

# Rhythm & Reviews

FRIDAY, MAY 8, 1998

## Presto!

Get a plate of pasta in less than five minutes at Cucina! Presto!

## University Symphony

Winners of the music department's annual concerto competition will highlight University symphony program

Emerald

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■ Pavel Kohout's 'Fire in the Basement' continues in the Arena Theatre this weekend at 8 p.m. For more information, call the University Theatre Box Office at 346-4191.

■ The '80s classic 'Ferris Bueller's Day Off' has returned to the Bijou big screen. Nightly shows are at 11:15, and there is a 4 p.m. Saturday matinee.

■ WOW Hall offers a night of reggae music as Clinton Fearon & the Boogie Brown Band performs. Tickets are \$10, and doors open at 8 p.m.

■ PLC's Spring film series continues with Fritz Lang's silent masterpiece 'Metropolis.' The dark and futuristic tale paved the way for many modern films, most recently influencing 'Dark City.' This screening will also feature a live score written by a University Music School student. Tickets are \$6 for students, \$7 for the general public. The film will begin at 8 p.m.

■ American Girls will perform tonight at 9:30 at the Nexus Club. Opening acts will include Drive and 007. Admission is \$3. For more information, call 686-5800.

## SHAKESPEAREAN CELEBRATION



EVAN A. DENBAUM/Emerald

John Sanders (right) bears oranges and roses to give away. Micab Klatt (left), marches with the troupe down 13th Avenue en route to the amphitheater.

# A Midspring Revelry



LAURA GOSS/Emerald

Actors performed festive dances between Shakespearean skits.

By Michael Hines  
Student Activities Reporter

William Shakespeare wrote his plays to be performed outside and in front of an active audience. Entirely 400 years after his time, the kids still love him, and they can't help but have fun with his plays.

The student-run Pocket Playhouse produced "Shakespeare's Celebration" on Monday, adding twists to scenes, performing soliloquies and monologues and even acting out Shakespearean improv.

"It's just a lot of good kids working on it," freshman theater major Joe von Appen said. The show allows students to put vibrance into something many people feel is flat and ancient, he said.

Sprawled across the EMU Amphitheater steps, about 200 people became enveloped in Monday's sunny afternoon show. The crowd clapped along with the silly songs and dances and freely accepted flower gifts from the actors.

"For me, it's probably my favorite thing we do all year," theater major John Sanders said. "It's just a reason to go out and celebrate and do our thing."

"Shakespeare's Birthday" allows the actors to dress up in Elizabethan clothes and cut loose, Sanders said.

The annual two-hour event is usually called "Shakespeare's Birthday" because it happens on April 23, the legendary

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## Choirgirl Amos' latest CD release 'sparks' interest

CD REVIEW

By Rob Moseley  
Oregon Daily Emerald

### From the Choirgirl Hotel

Tori Amos

■ STYLE: Folk rock

■ RATING: ★★★★★

During the '90s alternative explosion, few artists have managed to remain a true alternative to mainstream pop music. Bands like Bush and, well, Bush, that gained fame on the coattails of Kurt Cobain and his revolution are suddenly the norm, while those artists who still choose to eschew the mainstream have been slow to gain great notoriety.

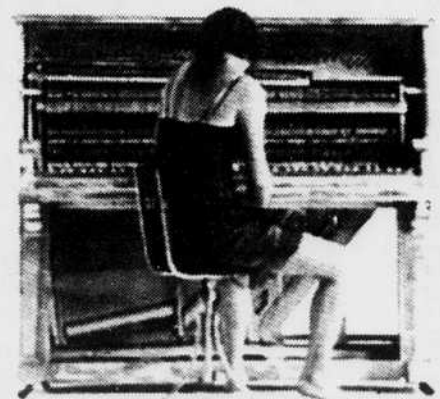
One artist who has managed to maintain her alternative status is Tori Amos, and her latest effort, "From the Choirgirl Hotel," is a strong musical statement. Amos has matured noticeably on the album, but not at the expense of her sound or her audience. While she does appear to finally be over the angst and pain that materialized on her pre-

vious albums, she displays an enthralling mix of cutting-edge production and beautiful melodies on "Choirgirl Hotel."

Possibly the album's only fault then is the pattern she follows in the song presentation. The album begins with "Spark," which is reminiscent of the Amos of old, with her on piano and vocals and a more-present-than-usual backing band. The heavily produced "Cruel" follows with tones that are darker both vocally and musically. And thus the pattern begins: a solid vocal and musical track, then one that is heavy on the bass and drums and then back to another ballad.

Other than that, however, this is an excellent album. Amos' vocals, usually more breathy and ethereal, are almost operatic at

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COURTESY PHOTO

An artist's rendition of Amos taken from the inlay booklet of the CD 'Little Earthquakes.'