Alternative Sources of Modernity

BOYS LILE — I can’t say enough good things about this band. I thought the “no heroes” ideology of early punk rock had gone the way of the $1,000 student budget until I heard John Surrette’s scathing proclamations. Intelligent lyrics, relevant social commentaries, a lean, sparse sound. What more could you ask for? The two cuts represent their old (“Horses of the Dead”) and new (“I Wasn’t”) styles.

LA PESTE — They’ve chosen two songs that represent their virtues and their faults; “Army of Apathy” is a plodding three-chord that verges on heavy metal — yawn. “Lease on Life,” on the other hand, is La Peste at their best — quick tempos, strong vocals, and clever guitar fills — my pick hit #2. (Why the great and yet unexplained “pathy” is a mystery.)

BOUND & GAGGED — “Black Sand” and “Personal Monsters” represent the final recorded output of the now defunct ensemble. (Is Modern Method fated to release “historical interest” material from this band?) These pieces also present the band’s newer polyrhythmic percussion sound and their one-of-a-kind woman’s music.

SOMEBODY AND THE SOMEBODIES — The most original (and undoubtedly the best) group to arise from the local music scene blithely with your senses with “Before and After,” a hit record effort that compresses its wealth of ideas into 2½ minutes of music. Play this tune frequently (and loudly), you’ll discover something new each time. My pick hit #3.

BIRD SONGS OF THE MESOZOIC — What a name! Misses of Burma’s Roger Miller and Space Negro Eric Lindgren contribute “Pulse Piece” — an experiment with piccolo, piano, electronics, and overdubs. I really love this piece — are Miller and Lindgren the avant-garde experimenters in this town?

THE LOVERS — I’ve never heard of this bunch, but the cut “Planet Spirit” is impressive. Swirling keyboards dominate this tune, and the percussive tone of the voice stick to you long after you’ve stopped listening. Let’s hear more!

Now the complaints. First, the rendition is poorly pressed; with a resultant lack of low bass,treble washed out by listening with the loudspeaker coaxial on — much better with the record out of the vinyl — the bands during the best possible presentation. Second, the price is a bit steep ($7), which should cut off a lot of potential buyers but the phoned-in complaints haven’t stopped it at WMBR. If Mod Mod wants maximum accessibility for their newfound talent this disc should be more reasonably priced.

But bitching aside, a “tricked good time” requires a good distribution to the music scene, and rivals No New York in impact for moderns, do the method, buy the record so you can someday say “I remember them when . . .”

David Shaw

The Cambridge Food Co-op

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UCLA Summer Sessions 1981

The Neighborhoods and the Future Dads, two local bands, will perform at the Chan- nel, 250 Necco Street, Boston on Friday, May 1.

More local bands, The Atlantics and Planet Street, will be at Jonathan Swift’s, 40 Berloin Street, on Saturday, May 2.

And, after checking out this week’s record review, think about seeing Mississio n of Burma and the Young Snakes, at the Underground, 1110 Commonwealth Ave., on Saturday, May 2.

To take the music and run (the film that came close), Sunday, May 3, at 6:30 and 9pm in 26-100.

JONATHAN RICHARDSON

THE MIT DRUMSHOOT presents Peter Handke’s Self Accusation and Sam Shepard’s Buried Child in the Kresge Little Theatre, Friday, May 1 and Saturday, May 2 (also on Thursday, Friday, and Saturday next week). Tickets are $3 with student ID; further information, call 253-2877. MIT’s Senior House presents modern drama in the making: Boston’s Nervous Eaters, supported by MIT cult bands the Vacuumheads and the Sacred Cows, will perform at 8pm in the Student House courtyard, on Saturday, May 2.

Rigoletto Rates with Richmond

The Opera Company of Bungo presents Rigoletto in a production staged and conducted by Sarah Caldwell, April 24 at 8pm, April 26 and May 3 at 8pm. The Opera Company of Boston's Rigoletto is interesting, but not one of which Sarah Caldwell's forte. Ryszard Kaczynski has developed his performance since I last saw him in the role of Duke of Mantua, at Covent Garden. Gilda is impressive, and carefree in manner, smooth and thoroughly seductive in voice. This is an effective partnership.

Ashley Putnam also did well singing Gilda, and in action was well-matched with Kaczynski. The orchestra masterfully sounded the build-up of terror leading to Gilda’s murder, and brought out the horror of the Duke's reprise of La donna e mobile afterwards. Though it was not altogether well with Brett Ellis’ singing of Rigoletto in the first two acts, and found him generally too static, he did rise up in dramatic spirit towards the tragic end. As Gilda sang her last words, the settings became deathly, decimated, a bone flite wailing by. They returned to full-blooded depth for Rigoletto’s final sorrowing, emphasizing the rift between death and life.

Rosalia Elias was a strong-minded and powerful Maddalena, and the Chorus was good. Douglas Schmidt’s Act II set was clever, and the evening was, overall, a pleasant one.

Jonathan Richmond

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