

Varga finishes Music Fest 'Judgment Day' for Schwarzenegger's 'Terminator 2'

Continued from page 3

twangy, however, and overpowered the delicate melody in the piano.

The two demonstrated exquisite trade-offs in the Adagio, and Tomfohrde exhibited varying tone colors in solo and accompaniment passages. At times, Varga's upper register was too loud, and almost harsh, but when he played piano it was breathtaking, and the final chords floated off into sublimity.

The highlight of the evening was the Dvorak, with violinists Fredell Lack and Albert Muenzer and violist Lawrence Wheeler joining Varga and Rose.

Differences are bound to emerge when musicians from different stylistic backgrounds come together, but the quintet overcame most of these problems and blended well. The somewhat thin sound of the group can easily be attributed to the hall.

Often, strong teaching and strong performing do not go hand in hand, but not so with Lack. Her

reputation as one of the finest teachers in the country has not adversely affected her playing. Her sound was like delicate crystal, and the phrases silky.

Rose maintained constant eye contact with the others (a critical action in chamber music) and he was always sensitive to the others. In the Dumka, his expressive solos were beautiful, and he let the final note linger, which retained the atmosphere.

Wheeler is the sort of violist you dream about playing with, and his solos projected beautifully. He suffered a few slips in intonation in the Dumka, but they can easily be forgiven.

The group's unison passages were really unison (a difficult feat), and each person played as both a chamber musician and a soloist. Ritards and dynamics were together, and the group's phrasing was delicate.

The overall musicianship of this performance was at an all-time high, and the concert was wholly satisfying and impressive.

Continued from page 3

one believes her story. Everyone just thinks she's crazy, even her own son, whom she has been raising as a future warrior and leader of the war against the machines. Ten-year-old John is in foster care, but due to his unstable family life, has resorted to larceny to get his kicks.

Things are in this sorry state when two visitors arrive from the future, both of them Terminators eager to find young John. T-1000 (Robert Patrick), the aforementioned liquid metal hit man, is a new, sophisticated model sent back in time by the machines to destroy John. T-800 (Schwarzenegger), an identical version of the same basic model Sarah crushed in the first

movie, has been sent back by the adult John to protect his boyhood self. As Sarah intones in a solemn voice-over, it's just a matter of who reaches him first. But being chased by a killer juggernaut isn't the Connors' only problem. They must also destroy the microprocessor technology being designed by scientist Miles Dyson (Joe Morton), before he invents Skynet, the computer destined to start WWII.

The ensuing game of cat and mouse, played as John, Sarah and T-800 attempt to thwart the deadly T-1000, is an unremitting, edge-of-your-seat roller-coaster ride, full of surprises, and guaranteed to leave you breathless and perhaps a bit nervous as you head out to the parking lot afterwards.

Filmed mostly in shades of cold, steely blue, "Terminator 2" presents a familiarly pessimistic view of the future, but tempers such statements as, "It's in your nature to destroy yourselves," with a sly, often wicked sense of humor. Schwarzenegger, ever the Teutonic wundermensch, turns in an impressive performance as the cyborg devoted to saving John's life. As a machine, his character is limited with respect to emotion, but he skillfully deadpans some of the funniest lines in the movie as he trades banter with his pint-sized co-star. Edward shows promise as the beleaguered John, who is desperate for a father figure he can respect and who will spend quality time with him. Here, the film makes a kind of ironic comment on

the current state of fatherhood. To John and Sarah, only a machine has the kind of unwavering commitment and dedication needed to be a good father.

Like the original, the film also lets Sarah, played sans make-up, get into the thick of the action instead of relegating her to the sidelines as a cowering, helpless damsel in distress or a mere ornament. No shrinking violet, this Mama kicks butt with the best of them. I hope to see Linda Hamilton, who acquired some major muscles for this role, as the star of her very own action flick sometime in the near future. In the meantime, if you think you can handle it, get thee to a multiplex, and prepare for the action blowout of the summer!

Rock-A-Fellas perform rock'n'soul at Equinox

Continued from page 3

board, guitar, vocals), James Kirkpatrick (drums) and Renn Carson (bass, vocals, guitar and keyboard) reunited with Mann in 1990 to continue playing the rock and soul scene. Part of the Rock-A-Fellas success on stage came from not only a good selection of oldies, but the band's enthusiasm and an obvious love for their moonlighting job.

The Rock-A-Fellas are all-

American boys, who prefer to perform in blue jeans and their logo T-shirts. Their past Fourth of July performance at Olsen Field was the perfect setting for their good ol' rock'n'roll.

The Rock-A-Fellas will make you wish for a red convertible Cadillac, headed down a long highway, with huge furry dice hanging from your rearview mirror and Jimmy Buffet's "Margaritaville" blaring in the wind.

The show is far from over when the Fat Lady Sings

By Rob Newberry

With the rut of dance-pop crap flowing out of the U.K. these days, the Fat Lady Sings keeps

Music Review

my hopes alive that new music isn't going to get continually worse. In fact, *Twist* has got me thinking that the state of pop music might not be so bad after all.

The simplest, most obvious comparison of this Irish band's debut sound is Hothouse Flowers. Vocalist-songwriter Nick Kelly sounds so much like Liam O'Maoloi it isn't funny - that's not to say the music is unoriginal; far from it, Kelly's lyrics are more painful and searching, where the Flowers' songs can seem preachy at times.

Twist as a collection of Kelly tunes is a statement of searching and longing. Each song de-

scribes the void created in a person's life when other people refuse to see an individual as a whole. From "Broken Into" to "Who Wants You" to "Love Turned Upside Down," Kelly depicts the emptiness of the self-searching and soul-searching of humanity.

Several of the songs from *Twist* have been previously released as singles while the band was a thriving independent in the U.K. Now that these songs have been put together for an album, it's rather obvious why the Fat Ladies' have caused such a stir in the English scene.

"Arclight" is a song of inspiration that takes joy in the fact that humanity can't ever reach a set goal, yet always keeps on striving. In "Dronning Maud Land," Kelly imagines himself in the "loneliest place in the world" - the song was inspired by Antarctica, and yet, the only coldness recollected in the songwriting is the coldness between people.

"Contact," another of the pre-released singles on *Twist*, cries out for the physical touch between

the fat lady sings



twist

people that is emotionally necessary. Kelly's lyrics are straightforward and plain, but when they're set against the moving accompaniment of the rest of the band, "Give me that contact" rings like an anthem.

The rest of the band - Dermot Lynch on bass and keyboards, Tim Bradshaw on guitar and several other traditional instruments, plus Robert Hamilton on drums - provides a strong, traditionally Irish-folk background to the music, while still sounding full of integrity and raw energy. The band doesn't feature all the complex arrangements that some of the Flowers' songs do - but these guys are a four-piece, and they stick to a four-

piece sound all the way through. Kelly's lyric writing is still the band's strenght. The title cut sums up the frustration of empty relationships that are kept alive: "What do I do when the love of you makes me hate myself, and makes me hurt everybody else?" And Kelly doesn't give many answers; instead of a message-ridden sermon about dealing with life's crises, *Twist* is a straightforward plea for help in the midst of misunderstanding.

Twist is an extremely intelligent and exciting album, and one helluva project for a debut. If the show isn't over until the Fat Lady Sings, I know I'll be there screaming for more and more encores.

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