion. And this means living alone, which is more than he can do.

Masculine-Feminine is unquestionably the best film to arrive here since *Pierrot le Fou*.

LEFTOVERS

by Bill Novak

I happened to see BOBBY KENNEDY on the Tonight Show recently, and it left me with more questions than answers. First of all, it seems that the last thing this guy needs is more exposure—particularly in this type of setting. He projected the image of a meek and foppish graduate student, with very little to say, although he didn't miss a chance for a little dig on the Vietnam War. But it was a very little dig.

Kennedy fielded a question about his immediate political ambitions with a sheepish smile. 'That's not very nice', he twirped, then slid off the screen.

It wasn't so long ago that everybody was predicting a victory by Robert in the '72 elections. This no longer appears to be so obvious. The man may not even survive, politically or otherwise for another five years at the rate he's going. Most experts would agree that even if the McCarthy campaign were a set-up for RFK, the chances of it working are not high. What it could do is to split the Democratic party and open the door for a Republican victory. And then, game over for Bobby.

There is a book by DAG HAMMARSKJOLD, called *MARKINGS*, which appeals to those who like *THE PROPHET* and similar existential poetry. The book is the source for the following poem, presented in translation.

The road,
You shall follow it.

The fun,
You shall forget it.

The cup,
You shall empty it.

The pain,
You shall conceal it.

The truth,
You shall be told it.

The end,
You shall endure it.

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HANS HOLZER 4 - 5 p.m.
in defence of the existence of ghosts

PIERRE BOURGAULT 5:30 - 6:30 p.m.
in Will Separatism Work

WED FEB 14

DR. BERGEN EVANS 3:30 - 4:30 p.m.
in Is Higher Education a Fraud

WALTER GORDON 5 - 6 p.m.
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