Sinister Front 242 album designed for dancing

By Chuck Lovejoy

ASSISTANT LIFE EDITOR

Now that the semester is all but over, spring has finally pushed this semester's wacky winter weather back north where it be-

But now we have spring fever to deal with, and the best way to cure it is with some good music. One recent release is perfectly suited for those who are euphoric that they made it through the semester alive, whether they're graduating or not.
Front 242's Front by Front is

an album that is sure to further lift the spirits and cure the listless feeling of spring fever. This fifth album (of original material) by the Belgian quartet is their best yet, and it already has charted three dance-format hits.

The curtain rises on Front by Front with the sinister track "Until Death (Us Do Part)," setting the tone for a masterpiece of digital recording technology. The compilation resonates with com-puter-sampled voices, sounds and intriguing synthesizer noises.

But the album is not completely computer mush, as seems to be the case with most dance bands today. Instead, the veteran band uses the technology to high-light their musical intelligence, forcing the samplings into a back seat behind the songs' melodies and themes.

For instance, on "Circling Overland," mumblings and whis-pers abound, but the band all but silences them when the catchy chorus rolls around, and a gruff human voice takes precedence with, "One, one, 20, 29 — tonight, the stars are shining

bright. This chorus brings to the surface another interesting facet of the band — their lyrics. The "Circling" chorus seems to be a date, although one really cannot be sure, as the lyrics are not printed in the package. Half the fun of the set is trying to decipher the song's words.

But the interesting phrasetwists don't stop there. "Headhunter," the album's

tightest song (it is already a nightclub smash) contains the passage that is the album's most sinister: "I'm looking for this man to make us rich and famous/I'm looking for this man to sell him to other man," which is followed by the screamed instructions, "One, you lock the target/Two, you bait the line/Three, you slowly spread the net/And four, you catch the

Religious overtones prevail on

But buyers beware: the song is not included on the LP format, only on the cassette and CD ver-

"Welcome to Paradise" is almost hilarious in its sincerity as phrases such as, "Hey poor, you don't have to be poor anymore-/Jesus is here —Hallelujah!," are chanted over driving synthesizer rhythms. The catch phrase of this decade (and maybe the future) is also voiced when the music stops sex until marriage!"

Another example of the group's social awareness occurs in "Terminal State," a song concerning a disease outbreak (most likely AIDS) which is spreading like wildfire. The mood of the song is exemplified in the chorus: "See it gaining ground/Digging in the wound . . . We're in the dol-

But despite the quartet's excursion into social awareness, Front tended for the dance floor.

The CD booklet contains two charts, one listing the time and BPM (beats per minute) of each song, and another that lists the tracks broken down into index numbers, which list where each song's different passages start. These aid DJs in mixing songs for club play by allowing them to move directly to the portion in a song they desire without having

Another example of the work's dance intentions is a trio of songs that are mixed together in the middle of the album. The triad begins with the album's peppiest song, "First In/First Out," the group's third club hit this year. Lines such as, "You like to party — move the body," personify the song. "First" is followed by the double shot of the powerful "Blend the Strengths" and

The album's last sounds are the most puzzling, making the listener reevaluate what seemed to be a trip intended purely for fun.

Sure, the album hints at social problems, but the band members refrain from making a statement about what they think about the situation of the world.

This practice is abandoned during the last few seconds of 'Welcome to Paradise," the set's last song. Instead of the full phrase concerning the poor and Jesus, it is shortened to the cryp-tic declaration, "Hey poor —you don't have to be Jesus.

What does the phrase mean? Anyone's guess is as good as

'Loverboy' proves boring effort; studying for finals more enjoyable when the studying for final studying

By Todd Stone

REVEIWER

"Loverboy" Starring Patrick Dempsey, Barbara Carrera, Carrie Fisher and Kate

Directed by Joan Silver. Rated R.

Now Playing at Plaza 3 Center

Just when you thought the movie industry had run out of ways to exploit the teen market, along comes

I was beginning to think it was safe to go back into a movie theater, but then, someone dropped this

The film is about the sexual exploits of Randy (Patrick Dempsey), who has spent his last two years partying and earning incompletes while in college. His frustrated father refuses to pay for his education any longer, and Randy must enter the world of the minimum wage at the local pizza parlor. Randy quickly realizes that being in college is much

better than working in a pizza place.
As luck would have it, Randy has

an affair with a woman (Barbara Carrera) from Beverly Hills who owns her own clothing stores. She gives Randy \$200 for delivering her izza, and a little more, and tells all

her friends about him.
Soon, many wealthy women are asking for Randy to deliver their pizzas. At first, Randy isn't sure if it's the right thing to do, but he decides the tips he receives for his "services" are his only way to get back to col-

lege.

