**music...**

**Jeff Beck Group waxes Talented in Tea Party gig**

By Steve Grant

Last Thursday night the best rock guitarist in the world showed up at a local tea house in town. The biggest crowd to record manners at the Boston Tea Party (which must have violated every rule in the book) gave former Yardbird Jeff Beck and his band a fine reception, which, with a few wild reservations, they richly deserved.

Beck says and does more things on a Les Paul Gibson guitar than can really be believed. His two biggest numbers are in "Jeff's Goldie" and "Beck's Bolero." (Eg., says he?) "Beck's Bolero" contains just about the gutsiest riff this side of Eric Clapton, and shows much more originality. The other lead members might as well not be there while Beck is doing a solo like this, however- complaint number one.

The greatest

"Beck's Bolero" is beautiful. What else needs to be said? Ravel might turn in a lead like "Boogie." But it's hardly torture to listen to Beck even major trip.

The Yardbirds isn't. For white blues like it much better) is just that- pointless like hin. His screaming on "Shapes of Whatever that means). Well, I don't join the rest of the Boston After Dark band makes it more on every individual skill. The shole is greater than the sum of its parts. And the Beck group does very well here. "Rock My Plimsoul" (that's "Rock Me Baby" for all you Antithetic, Blue Cheer, and Appliance fans yet recorded) had everybody in the audience moving, which, after all, is what rock 'n' roll is all about.

The script, devised by Michael Voysey, has overcome the obvious inherent difficulties of presenting a one-character play. Although the first scene might indulge in an overdose of fact concerning the life of Shaw, the difficulty is adequately overcome by Voysey's talents. If the scene must remain a totally autobiographical sketch, Adrian manages to rescue it creating the Shaw that it is in fact Shaw, himself putting up with some, decently said. Progressing in three acts, "The Search," "The Arrival," and "The Emmerston," the play proceeds from Shaw's early 20's, into his prime, and then to his final years. With descriptions of his life, career, and selected writings, the play manages to Acquisition little previous knowledge of Shaw. The play is primarily played for its entertainment value alone, anything else is a bonus.

It seems that TWA, the sponsoring group, has come up with a winner. The performance of the play was totally successful with the large crowd extremely receptive to it. Adrian's dry wit and this exaggeration of the

**theatre...**

Max Adrian stars in 'By George' at Kresge

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The MIT Dramhop is presenting two one-act plays in Kresge Lig Saturday and Sunday, November 1, and 2, at 8:30 pm. Following "The Pen," by Leland Wilson and "The Glassy," by Donald Kandell, will be a critique and coffee bonus.

On Monday, Nov. 4, the Department of Improvised Humanities is sponsoring a free event in the Nucle Library at 5 pm. Tunes will be a woodwind trio of Paul Aron and Ray Jackendoff on clarinet and Tom Stephens on bassoon.