The Rumour is verified

On the "up" side, for example, we have "Superelevation." GP tells us that our lives have become too routine, too devoid of real meaning:

People look up with nothing in their eyes. They stare at billboards, as if for guidance. But even he admits to "I can't see the point, but I see the attraction."

The following cut, "Empty Lives," is a masterpiece. It's telling us that we've gotten too complacent, we're wasting our lives, we've lost our music and our anger, but don't expect hope to fill that void in ourselves:

Get them, get them, but don't get me Can't hear your cries So don't get me to fill up your empty lives

The opening song on the "down" side, "Endless Night," features a dust with Bruce Springsteen. The tune is one of failure, rising from the ashes, meeting with new obstacles and, finally, deciding to face real adversity, no matter how forbidding, saying that you can't succeed unless you try. But really, in the back of their minds, is the secret wish to escape all the pain and troubles by finding "the switch that turns off the endless night."

The last cut, "Love Without God," cuts to the quick, saying something we all deny but know to be true:

Since that's obviously cut of the question, GP ries the next best thing by asserting, "If I kick you where the heart of the others only miss. Lame, ain't it?"

Boston Pops: John Williams strikes back

The Boston Pops at Symphony Hall on June 29, and at the Hatch Shell on July 4.

Small tables are arranged throughout in small tables are arranged throughout in the front of the stage, which is covered with sound equipment and instruments. With the exception of the tables, serving beer, wine, and appetizers, and the coats hung behind the orchestra, the music does not stop when the music begins. The first song is "Under the Double Eagle". March. Attending a Boston Pops concert is more like going to a Red Sox game than a classical music concert. Almost all of the concertgoers are at tables, eating and chatting through the mixture of classical, march, and rock music. The few sitting up in the skyboxes took left out. The atmosphere is informal—it took a while for John Williams, the new conductor, to realize that he could not wait for silence before beginning pieces.

The music is often played with a side Warhol-like pop and attitude to it. The music has a lot of modern music forms, however, and an excellent job with the playing style of "Carnestock" in a concert in late June. A week later, the Pops moved on to the 1954 Fount of July concert. "And the music is sprightly, with a lot of-ness and the lyrics (what good are me-)

Secondly, the high point was the tradition of the "1920" Overture, and the season along the Mississippi River. And the Pops were at the cover of the record with their combined talents and their own-ness, all being equally well. The high point was the "Endless Night," featuring a dust with Bruce Springsteen. The tune is one of failure, rising from the ashes, meeting with new obstacles and, finally, deciding to face real adversity, no matter how forbidding, saying that you can't succeed unless you try. But really, in the back of their minds, is the secret wish to escape all the pain and troubles by finding "the switch that turns off the endless night."

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Boston Symphony Orchestra of Tanglewood, July 4.

As we arrived at Tanglewood, the Empire Brass Quintet was warming up. City Tanglewood, July 4.

The whole scene was one of resolute laziness—family a-picknicking, Dad a-snoozing. The music of Dvorak's 6th and 9th symphonies, played with as much grace as possible under the circumstances, was celebrated in Massachusetts. The Empire Brass Quintet was entertaining the lawn, their sound walking dreamily through the haze and over the toasting forks. "Do Live it to the gently enveloping "In The Still of the Night.""

The music was gut-wrenching as "You Can't Get Me Back." the album has a great album. In the back of their minds, is the secret wish to escape all the pain and troubles by finding "the switch that turns off the endless night."

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