**ARTS**

**Concert:**

**Tracy doesn't eat squid**

_By Neal Vitase_

"I don't know if Mercury screwed us over or not... all I know is that they didn't do nothing for us. The albums weren't in the stores and there weren't any ads, the average person didn't know we were alive."

Tracy Nelson, Mother Earth

Though Mother Earth has since moved to Warner Brothers/Reprise records, the turnout at the Gateway last Friday would seem to indicate that there is still a large number of "average persons" in Boston. Despite more than adequate advertising, and a special offer of free admission for college students for only $1, less than a hundred people showed up for the first show. It's a shame, when a grossly unattracted group like Grand Funk, could sell out the Boston Garden at $7.50 a seat, with no ads, in two and a half hours.

Before the show, I had a chance to talk with Mother Earth's lead singer Tracy Nelson. I found her, not the "tough chick" who's on the album covers, but a kind of low-keyed, baby-faced James Taylor freak who'd offer you Jello (and did). She came on very soft, almost nice, not the type who would have eaten squid (and hasn't).

"The following are a few of her random comments that may provide some insight into her, the group, and their music."

"There were... things that made me decide to leave San Francisco. The first time we ever played at the Avalon... after the set, they came up and said, 'You're pretty good, but you're not doing anything... if you're going to be playing to a group of people coming up almost hostile to me, where are you at... who do you think you are, trying to sing when there's a Janis Joplin. I thought that was kind of a snotty attitude. There's room for more than one of us."

"We get the same thing from Warner Brothers... Why don't you produce a more commercial album?"

"I just don't smoke anything at all."

"I really dug The Band, and Janis Joplin. So my parents... there's not too many people currently I like very well. I think you're not going to have much luck, or hit anything... if you're not the type to hit anything, it just kills me every time I hear that song."

"I'd like to produce... I'd like to produce Ifma Thomas, I'd like to do an album... she's not signed with anybody right now, and I feel according to the best of my knowledge, she's just a great singer. Musically, most of her energy is taken up with what we [Mother Earth] are doing."

"I like dogs, we have a lot of dogs. They're wonderful dogs. They're all mutants and they're just great."

"[Linda Ronstadt] has an incredible voice, no so pure, and so strong... She was sitting on a sofa, all kind of scrunched up in some way, way up there, so pure. I couldn't hit the note in a billion years, but I'm taking up and somebody greeted me."

"I'm working on a dog soap opera."

"I just did an album with Earl Scruggs; he had Linda Ronstadt and Arlo Guthrie and myself and John Hartford was supposed to do it... and Randy [Gary Stewart]."

"Carole King's not a very good singer... she's not a developed singer."

"You're trying to make in your own thing, and you'll listen to what everybody else is doing, you really get distracted from what you're doing. You naturally think that what you're doing is better than what anybody else is doing. If you didn't think that, you wouldn't be doing it. So why listen to anybody else, except for the people who influence you, who are rarely your peers in terms of time. So I really don't listen to hardly anything. I haven't even heard the last two Beatie albums."

Mother Earth has undergone the usual personnel changes over the years, that have to come in common among most rock groups. Tracy Nelson is the only remaining member from the original group, as it was conceived back in the "psychedelic," "acid-rock" craze of 1967. Being from San Francisco, and having a female lead singer, they attracted more than the usual share of attention and more than the usual Jefferson Airplane/Big Brother comparisons. Whether or not the album was actually good, their first "Living With The Animata," sold to some degree for whatever the reasons.

They've moved to Nashville, put out more albums, started tour, record labels, and musicians have come and gone. The group at the Aquarium on the weekend has changed since the group's last album, Bring To Home. Tracy Nelson is still in vocals, Karl Harnsber's drums, the bassist is Steve Memdel, the new lead guitarist is Jack Len, and Anden McMahon plays keyboards. And there is a sax member of the group, referred to (equivocally) as "Tad" and used to play "tooth." Sadly, we are absent, just having had its appendix removed.

The band showed a fairly wide range of material, ranging from rock tracks like 'Te Satisfied' and 'Transfiguration Took Control of Me And I Fell to slow blues as in "Homemaid Song" and "Mother Earth" to really beautiful songs such as "Tonight, I Feel The Sky's About to Cry," "Long Gone," "She Came On Very Soft," "Satisfied," and "Mother Earth" to slow blues as in "Homemaid Song" and "Mother Earth":"I don't smoke anything at all."

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**Legit theatre at MIT:**

Dramashop & the Guild

_By Bruce Marsten_

MIT's two student theatre groups -- Dramashop and the newly-organized Musical Theatre Guild -- held organization meetings this past weekend and announced their schedules for the coming year.

Dramashop, headed by Professor Joseph D. Everingham, on Friday night in Kresge Little Theaters. About 40 people, many of them new to the club, attended. Following remarks by Prof. Everingham and Dramashop president John Vandermeer '72, they were entertained with a program including slides, tapes, singing and refreshments.

The Guild, led by Musical Theatre Committee chairman Jeff Meldon, G., said the Guild was pleased with the large turnout, and reported that 150 freshmen had indicated an interest in the Guild, which, it is hoped, will eventually absorb both groups. They're also interested in whatever the audiences for whatever the shows.

The turnouts for both groups indicate considerable theatrical interest among members of the Class of '75.

The Dramashop schedule this year will feature four sets of one-act plays and two full-length productions. Including the contingent of MIT's academic calendar, the full term will contain three of the four one-act productions, often called "nine-day wonders" since they are presented nine days after casting. Dramashop will mount a major production over IAP (last year's IAP project was a highly-successful Merchant of Venice) for presentation in early February. Another major production will hit the boards in late April, with a set of one-acts intervening between the major plays. All Dramashop productions take place in the Little Theater.

The first production was cast last night and will be presented Friday and Saturday nights, October 1 and 2, as part of Inaugural Week. The plays are Lasford Wilson's The Seed Castle, directed by Philip Bertoni '73, and Out at Sea, by Siwomi Tomiogu, directed by Paul Fanjaro '73. As is customary, they will be presented free to the public.

The Musical Theatre Guild, attracted about 80 people to McCormick's Kitchen with a program including slides, tapes, singing and refreshments.

The Musical Theatre Committee chairman Jeff Meldon, G., said the Guild was pleased with the large turnout, and reported that 150 freshmen had indicated an interest in the Guild, which, it is hoped, will eventually absorb both groups. autofocus

The Guild's spring production will be an original Tech Show, a musical (probably comic) writer, composed and directed by Guild members. (Anyone can join the Guild.) A call for scenarists will go out to MIT writers soon, probably within three weeks, according to Meldon.

Tech Show '72 will be the first original one since 1969.

Lack of ambition on the part of the Guild this past weekend and an IAP project was a highly-successful one-act play, directed by Nancy and Mickey Fetsch, "Out at Sea," which absorbed three predecessors. Reflecting the conception of one-act plays and two full-length productions, the Guild's schedule indicates considerable theatrical interest among members of the Class of '75.

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