

AI Program: ChatGPT

1. **Can't Buy a Thrill (1972) → Much Ado About Nothing**

Bright surfaces with a skeptical core; romantic sparring and games of misrecognition. "Dirty Work" (infidelity-as-errand), "Reelin' in the Years" (barbed lovers' quarrel), and "Do It Again" (cyclical folly) mirror Beatrice/Benedick's wit and the plot's deceptions—all charm masking cynicism about desire.

2. **Countdown to Ecstasy (1973) → Macbeth**

Propulsive ambition curdles into corrosion. The album's harder, ensemble-first bite and apocalyptic edge—"King of the World" (doom), "Show Biz Kids" (corrupted power), "Bodhisattva" (obsessive pursuit of a promised state)—trace Macbeth's hustle from prophecy to burnout.

3. **Pretzel Logic (1974) → Hamlet**

Twisty introspection, time slippage, and cryptic messages. "Rikki Don't Lose That Number" (opaque missive), "Any Major Dude Will Tell You" (philosophical consolation), and the title track's time-travel fantasia all echo Hamlet's stalled action, meta-thinking, and spirals of memory.

4. **Katy Lied (1975) → Othello**

Trust, rumor, and the ache of betrayal. "Doctor Wu" (triangulation and unreliable confidants), "Bad Sneakers" (nostalgic longing), and the album's very title suggest a world where stories weaponize intimacy—Othello's jealousies and Iago's insinuations in a mid-'70s Los Angeles register.

5. **The Royal Scam (1976) → Timon of Athens**

Wealth, patronage, and spectacular disillusion. "Kid Charlemagne" (rise/fall of a scene-maker), "Sign In Stranger" (exile to a lawless haven), and the title track's immigrant-dream souring map onto Timon's arc from lavish generosity to misanthropic clarity—the "royal" grift of money and power unmasked.

6. Aja (1977) → The Tempest

Late-style mastery, luminous craft, and a drift toward forgiveness. The suite-like “Aja,” the redemptive self-myth of “Deacon Blues,” and the masque-like sparkle of “Peg” feel Prospero-esque: art as sorcery, storms resolved into exquisitely arranged calm.

7. Gaucho (1980) → Antony and Cleopatra

Cosmopolitan decadence, older-younger entanglements, glamor edged with ruin. “Babylon Sisters” (luxury in motion), “Hey Nineteen” (age/gap and vanity), and “Glamour Profession” (sleek vice) fit Antony & Cleopatra’s intoxicating blend of style, appetite, and downfall.