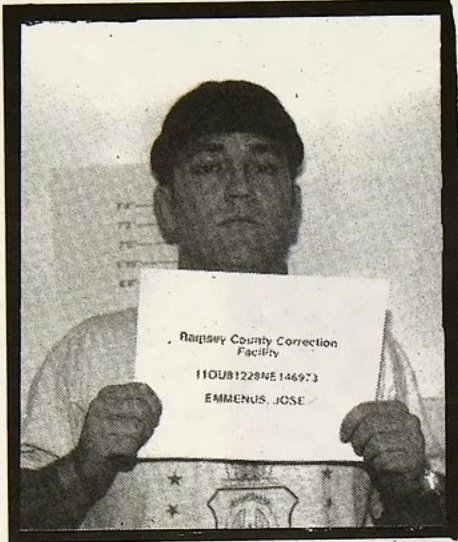


From Beethoven to Beastie Boys



by Patrick R. Marsh

Like modeling, the music industry loves to barrage the general public with new young faces. One of the recent success stories is **Silverchair**. Their CD *Frogstomp* blends modern rock with some Metallica remnants. Songs like *Tomorrow*

and *Israel's Son* really show what the band is capable of.

The first track, *Israel's Son*, is an excellent bass driven song that will attract a lot of stereotypical Gen-Xers with what many consider to be its hateful lyrics. The next track, *Tomorrow*, shows us what the lead singer, Daniel Johns, is capable of. He starts out with a nice singing voice clearly enunciating every word; he then moves into howling the anthem *You Wait Til Tomorrow*. Finally, he brings it back to the mellow side and back again. The first two tracks are excellent (though they sound like a Soundgarden rip-off).

The rest of the CD is pretty uneventful. The all-to-familiar lyrics of teen-age angst and disillusionment are a turn-off, but the band members just recently got their driver's licenses, so it's understandable.

One CD that has been out for a while but has received little attention is the **Beastie Boys'** *Root Down*. The first three tracks are remixes of *Root Down* from *Ill Communication*. The remaining

seven tracks are concert recordings from their European tour last winter. They are good recordings, and the audience background adds to their sound.

The Beastie Boys fill the gap between some sort of mutant rap-funk and hard-core punk (though recently they've been concentrating on rap). Their style of rap is a fresh interpretation of the genre. They deal mostly with smooth grooves and deep bass beats. They're also easy to listen to because they don't sing about anything. They don't sing about killing people, getting high, or honeys. They really don't sing about anything but having a good time, and they definitely do that.

Some bands take their lyrics a bit more seriously and perhaps handle them more maturely than the average teen band. One such band is **Bush**. They start right off on their new CD *Sixteen Stone* by wrestling with philosophy on their first track *Everything Zen*. Though it's not clear what they're talking about (something with sex, violence, and Elvis living), you don't care because the

music takes you away. This CD draws you in right from the start and keeps your interest. They are quintessentially hard rock at its finest. They move from mellow and loving into rambunctious and angry with such ease you'll wonder why you're so moody. If you like a good powerful voice backed by great riffs, good beats, and sprinkled with unidentifiable noises, this is your kind of band. Buy this CD.

Another "must buy" is the soundtrack from *Immortal Beloved*. The London Symphony Orchestra beautifully performs the works of **Ludwig Van Beethoven** with Sir Georg Solti conducting. The songs are mostly excerpts from the original works, but this recording gives the listener a nice sample. The CD insert tells at what point the songs are played in the movie. It is a wonderful compilation of Beethoven's work, and it's not just for studying; *Ode to Joy* was performed for the original mosh pit. †

Shakespeare's Lear Draws the Crowds & the Blood

by Bethany Moritz

Most people are turned off by Shakespeare because they find it too difficult to read, so let me just help those of you out by recommending you see *King Lear* performed. Currently the Guthrie Theater is presenting this powerful Shakespeare tragedy. I had the opportunity to see *King Lear*, as did many other Concordia students courtesy of Student Senate.

The story begins with Lear facing the elder years of his life and dividing his kingdom among his three daughters. The amount of land they receive is based on how well they profess their

"love" for their father. Regan and Goneril succeed in obtaining their share of land, but the youngest daughter Cordelia, who truly loves Lear, is banished, because she loves her father as is appropriate for a daughter to love a father, but she cannot measure or proclaim that love.

This is where Lear's trouble begins. After rejecting the good advice of his faithful servants, his descent into insanity begins. *King Lear* also has a subplot involving The Earl of Gloucester, and his two sons Edmund (the "bastard" son), and Edgar (the "legitimate" son). In the end, both stories intertwine, leading to the death of many char-

acters, and the shattering of Lear's world.

Richard Ooms returns to yet another role on the Guthrie stage as King Lear. I must say I was impressed by his effective portrayal of Lear. He was truly convincing in displaying the character's insanity.

The rest of the cast provides some strong points; however, the slow interpretation of their lines leads to a rather lengthy production. Sets and costumes are also a strong point in this production. They add to the overall effect of the play. There are two intermissions, and the show starts at 7:30, so you are not likely to be out until 10:30.

If you are a true Shakespeare fan though, it really isn't that long of a production.

The Guthrie has student rush tickets, so if you have the time and a little extra cash, I would recommend giving *King Lear* a try. I must warn you, there are a couple of violent and grotesque scenes, so if your stomach is queasy, be prepared. (I work as an usher, and I have seen a few people use the restroom during the show because of this). *King Lear* runs until November 12, so go see it and decide for yourself if the Guthrie gives an accurate portrayal of the famous play *King Lear*. †