Throw in a girl who Randy supposedly cares about and parents who suspect that Randy is a homosexual, and one has the foundation for the

The film has all the predictability of any mundane teen film. Will Randy get the girl he cares about? Will Randy earn his father's respect? Will Randy get to go to college again? Pondering these questions will not strain one's intellect, just one's patience.

Another problem with "Lover-

lievable. Randy betrays the girl he loves, and gets paid for it — but somehow it's OK because he always loved her, and he was unfaithful only so he could return to college.

Further, Randy's father has a surprise change of heart and decides to start paying for his education again. Since money is suddenly no longer a problem, Randy begins to return the money he made from his "deliveries" back to the women he accepted isn't such a bad guy. Randy decides that he really "delivered" because he cared about the women and their problems, and not because he needed the money. I love happy

The film was directed by Joan Silver, who also directed the charming film "Crossing Delancy." Why she involved herself with this project is a

Why did any of the actors get involved with this film? Patrick Dempsey, who gained popularity in the film, "Can't Buy Me Love," has a bright future ahead of him. He must

likely will despite this movie.

Kirstie Alley appears in the filma a doctor who has an unfaithful has band. Unfortunately, even her aring talents couldn't rescue the base on the given. Carrie Fisher's appearance the film was quite forgetable, whick kolacl Kate Jackson merely reprises to "Scarecrow and Mrs. King" ad a lured

The only thing I found positive by Ch the movie was the appearance of We Tayback. Tayback, who played Me Snool on the CBS sitcom "Alice," didn't Tour anything great in the movie - I jux Snool anything great in the movie the might thought he was dead, so it was not the b to know I was wrong.

For those who want to see a good teen film, try "Say Anything." The film is natural, honest and fun.

nous and boring. If you are going to spend five dollars, buy a polka das nickel sics album or a book about the his genic uses of baking soda. Eitherone of these, or even studying for final.

'Army' leader raises money for historical causes

ASSOCIATED PRESS

Bob Hardy is at home, and at peace, among the tombstones. He touches them gently and talks softly, all the while looking out over a valley lush and green, dotted with the white of flowering dogwood after a spring rain.

It is all out there in the valley, and on the hills, down red dirt roads and across barely flowing bayous. It is in old stores that are gone and houses that are only memories and it is in the graves beneath his feet.

is family, and Hardy is going back to a place he never has left—southeast Walker County—and it is here he says he found the reason for the New Army of the Republic.

Last weekend, at the second an-

nual East Texas Folk Festival, Hardy took on his role as chief of staff of the New Army. As chief of staff, he will be recruiting new members and trying to raise money for the Sam Houston Memorial Museum.

Hardy is a retired banker who for years headed Huntsville's First National Bank. But always, in the background, there was southeast Walker County and New Waverly — all those streams and hills and valleys and pine trees and finally, all those cemeteries where his family rests

and where he says he will go.

In the early days of Texas, the Hardy branch of his family and the Winters branch came as farmers.

Hardy isn't sure where some of tated the Winters family is buried. There is a small park, created and dedicated by the state, on Farm Road 2778, just yards from the San Jacinto County line and in it are plaques tell-

John Freelan Winters had fought with Sam Houston in the War of 1812 and when it was time to march against the Mexican Army, he

and ghosts of his past, he travels red dirt roads to places like Gourd Creek and Hawthorne, to old Waverly, to Elmina. He talks of old logging trams that brought the pines out of the forest to the mills, of tracks that crisscrossed the land and created small towns now gone. His grandfather, who engineered a tram, dying under a pine log.
Several years ago he inherited some of the original family land and

was then he realized what had been lost. At one time, it would have been hard for him to have walked) off Hardy land. It seemed to run A fellow banker, John Birkner, asked Hardy to join with others in

creating the folk festival. Birkner, a vice-president at Huntsville National Bank, made it clear the fight was going to be a hard one.

"I was retired," he says. "I had plans. But then at some point I had an aunt visit me and our history came up. We were talking about the family and the land. All of a sudden I got interested.

kind of contribution they had been asked to make, and they made it. Here were these people who had given up jobs, their crops, home and families to make history and all I'm being asked to do is a little job," Hardy recalled.

of the El Paso Herald-Post, wrote a story about a New Army of the Republic being formed to save Sam Houston's past. Her story was distributed statewide by The Associated

"We got contributions from all over the state. My wife, Gwen, and I started sending out letters to every-

The army and festival raised \$65,000. Of that \$6,000 was held back to fund this year's mailings and re-enlistment efforts. Hardy doesn't

has agreed to support it, we don lar at have that selling point," Hardysays Most museums need funding ow

and above base budgets that come handfrom government or grants, mainly only to operate special programs, and sweet Hardy says the army can play a critical role in providing those pro-"W

This year any current members says. can re-up in the New Army by paring 10 percent of their original enlistment fee, plus \$10, if they brig in a new member. Otherwise, it's ful price. Enlistments go for anywher from \$25 to be a private up in \$1000 to be a province of the private of t \$1,000 to be a general.

