Editor's note: this article is one of a series describing aspects of the Boston new wave scene.

The Paradise is quite different from the three small clubs (The Rat, Cantor's, and the Underground) described in previous articles. It's bigger and more professionally run, but there are drawbacks...

**Location**

The Paradise is at 967 Commonwealth Avenue, just past BU's West Campus. You can walk from MIT in about 25 minutes by crossing the BU bridge and taking a right turn onto Comm Ave. By public transportation, you can take a #58 or #77 bus from Kenmore (#58 is a one-way outbound and #60 inbound; the #57 in 256 other ways). Watch for the McDonald's on the right hand side of the road. The Paradise is the next stop.

**Physical Description**

The Paradise has an attitude about shows which is far different from mine. It starts as they let the first hundred or so customers to drink in a bar/interruption while waiting for the show. If you arrive late, you'll stand outside in a line until a few minutes before showtime. The doors to the showroom finally open, and customers rush for the seats. Those who show up early get into the bar and have a head start.

Next comes the question of how to watch the show. If you plan to sit in your seat, you'll find it to be uncomfortable, tightly packed next to your neighbor, and only by standing do you have a view of the upper deck.

Seats are arranged in three tiers, one on the level of the stage, and two elevated. They wrap around the room, including some that go almost behind the stage. If you won’t be dancing, the best view is actually from the upper deck.

The Paradise is owned by Don Law, notorious for having a virtual monopoly on large concerts in the Boston area. This means that he is able to corner the market on most big name acts who come to town, and so you have little choice but to go to the Paradise. This and other unpleasant tactics have caused some people to call his club the Paradise. Cynically, the Paradise is rather strict. There are bouncers stationed just inside the door who check IDs. You'll sometimes get in without being carded if you arrive extremely early before the bouncers start work — say, 8:30.

If you have a moderately good fake ID, the best tactic is as follows: Wait until a line forms. Get in the middle of the line. When the doors open, people will naturally be trying to get through the door as quickly as possible so they can rush for their seats. The bouncers will be carding, but at a fraction of pace. Have your ID out and ready, and when it's your turn, look the bouncer in the eye, point at the date on the ID, and mumblle "Here you go" as you rush by him. This always works for me.

**Management**

Don Law is Sextus, sung by D'Anna Fortunate.

**Clemenza**

The Boston Lyric Opera presents La Clemenza di Tito at the Boston University Theatre Saturday, September 13.

The only human member of the cast of the Boston Lyric Opera Company's production of Mozart's La Clemenza di Tito is Sextus, sung by D'Anna Fortunate. Sextus is the unfortunate ensnared by the seduction of Vitellia, and on Emperor Tito's life. As Titus is a friend, this is hardly an easy direct descendent of Fiordiligi, and admit to Titus that she has been a rather nasty piece of work. She could hardly be termed a statue. Some of the blame for lack of heart can be laid on the Emperor, and earn Mozart some quick cash.

The Emperor's bed, but this latter having cautious in aspiring to undertake, and in Fortunato's imagination. But, David Bartholomew's orchestration. Titus is basically a huge bore for an audience likely to grow impatient over the limitations of the score by latching on to every nuance, and a concentration on the music. The music, under John Balme, was in.

**Di Tito**

Tito de Voll was not in fact a statue. Some of the blame for lack of heart can be laid on the Emperor, and earn Mozart some quick cash.

**The Parasite**

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**Firm**

Cover can be paratic — as much as $8 for a really big show. I paid $7.50 to see the Ramones in July. More typical is a $4.50 night; some shows are as low as $3.50. I don't have any ideas what drinks cost — I refuse to line Don Law's pockets any more than I have to. I think they're rather expensive, though.

**Timing**

The Paradise usually features two bands per night, with one set from each band. Shows start around 8pm, and are cut by 11pm.

**Dancing**

Historically, the Paradise has prohibited dancing. This is to be expected, I suppose, from a club that holds down its furniture. However, this policy has recently been relaxed, depending on the mood of the bouncers who are assigned to the stagefront area. If they are in a good mood, they'll let you dance. Beware, though — I was nearly thrown out of the Ramones concert by a bouncer who said I was "dancing too wild."

**Audience**

The audience at the Paradise varies extremely depending on who is performing. In general, the crowd seem more sedate and winmy than those in the smaller clubs.

**Phinney's singing was hardly beautiful**

**The Rocky Horror Show has set the**

**make it**

**MUSIC**

There will be a benefit concert for Town Taxi Boys, Deuce, and four comedians. For info call 227-2268.

**THEATER**

The Rocky Horror Show has set the premiere of its North American tour at the Harvard Square Theatre, Oct. 14-20. Performances are Tues., Wed., Thur., Sat. at 8pm and Fri. & Sat. at 8pm and 10:30 pm. For ticket information, call 964-4351.

**PHOTOGRAPHY**

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