

music....

Blue Cheer concert waxes sour

By Steve Grant

Blue Cheer, my friends, is a drag, a bore, and an insufferable musical insult. As another touted group out of San Francisco, they were a keen disappointment in their performance Thursday night at the Boston Tea Party.

Blue Cheer is first, foremost, and nothing more than, one thing: loud. Their overwhelming volume has an interesting effect: it numbs the listener's senses until after two or three songs he has been driven into submission—total subservience to the band's artistic whim. Unfortunately the Cheer lack the imagination to do anything creative with this very useful power. They just continue to club the audi-

ence to death with their astonishingly limited set of deafening chords and runs. Other loud groups, most notably Jefferson Airplane, manage to accomplish a great deal with threshold volume, but the net effect of Blue Cheer is that of a sledgehammer rape of the eardrums with not an iota of artistry accompanying their thunderous delivery.

High points

They did manage two good moments in the entire show. Their initial impact is easily awesome, and compelling. The group's superficiality starts to show through, however, when the listener notices that the noise hasn't changed a bit since the beginning of the show. The second highlight, and the

only musically valid one, was the slow, plastic blues of "Rock Me Baby," which started out solid and driving but eventually went the route of all the other monotonous songs.

On the basis of this very boring concert and their equally non-musical album "Vincebus Eruptum" Blue Cheer gets the "Bummer of the Month" Award of all the featured bands that appeared at the Tea Party. (Butter, the side band on the bill with Traffic, was more rancid, but then again not the main attraction.)

The Quill

The second band with Blue Cheer, the Quill, was, on the other hand, thoroughly enjoyable. Their drummer especially showed some fine work. The whole group seemed a mite self-conscious and forced, but this wasn't anything to greatly upset the show. When the Quill gets rid of their minor schlock influences, they will be well worth everybody's attention.

Also deserving words of praise is the Tea Party itself. The music is often great, the light shows anything from blinding to mind-blowing, the food and soda are free, and the whole place is a good example of what total-environment rock can be like. The one major fault is with the acoustics of the place, which resembles a large barn. The amplification balance between instruments and vocal is often bad. This was particularly obvious with Blue Cheer, whose singer just plain could not be heard. It's a shame—his very, very plastic (not at all synonymous with "bad") quasi-soul showed some promise when audible. On the whole, though, the Tea Party remains Boston's best rock forum, where "having a good time" is what matters.

Next week the Tea Party will showcase the Velvet Underground and their hard-rock/talking blues syndrome.

Park Place Exhibit opened in Hayden, Building 7 lobby

By Karen Wattel

The much-publicized Park Place Exhibit opened officially Friday night at the Hayden Gallery and surrounding areas. It is well worth visiting for the experience, even if it is not your type of art.

The opening was attended by about 300 who wandered between the gallery and the courtyard outside, sipping wine from aesthetic plastic cups, joining the exhibit by banging on the "Make Love Not War" sculpture with the mallet provided, swinging in the tire of another piece or climbing on one resembling a playground jungle-gym.

Included in the exhibit of about 25 pieces done by mem-

bers and associates of the Park Place Group are a 40-foot aluminum sculpture by David Von Schlegell newly acquired by MIT, a 17 foot "traffic yellow" welded steel tower by Peter Forakis, two triangular paintings by Tamara Melcher, and colorful shaped canvases by Gay Glading. In the Rogers Building lobby is a 30 foot sculpture-mockup of cardboard, erected last week by Forakis with the help of MIT students.

The Tech was also part of the exhibit. Pages from the last two issues focusing on the early campus reception of the exhibit were photographed and enlarged, then placed under glass and hanged for all to see.

Down HBC, 5-3

Tech ruggers take third in Harvard tournament

MIT's fighting ruggers smashed over the Harvard Business School as they went on to take third place in the Harvard Business Seven-a-Sides Tournament. Jim Evans scored and Pedro Taborga converted to give Tech the winning margin over the Business School of 5-3.

Fall to BRC

After beating Harvard, Tech then took on the Boston Rugby Club. Roy Talus scored in the first half and Tech dug in to give the eventual tournament winners their only real challenge of the afternoon. Boston had to pull the game out with a score and conversion in the final minute of play. Tech gained the final consolation round by overwhelming the Holy Cross seven. Talus, Tech's leading rusher, scored twice and Tom Gerrity completed a precisely executed scissors play with a try. Wayne Baxter converted.

Shutting out highly touted Boston College 3-0 gained the third place finish. A sustained forward rush with Bill Stowell charging through for a try resulted in the only score of the game.

Top scorers for MIT this year have been inside center Roy Talus with 21 and hooker Bill Thilly with 15. Sid Kawansky (second row), Tom Fortman (prop), John Lasley (second row), and Bob Perrin (wing forward) have turned in consistent, fine play among the forwards. Jim Brown (fly half) and Pedro Taborga (scrum half) have been outstanding in both play and team leadership in the backfield.

The ruggers are looking toward their last game of the season at Hanover this Saturday as they take on a tough Dartmouth team. Theses and "end of term slump" might cut into the engineer's power.

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