

# Mystic Rhythms Captivates Audience

by Hal Bienstock

Mystic Rhythms performed a two-hour, twenty plus song set that had the audience reelin' and rockin' this past Friday night, February 10, in the Schreiber auditorium.

The concert began with a heartwarming speech by Assistant Principal Alphonse Campbell, and the set opened with an intense version of Pink Floyd's "Run Like Hell." After a rollicking version of "Living Loving Maid," by Led Zeppelin, the band went into two Steve Miller songs: "Jungle Love" and "Take the Money and Run." Although these two covers were very similar to the originals, the band conveyed much energy.

Later on in the set the boys executed a sweet version of Dire Strait's hit "Money for Nothing," which contained a very creative introduction of star drummer Rob Bordan as well as excellent guitar work by Adam Zimmon.

By now the joint was rockin' and virtually everyone in the crowd was on their feet and dancing to the driving beat laid down by Bordan and bassist Mark Overend. The atmosphere was not unlike the Doobie's fare-well tour.

After this came Steppenwolf's "Born to Be Wild," which faded into a cosmic drum solo by Bordan. The drum solo, which displayed Bordan's superb drumming talent, ended too soon before it went back into the rocking Steppenwolf classic.

Then lead singer Craig "Goose" Glantz took the band into "Sub-Divisions" which delighted Rush fans, but only succeeded in giving many others a headache. Guitarists Adam Zimmon and Rick Viesta, and bassist Mark Overend helped shake the house with a nice, heavy crowd pleaser "Sweet

Home Alabama." This was played extremely well, and was very well received by everyone. Following this, wildman Mike Romero hopped up on stage and grabbed the microphone.

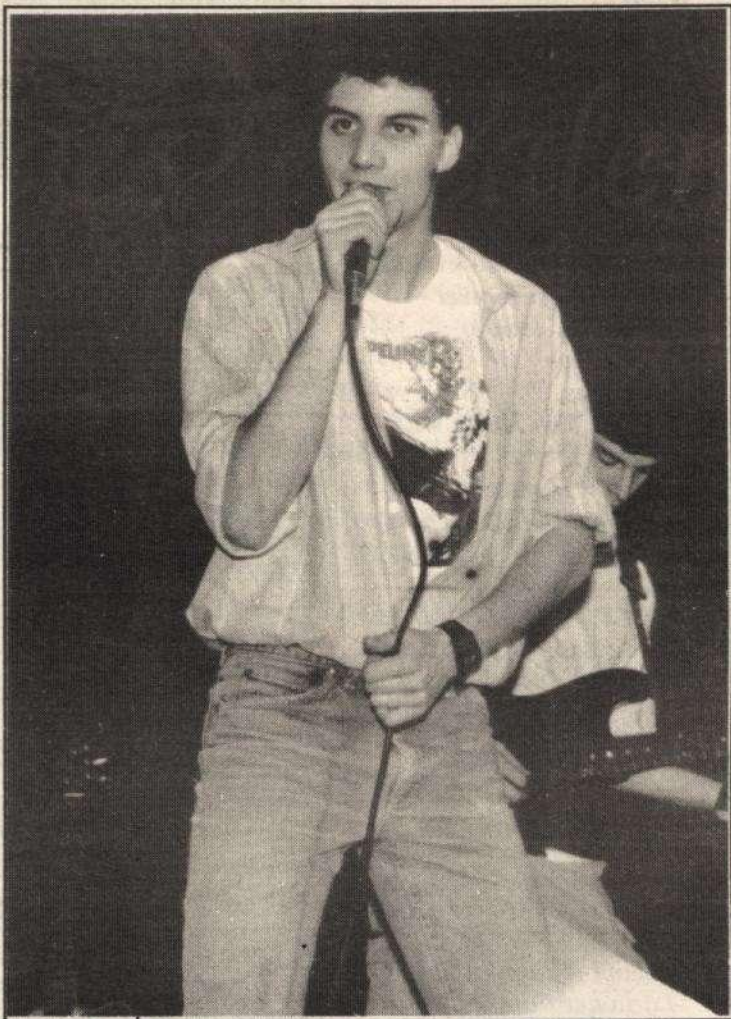
"Yo, this is Mike Romeroooooo!" he yelled. All felt jolly and gave a hearty laugh.

The band launched into "Hold the Line," by all people, Toto. This selection was a bit surprising, being that Toto is not one of the more accomplished bands in the world; however, it was executed nicely.

