

Medeski, Martin, and Wood give solid performance at Whitaker Center

By Peter Stella
Assistant Layout Editor

When Medeski, Martin, & Wood (MMW) played at the Whitaker Center in Harrisburg on October 29, it wasn't your typical show; it was a lab experiment.

John Medeski moved from keyboard to keyboard, seeing which one would make the perfect sound. Drummer Billy Martin (also known as illy B) had one of everything on his drum set and he used every piece of it. And I wouldn't have been surprised if bassist Chris Wood dropkicked his upright bass in an attempt to make a new sound.

They opened their first set with improv, beginning with a spacy jam. Billy Martin eventually settled into a steady beat that built up to an impressive climax. Medeski topped it off with an impressive solo.

About halfway through the set, the band settled on a jazzy progression. Chris Wood snapped at the strings of his upright, digging deep for the low notes that gave the jam a solid foundation. Martin played a lead drum part for a bit, hurling his drumsticks in all directions. The beat grew faster as Medeski took the lead, throwing his hands at the keyboards like he was giving them a chopping back massage. They kept a progressive build until, like a switch of the lights, they all softened and got spacy again.

The highlights of the hour-long first set were the solos by Chris Wood and Billy Martin. Woods' came shortly after the jazzy progression. His mind-blowing solo on the upright saw him do everything from tapping the instrument in between notes, to

plucking the strings below the bridge to create high pitches. Martin's amazing five-minute solo ended the set on a high note. Through all the crazy rolls and fills, you didn't know where he was going to take it.

In the first set, the crowd was a laid-back, toe-tappin' bunch. In the second set, people started gettin' down. With over half of the crowd still out in



the lobby, MMW began another spacy jam to start off the set. The jam grew more intense as more people reclaimed their seats in the theatre. The band went off before falling into a steady, soulful, funk beat that dominated the second set. The deeper into the second set it got, the more people went to the aisles to dance.

The sound of the second set was fairly consistent compared to the first; less ambience and more of a steady beat. The jam would start out with a slow,

funky beat with Medeski and Wood taking turns at lead. The notes from the bass moved randomly in key from high to low pitches while the keyboards would fill with short, consistent jabs to fill the sound and accent the beat.

The second set was Medeski's turn to take a solo. Aside from its absolute craziness, the crowd was struck by the ease in which he produced it. He could've talked to his grandmother on a cell phone in mid-solo and still dropped everyone's jaw with its musical brilliance. Medeski layered 32nd notes over each other, producing a wall of sound that hit the audience.

At the end of the last set, the band came out from behind their instruments to front stage. Wood brought his upright bass, Martin a hand-held percussion device, and Medeski, with a keyboard contraption that had a tube connected to it. Medeski blew through the tube and pressed down on the keys, producing a smooth, high-pitched noise you would hear in a Nintendo game. Martin grazed the top of the drum, putting forth a scratching noise that made him sound like DJ Scribblez. It was an exciting ending to the hour-long second set, and reminded me of a junior high band rehearsal gone wrong.

The encore, though very peaceful, was anti-climactic. After witnessing a crazy second set, there needed to be more craziness. Instead, the crowd got a slow, quiet sound that meandered for ten minutes. But MMW had already made their mark. Their show, as always, had no lyrics and lots of improvisation. Their variety of musical styles satisfied the wide scope of musical tastes in attendance.

Former Eagles' frontman electrifies D.C.

Don Henley rocks Constitutional Hall with solo originals and classic Eagles' tunes

By Brian Seaman
for *The Capital Times*

Despite the chaos the snipers were inflicting upon the Mid-Atlantic states on October 15th, The Eagles co-founder, Don Henley was aiming his musical talents at the audience in Constitutional Hall in Washington D.C.

Opening with a record-like performance of "Dirty Laundry" set the tone, and the rest of the set list surprised and enticed the audience with musical abilities of all band members. Henley's band performed melodies from

artists such as Randy Newman "Burn down the Cornfield", Paul Simon "American Tune", and paid tribute to Thomas Conely "You Must Not Be Drinking Enough". The tunes encouraged Henley to talk to his audience, saying, "just when you think things can't get any weirder..." referring the sniper situation, and later complementing and thanking the crowd for attending.

Explaining a chest infection that he was over-

coming, Don asked the audience to pretend as if they were in the den of his house. The rest of the band took center stage, all in the spotlight, and played a very raspy, acoustic version of "Witchy Woman." A graceful country rock performance of "Peaceful Easy Feeling" followed. It was a rendition that would make any Eagles fan rise to their feet just as the entire crowd did upon completion.

"Blistering guitar solos by Frank Simes and Stewart Smith enhanced if not completed the encore..."

Returning to the normal repertoire, enthused, Henley sang "Boys of Summer" and an Eagles-like "Life in the Fastlane" with expected enthusiasm but returned to the electric version of "Heart of the Matter".

An added surprise to the night was the appearance of the newly added Eagles guitarist Stewart Smith, who replaced Don Felder and currently coordinates with the Eagles for their upcoming release. Blistering guitar solos by Frank Simes and Stewart Smith enhanced if not completed the encore consisting of "I Will Not Go Quietly," "The End of the Innocence," "Hotel California," and "Desperado." It touched the fans and in the encouraging final comments of Henley. "God willing, I'm not done yet"

Set List

Dirty Laundry
Everything is Different Now
Tequila Sunrise
You Must Not be Drinking Enough
Miss Ghost
New York Minute
Witchy Woman
Burn Down the Cornfield
Peaceful Easy Feeling
American Tune
Boys of Summer
Life in the Fastlane
Heart of the Matter
All She Wants to Do is Dance
I Will Not Go Quietly
The End of the Innocence
Hotel California
Desperado