Regardless of how many people sign up this year, Hardy intends to

continue leading the army.
"I was treated awfully nice by the
community," he says. "When I loo back at my family, my ancestors d a lot more than I've ever done. This is what I can do now. The army is way of doing what's best for Hum

he stands among fading stones small cemeteries and drives red di roads lined with mail boxes that te him his blood goes on, it's probably best for him, too.

Around Town

Live Music

Brazos Landing

Brazos Landing is at Northgate. Everyone is admitted. Beer, wine and mixed drinks are served. For more information, call 846-3497. Friday — **Spy vs. Spy.** Reggae from Austin. \$5 cover.

Saturday - The Brew. Jazz/Blues. \$4 cover.

Cow Hop Annex

Next to the restaurant at Northgate. Those 18 and older admitted. Alcohol served to legal drinkers. Call 696-5522 for more information. Friday - The Texas Twisters.

Classic rock 'n'roll. \$3 Cover.
Saturday — Sneaky Pete and The Neon Madmen. Rock. \$3

Wednesday - Sneaky Pete. Solo acoustic. \$1 cover.

Emiliano's

In Bryan at 502 W. 25th St. Beer, wine and set-ups served. Call 775-9539 for more information.

Saturday - Yayo Castillo y Rumours. Spanish and Variety.

Frank's Bar and Grill

In College Station at 503 E. University Drive. All ages are admitted. Beer, wine and liquor are served to legal drinkers. Call 846-5388 for more information.

Saturday - Don Pope and Friends. Jazz and Variety. \$3

Kay's Cabaret

At Post Oak Mall. Those 18 and over are admitted. Beer, wine and liquor served to legal drink-

Thursday — Hank Townsend and Mark Lee. Easy Listening. No cover. Friday - For Cryin' Out Loud

w/ White Bread. Rock/Comedy. \$2 cover. Saturday - Starvin' Marvin w/

The Dexitrims. Rock. \$2 cover.

The Zephyr Club

In College Station at 913 A Harvey Road in The Woodstone Center. Those 18 and over are admitted. Beer, wine and alcohol served to legal drinkers. For more information, call 693-1989. Saturday — X-It. Rock.Cover.

Movies

All movies and showtimes are provided by the theaters and are subject to change

Located at 315 College Ave. in the Skaggs Shopping Center. Call 693-2796 for more information. She's Out of Control. Rated PG. Showtime is 7:20 p.m. Ends Fri-

K-9. Rated PG-13. Showtimes are 7:10 p.m. and 9:10 p.m. Criminal Law. Rated R. Showtimes are 7:00 p.m. and 9:30 p.m. Speed Zone. Rated PG. Showtime is 9:20 p.m. Ends Friday. 976-Evil Rated R. Starts Friday.

Located in the Post Oak Mall. Call 693-2796 for more information. Chances Are. Rated PG. Showtimes are 7:10 p.m. and 9:20 p.m. Ends Friday. **Dream Team.** Rated PG-13. Showtimes are 7 p.m. and 9:25 p.m. Ends Friday. Say Anything. Rated PG-13

Showtimes are 7:15 p.m. and Field Of Dreams Rated PG. Starts Friday. Two Screens.

Schulman Six

In Bryan at 2002 E. 29th Street. Call 775-2643 for more informa-Dead Calm Rated R. Showtimes

are 7:20 p.m. and 9:55 p.m. Lean On Me. Rated PG-13. Showtimes are 7:10 and 9:25 p.m. Leviathan. Rated R. Showtimes are 7:15 p.m. and 9:35 p.m. Bill and Ted's Excellent Adventure. Rated PG. Showtimes are 7

Mississippi Burning. Rated R. 7 p.m. and 9:35 p.m.
Working Girl. Rated R. Showtimes are 7:05 p.m. and 9:30 p.m.

Plaza Three

In College Station at 226 Southwest Parkway. Call 693-2457 for more information.

Rain Man. Rated R. Showtimes are 7 p.m. and 9:35 p.m. Major League. Rated R. Showtimes are 7:10 p.m. and 9:50 p.m. Loverboy. Rated R. Showtimes are 7:20 p.m. and 9:45 p.m.

