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From scroll to rock 'n' roll, the Bard has no bounds

Editor's Note: Keeping with the Shakespearean spirit, this review of new music releases was written from the point of view of two modern-day clowns, Peste and Whetstone, captured in a time-warped Twilight Zone with the Bard.

Scene: Ilyria. Duke Orsino's palace. The Duke lounges on a luxurious couch, sighing in a deep fit of melancholy.

DUKE: Where are my fools? (Enter two clowns, PESTE and WHETSTONE, bearing a heavy burden of records and a phonograph)

PESTE: At your service, your Grumpiness. For the edification of your musical sensibilities, we have brought you exciting new music from England and America. After all, you can't go on listening to "Hey Ho The Wind And The Rain" the rest of your life. May we have leave to play these albums for you?

DUKE: My lady Olivia requites not my passion. If music be the food of love, play on, Give me excess of it — that, surfeiting, the appetite may sicken and so die, die! (from "12th Night")

WHETSTONE: (Aside to PESTE) Jesus, he's in a lousy mood. Let's start off with Bloody Nonsense. He'll get a kick outta that one.

PESTE: Good idea.

DUKE: What is't thou art whispering, sirrah?

WHETSTONE: Nothing, my lord.

DUKE: Nothing will come of nothing. Let the music begin. (The fools put on JAZZ BUTCHER'S Bloody Nonsense (Big Time Records) These songs, tho' render'd in styles strange and fantastical to these ears, do bring mirth to my soul. (from "King Lear")

WHETSTONE: It's probably the most eclectic album released since the Beatles' White Album, Duke. There's pop, garage-rock, punk, jazz, avant garde thrash, blues — and "The Devil Is My Friend" has gotta be the funniest parody of Charlie Daniels you'll ever hear.

PESTE: But notice the tone of menace that underscores these songs, your Loftiness. That certain snide confidence in their musical adeptness, that snotty lack of concern for acceptance. One can clearly discern a punk rock mentality working at the heart of their musicianship.

WHETSTONE: Your perspicacity never fails to amaze me, Peste.

PESTE: Thank you, my gentle Whetstone.

DUKE: I pr'ythee, sweet fools, play me more. (They put on YO LA TENGO'S Ride The Tiger (Coyote Records) 'Tis not so mirthful now as it was before. Yet, there is a certain sad sweetness to it, methinks, which soothes the mind like a gentle wind that quivers the redded leaves on grey Autumn days.

PESTE: One should not be poetic till one has become wise, nuncle. But you're right — it's perfect listening for grey, rainy days. Laid back, yet moody. It's not a great album, mind you, but there is potential in this band to make a great album. This record gets better with repeated listenings, although sometimes...

DUKE: Peace, fool. Play on. (The fools play CAMPER

VAN BEETHOVAN'S Camper Van Beethoven II and III (Pitch A Tent Records) Ha, ha, ha! Well done. This music abates the tempest in my spleen, and do persuade these frowns into smiles.

WHETSTONE: We knew you'd like it, your Soberness. These guys have their feet planted firmly in 80s rock 'n' roll, but their hearts are stuck in the 60s and their brains in outer space. Just listen to a song like "ZZ Top Goes To Egypt" — sheer inspired lunacy; it is.

DUKE: Ah, but merriment befits not a man in love. Play me something to darken this sudden cheer, good fools.

PESTE: This will do more than darken your cheer, my lord. (He puts on SONIC YOUTH'S Evol (SST Records)

DUKE: Enough! No more, or give me ears of steel! 'Tis a sound that would un hinge the very stars. (from "Troilus and Cressida") O, how sour music is when time is broke and no proportion kept. Call you this music, fools? If so, 'tis music most foul, strange and unnatural. (from Richard III)

PESTE: As in the best it is, sir. You're really missing the point: death rock is a new genre that explores the very darkest region of the human soul with relentless conviction. Do you have any idea what kind of artistic commitment it takes to utterly reduce human existence to violence, lust, despair and death?

WHETSTONE: Yes but why, Peste? Just so they can make people wet their pants?

PESTE: Shut up, you fool. Sonic Youth, my liege, is the ultimate death rock group. Next to them even Joy Division sounds like Debbie Boone. Listen to the feedback and dissonance of that guitar! Why it's nothing less than the aural representation of Picasso's Guernica.

DUKE: No more, I say! Cease that unholy noise, or I shall wind up the music of thy screams upon the rack with mine own hands. (PESTE sulkily turns the phonograph off... Hamlet) And now, to my chamber I will retire. To sleep, perchance to dream of my fair Olivia. (Exit DUKE)

PESTE: There is no pleasing that man.

WHETSTONE: Let's go down to the Black Friar's Tavern and have a few brews with Guildenstern and Rencentrantz.

PESTE: Sure, what the hell. (Exeunt)



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By Patrick Low

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LIVE MUSIC

Emmy fills Silva with melodies

When Emmy Lou Harris graced the Hult Center's Silva Hall stage, her long, brown locks may have been shorn, but her sweet, warbly voice has not been cut short. Despite the muffled echo problems inherent in the Hult's acoustical design, Emmy's voice managed to overcome these sound barriers and fill the hall with a myriad of melodies.

Backed by The Hot Band, an extremely tight group of talented musicians, the concert was a pleasure readily enjoyed and easily remembered.

Combining old melancholy favorites such as Emmy's soulful rendition of the Beatles' "Here, There and Everywhere" and her well-loved version of Buck Owens' "Together Again," with high-spirited old standards such as "Jumbalaya," gave her performance a lusty spark of sensitivity and surprise.

Emmy's easy-going, down-home personality added to the overall pleasant atmosphere present in the hall and made the rich, well-performed concert all the more delightful.

The audience generously displayed its appreciation for the performance with a standing ovation and two encores. Emmy returned to the stage alone for the second encore with just her acoustic guitar in hand. With a captivating smile she remarked, "What the heck, I'm not proud," and then broke smoothly into a heart-wrenching version of "Goodbye to Daddy," proving to one and all that Emmy's voice can carry a tune even with unwanted echoes and without unnecessary accompaniment.

By Sheila Landry

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