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The MIT Choral Society, John Oliver, conductor, as if trying to outdo the Symphony Orchestra in adventurousness, presented a program that included singing in Czech and Russian the following day. I had my doubts as to whether they would pull it off; I'm glad to say that they did.

The first work performed, Janacek's Vesele Evangelium, was the best. The orchestra played magnificently, bringing out a full complement of colors and texture. It was a performance that was almost insanely beautiful; the listener left surrounded by a polyphony of orchestral colors in excellent balance. Dean Stoff, tenor, sang expressively and lyrically; Laurie Stewart Orten did well enough in her small part. The chorus didn't seem to be unhappy singing in Czech and, closely coordinated, contributed to the sea of harmonies. I must say, however, that my attention was focused on the orchestra and soloists.

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Seconds of Pleasure

Both the band and the album have a quality that is rarely found today. The four members all share careers in rock 'n roll that date back to the sixties, and they have maintained the traditions of their genre. For this reason, however, many listeners who were not raised on Chuck Berry, Fats Domino, and Elvis Presley may have trouble relating to the Rockpile sound. But for those of us who don't consider Bruce Springsteen or David the only listenable material around, the Un-Na-Na is the only remnant of the Sock-Hop era, Seconds of Pleasure merits recommendation.

Rockpile recently swung through Boston for a show at the Orpheum on the first leg of their 1980 tour. Though they may like the small club scene better, the show proved that Rockpile is comfortable with any size audience. The highlight of the show was not theatrics but music. Flashbombs and lasers are out; rock 'n roll takes over.

The two-hour set following Moon Martin's opening act featured most of the new tunes on the album and a fair amount of early covers including "The Wanderers" and my personal favorite, "Teacher, Teacher". Neither Lowe nor Edmunds are particularly dynamic frontmen so the band played as a whole, rather than letting the show become a collection of self-important solo leads.

Somewhere between Elvis Presley and Elvis Costello, Rockpile has found a place in Rock and Roll.

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