Manor East Three

In Bryan in the Manor East Mall. Call 823-8300 for more informa-

Pet Sematary. Rated R. Showtimes are 7:15 p.m. and 9:30 p.m. Dangerous Liaisons. Rated R. Showtime is 9:45 p.m. The Rescuers. Rated G. Show-

time is 7 p.m.. See You In the Morning. Rated PG-13. Showtimes are 7:20 and

ing of his ancestors.

The plaques tell the stories. Old

When Hardy visits the memories

"Suddenly it dawned on me the

He called Birkner back and he

said "yes."

"I had a lot of help," he said.
Terry Scott Bertling, former Item
editor who is now managing editor

one we could think of.

know how army recruitment will go "Last year the fight was to save the

And, when he walks the hills and valleys around New Waverly, when

From a dirt farm on top of a hill atop unmarked and unfound grave to a checkbook New Army with Hardy agreed, but when Birkner asked him to lead the army, he hesi-

Stylish rendering of old tunes | He but his makes Ross a hit in New York pla

ASSOCIATED PRESS

Steve Ross performs the music of wit, style and sophistication that those two masters of song would ap-

preciate.

Most nights you'll find him behind the piano at L'Omnibus de Maxim's, the Madison Avenue watering hole modeled after its famous

Paris namesake. Maxim's, with its elegant charm, is the perfect setting for someone who plays and sings the songs of not only Porter and Coward but other musical geniuses such as Gershwin, Rodgers and Hart, Arlen, Kern and Sondheim, too.

With his slicked-back hair and impeccable tailoring, Ross evokes another era, a time when men dressed for dinner, wore tuxedos to opening night at the opera, drank martinis instead of mineral water and had seen every hit Broadway musical at least twice.

Ross has been a part of the New York cabaret scene since the late '60s when he arrived from Washington, D.C. But his love of music, particularly popular music, started much earlier. As a child, Ross remembers listening to Beatrice Kay who sang songs of the Gay '90s, old-fashioned ditties like "Heaven Will Protect the Working Girl" and "She's Only a Bird in a Gilded Cage."

"They were real numbers," Ross recalls. "The seeds were being planted even back then for that kind of vaudeville performing. The cabaret stuff that performers do now is really an outgrowth of what vaude-ville was. There's the idea of building a number or getting to an end-

It was one of those types of numbers — "Don't Go in the Lion's Cage Tonight" — which became the first song Ross sang in public, warbling in what he calls his "cracked baritone

Before the rock era took over, Ross dabbled in classical music and played in little dance bands in the Washington area. But then Manhat-tan beckoned, and Ross didn't say no to jobs in small clubs in New York

With his slicked-back hair and impeccable tailoring, Ross evokes another era, a time when men dressed for dinner, wore tuxedos to opening night at the opera, drank martinis instead of mineral water and had seen every hit Broadway musical at least twice.

and teaching voice to students. At first, he didn't sing. But when he discovered nightspots were more eager to hire a singer than just a pi-

ano player, he would.
"I started singing funny little songs, patter songs," he says. "So I started taking lessons and still do, to keep me on the straight and nar-

vating his image as urban sophisti-"I always wore my little tie and I always sang Cole Porter songs," Ross "People said, 'Keep doing that. And fortunately that kind of music came around again. I didn't know

Even then, he was carefully culti-

anything else. I kept doing the song that I liked to do."

Audiences really began discovering Ross in the late 1970s when b played a now-disappeared club at restaurant called Ted Hook Backstage, located just west delighth Avenue in the theater described in the stage of th

Audiences also discovered Ros passion for obscure good songs. enthusiastic sheet music collector, searches everywhere for new material and has resurrected man an unknown Porter or Coward ity. The title of his new album, "Mo of Every Day," is a rare Cowasong. Now people bring him song new and old.

How does Ross pick the songs "The words have to work first," says. "When it's just me and the pano, I want to have good words can't make it on a high note. I'm! Pavarotti. So the words have to important.

In 1981, Ross became the fir performer in 40 years to play the A gonquin Hotel's famed Oak Room He stayed for four years. Since the he hasn't given his passport a re-London. Venice. Hong Kong. Au-tralia. Even Kenya, where he wow them in Nairobi. Now he's ready hang his hat in New York for while. It's the city that suits him bes

Its possibilities are endless.
"The essence of romance is possibility," Ross says. "That's why Not York is such a romantic place. All thing can happen: you cross street, something comes to town, yo go into a place. That's why I can leave this city. Anything can happe