After the Toto non sequitur came Billy Joel's "Big Shot," and Viesta's piano and Zimmon's guitar soared. The band suddenly waxed contemporary and jammed on Living Colour's "Cult of Personality." This tune has a killer riff, performed beautifully by the guitarists, but it's lyrics are not exactly poetry.

Then it was back to classic rock with a vengeance as the show really took off. Goose and the boys tore into "Jumping Jack Flash" by one of the world's greatest rock n' roll band, the Rolling Stones. Then they attacked the Who gem "Pinball Wizards" with the pleasant feature of Zimmon on an acoustic guitar. After that swell rendition, they wouldn't let up as they ripped into the Eagles' rocker "Life in the Fast Lane" with Adam Zimmon on slide guitar. A slide guitar solo in a high school band is rare, and this added to the extreme excitement of the audience.

Unrelenting, they surprised us all with the Steely Dan classic, "Peg," which was nearly flawless. The quick change of style was brilliant, proving that Mystic Rhythms is not just a bunch of guys who picked up some electric instruments and said, "Let's play!"



Craig Glantz of Mystic Rhythms draws the crowd in with his strong vocals.

photo by Henry Chen

Nearing the end of the set they started up Elton John's "Saturday Night's Alright For Fighting," delighting the masses.

Then, amid much dismay, came the low point of the show... the Journey medley. The versions themselves weren't that bad, but the song selection was anemic. They kicked it off with the boring "Wheel In the Sky," which led to the equally hideous "Any Way You Want It." Once again the performers rose above the material.

After a few closing remarks by Glantz (including a rousing round of applause for lighting genius David Dempsey), the band hit Steve Miller's "Jet Airliner." This third selection of Steve Miller gave many a feeling of euphoria.

When done, Mystic Rhythms left the stage, but the crazed fans wouldn't let them go without one more. It was well chosen as they began the AOR classic by the Eagles, "Hotel California," which was highlighted by a sensational Zimmon-Viesta guitar duel. All were left smiling.

Although some of the material played was lacking, Mystic Rhythms is an exceptionally good band. The Mystic Rhythm section of Mark Overend and Rob Bordan was excellent, as was lead vocalist Craig Glantz. Guitarist Zimmon was in fine form and so was guitarist-keyboardist Rick Viesta, who seems to be a budding Nils Lofgren. Mystic Rhythms performed a highly enjoyable show. It will be interesting to see what Mystic Rhythms does in the future.

# Crosby Goes Solo

by Jeff Colchamiro

Recently, David Crosby has been a very busy man. He has been working steadily with Crosby, Stills, Nash and Young, he has written a book, and he has been performing concerts with the original Byrd members Chris Hillman and Roger McGuinn. Somewhere in the middle of this he has found the time to record a solo album. This is his second solo album, his first being the 1971 release **If I Could Only Remember My Name**. The album is entitled **Oh Yes I Can**. During the interim he worked in various combinations with Graham Nash, Stephen Stills, and Neil Young and was arrested on charges of cocaine possession. After spending the last two years recuperating and piecing his life back together, Crosby is now back on his feet and doing what he does best-making music.

The songs on the record are similar to much of Crosby's other work. They can basically be divided into the mellow, almost-pop songs such as "Melody" and "Distances" and the straight forward rock n roll displayed on "Drive My Car" and "The Monkey and the Underdog." His voice sounds as good as ever and harmonies with guest vocalists like Graham Nash, Jackson Browne, and Bonnie Raitt are sweet. Perhaps the highlight of the album is the album's closer, a beautiful version of "My Country 'Tis of Thee," featuring an excellent performance from new age guitarist Michael Hedges. The future looks good as well. Rumor has it that there will be a CSN&Y tour this summer. With the release of this album, David Crosby has proven that he is back as strong as ever.



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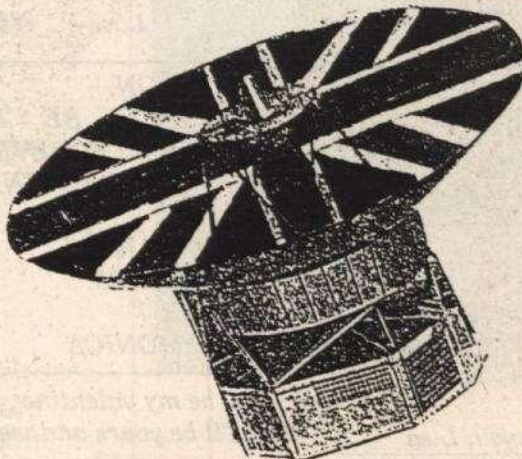
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