Checking out the Boston singles scene

Following are reviews of some of the best local 45's of the past few months.

**Classic Ruins**

*Heart Attack, Never Singer (Anch of Hearts records)*

Until their breakup a couple of months ago, the Classic Ruins were one of the wildest local bands. They were great for dancing—I personally witnessed two occasions when women tore their clothes off in ecstasy while dancing to the Ruins. This well-produced record, which came around the time of the band's split, has a palpable love for L.I. -on the A-side. But even if the most exciting moments in '71-'72 came when Frank Rowe attempts to hit the high notes, the high-energy B-side could make anyone tear off their clothing.

**Ground Zero**

*Cybernetic War, Tovoid* (Prime Omega, Boston Area 052 recordings)

"Cybernetic War" is the best of four excellent songs. There's no doubt about The advantages of impermanent murder."

**2 X 4's**

*Bridgeport Lute, Little Cities* (Beversea Process record)

The 2 X 4's say they play "industrial rock," but "Little Cities" (which is a great dance number), as well as all about the joys of running Blanchard Road, "are all about the joys of running Blanchard Road," and I personally witnessed two occasions when women tore their clothes off in ecstasy while dancing to the Ruins. This well-produced record, which came around the time of the band's split, has a palpable love for L.I. -on the A-side. But even if the most exciting moments in '71-'72 came when Frank Rowe attempts to hit the high notes, the high-energy B-side could make anyone tear off their clothing.

Rental's *I've Got a Crush on You* (Bagatelle/Plastic records)

Another record without a band, from the long-defunct Rentals. The A-side has the best lyrics, and you'd better keep it in your pants / I Can't take another Ray Charles dance/", but "New York" has the craziest grinding Rentals guitar sound that I've ever heard.

A year of music at MIT: From swans to coke bottles

Wrote William James (brother to Henry), "To some of us the thought of God is like a sort of quiet music played in the back of the mind." To many of our readers who are general enough so that the home doesn't fall into much of a rut. Their main goal seems to be a jangling, shooky sound which holds together by very heavy emphasis on the quarter-note bass. Drums keep simple rhythms going through the typical Gang of Four song. Often the guitar or bass will not play some of the expected beats, creating strange shifts of accent. The only songs I didn't notice this effect in are "I Found That Essence Rare." "It's a shame..." Vorac, guitar, and bass often set up a sort of counterpoint, bouncing off each other and launching ahead by beats.

Voilà, rats are out syllable by syllable, almost similar to the guitar style. Occasionally the guitar will play the vocal line, such as in "S.S.," but it's more common for them to be more unrelated, like in "What's New, Pussycat?" Gang of Four lyrics are a far cry from anyone else's. This right-hand channel of "Anthrax" holds an explanation of the band's tendency to stay away from simple love songs.

Most groups make many of their songs about things in love or how happy they are to be in love...but we don't think that what goes on between two people should be summed up in a mystery.

Instead of doing love songs, Gang of Four go into topics about politics, and above all, about modern society. "S.S." is about watching cars on television news, where the corporate become TV stars.

From this very special base of interest has stemmed the most interesting campus musical events of the year, from the MIT Symphony Orchestra's performance of Wagner's Tristan in which the orchestra created an awe-inspiring effect, to the Music Society December Concert marked by their well-disciplined and porentoned singing. To mention one, the Woodwind Society Coca-Cola Bottle Ensemble's entry to the MIT Talent Show which I considered a winner not only because of the humor, which was delightful, but also because of the musical accuracy of the disciplined playing on their well-tuned instruments.

"Special mention must go to the Musical Theatre Guild for their outstanding production of A Funny Thing Happened on the Way to the Forum and Anything Goes, even though it was a shame that so many of the leads were taken from outside the MIT community. Recognition for this was earned, however, with Ted Show—an all-MIT affair, and a highly entertaining one at that. Outside MIT, the Boston area has been buzzing over with a frenzy of musical activity. I would like to draw special attention to the performance of Harmonia's Full Moon in March, a beautiful and poetic work, uniquely performed by the Boston Musica Viva.

Without doubt, however, Boston's musical event of the year had to be the Opera Company of Boston's stunning production of Wagner's Ring. The production, staged and conducted by Sarah Caldwell, was a giant ship's mast sticking out from the stage into the auditorium, prepared the audience for a trance. At the first musical hint of the Dutchman coming, Elizabeth Faye's Senta's notes rose deathly mystic, as though controlled by some outside power, creating a strange sort of illusive mystery, which the orchestra created an audience for a trance. At the first musical hint of the Dutchman coming, Elizabeth Faye's Senta's notes rose deathly mystic, as though controlled by some outside power, creating a strange sort of illusive mystery, which the orchestra created an audience for a trance. At the first musical hint of the Dutchman coming, Elizabeth Faye's Senta's notes rose deathly mystic, as though controlled by some outside power, creating a strange sort of illusive mystery, which the orchestra created an audience for a trance. At the first musical hint of the Dutchman coming, Elizabeth Faye's Senta's notes rose deathly mystic, as though controlled by some outside power, creating a strange sort of illusionary aura, which no one in the audience could rise. Well done! If you are in town during the rest of this week, the OCB production of Anna starring Shirley Verrett and conducted by William Fred Scott has great promise.

Performances are on Thursday and Sunday. Also to be noted is "Tie Night at the Pops" this Thursday, and if you are interested in the orchestra, you will want to miss the Metropolitan Opera's Boston season next week in which Carl Davis, D'Amore, Eugenie Onegin, Billy Budd, Hurrell and Spinning Wheel will be performed. It is a shame that the orchestra did not choose The Barber of Seville—the last set in Boston—will all be performed."

On April 16 I found myself at a recital by Sanford Sylvan, in which Robt Breitman sang five songs. The recital was a disappointment. Breitman is one of a number of MIT graduates who have become excellent cantors. As a cantor, Breitman is a consummate musician who appears to have the same naturalistic gifts that I don't assume MIT. Have a good summer, and whatever you try, go to make music a part of your life.

Jonathan Richmond