



Athens, GA

October 15, 2004

Club Notes

Dark Fun

The growing crowd is very interesting, to say the least. I don't think I've ever seen such a dense collection of bi-curious, pierced and or tattooed, leather-wearing, punk Gothics in Athens before, and they're here to see the **Dresden Dolls**. The überpower duo starts with heavy female vocals and punk metal before slipping into its trademark dark/ camp cabaret with sadomasochistic overtones (hence the crowd). **Amanda Palmer** is the modern punk Marlene Dietrich in black-and-white striped stockings and suspenders attached to frilly black knickers, which are barely covered by a short black dress. **Brian Viglione** looks and acts like Marcel Marceau on an inadvisable cocktail of X, meth and PCP. Palmer closely matches the power and drama of Viglione's drumming with her dominant/ submissive piano keyboard. The sound is dark and beautiful and loaded with pent-up sexual frustration and aggression, which is only set free in songs like "Coin Operated Boy." When the Dolls go heavy with Black Sabbath's "War Pigs," they play with the passion of the Dead Kennedys. As they cover Jacques Brel's "The Port Of Amsterdam" from the soundtrack to the 1966 cabaret classic *Jacques Brel is Alive and Well and Living in Paris*, they perfectly capture the luxuriant remorse of the harlequin prince of French cabaret. The Dolls finish with their ode to sexual psychosis "Girl Anachronism," and the sizable crowd sighs with an air of post-climactic satisfaction.