



Musical Art Singers present 'Frostiana'

The 27 voice Musical Arts Singers, a select choral ensemble under the direction of Douglas R. Peterson will present "Frostiana," a concert to highlight the music of Randall Thompson and the poetry of Robert Frost. This will take place at 8 p.m. Monday in the Charleston Heights Art Center at 800 S. Brush.

The program will also feature choral works by Faure,

Bach, Haydn, Mozart and Rossini. Alice Hohenthaner, pianist and organist will accompany.

Admission is \$10 for adults, \$7 for seniors, students, military and handicapped, or by season membership. Tickets may be purchased at the UNLV Performing Arts Center box office at 739-3801. For further information call 451-6672.

Secret Sanity hold their own opening for Cause & Effect

By Sherri Lynn

CONCERT REVIEW

Who was the headliner for last Thursday's concert at The Metz Niteclub? Was it the local group, Secret Sanity, or the more nationally known Cause & Effect?

Secret Sanity opened the show, but captured the sold-out crowd with their high-energy dance tunes.

The band consists of: Peter Marchese, guitar; Robert Devlin, keyboards; Robby Hamilton, keyboards; Joe Teubl, lead vocals; Dean Marino, electronic drums.

Teubl drew the audience in with his Depeche Mode-sounding vocals and dynamic stage persona. At one point, Teubl and his high hair jumped into the audience where the crowd was sardined. Marchese nonchalantly played guitar. Keyboard duo, Hamilton and

Devlin, controlled the bass while Marino kept the ceaseless energetic dance beat pounding.

Among terms the group used to describe their music were, "alternative," "techno-pop," "electronic," and "early '80s." However, they all agreed their music is danceable and fun, no political messages needed.

Secret Sanity's set included, "Pattern of Life," "On My Side," "Scene of the Crime," "Crowd Pleaser," and "Life in the Clouds," all written and arranged by the band.

Secret Sanity has had local airplay on KLUC and has consecutively won the KLUC Jam-off with their popular tune "Life in the Clouds" from the release of the same name. Currently, the group is perfecting their

live act, looking for that elusive record deal.

Cause & Effect singer Robert Rowe's alternative-sounding voice was one of the band's strong points, yet he never came out from behind his microphone. The group was all-importantly "cute," causing females to swoon in the front row. Cause & Effect is rounded out by keyboardist Sean Rowley and touring drummer, Evan Parandes.

Among songs they performed were: "Another Minute" (the name of their current release), "Nothing Comes to Mind," "What do You See," "Something New," and "You Think you Know Her", their current hit that charted Billboard's Top 10 dance, written by Rowley, fresh and danceable and worthy of its status.

'Hear My Song' is music

by Jared Dean

MOVIE REVIEW

For those who miss the musicals (or even remember/ know what a musical is) *Hear My Song* will be appreciated. Not a musical, per se, but a musically oriented film dealing with a late 50's singer in possession of a beautiful tenor voice.

Ned Beatty co-stars in one of the most genuinely pleasant films since Astair and Rodgers graced the screen. With the same style of grandeur and optimism that made the musical so appealing, *Song* has compiled the story of Adrian Dunbar (Micky O'Neill), an entertainment bookie who, while down on his luck, books Mr. X, an entertainer professing to be Josef Locke, the leg-

endary Irish tenor wanted for tax fraud.

"The women weep" when he sings, but they also end up weeping upon finding out his fraudulent ways. The woman who weeps the loudest, Cathleen Doyle (Shirley-Anne Field), happened to be Miss Dairy Goodness of 1958 and the past lover of Locke's (who was also a Dairy judge), not to mention the mother of Nancy (Tara Fitzgerald), Dunbar's girlfriend.

In order to recompense and set reputation in order and clean up any messes, Dunbar sets out across the western coast of Ireland to find the famous tenor.

Dead batteries, a cow, deep wells and steep cliffs don't stop our pseudo-hero and eventually reunite the once-loved tenor with his ever faithful following, which in turns brings him into the clutches of a police inspector (David McCallum) with a grudge.

While *Hear My Song* isn't a musical, the music is beautiful. The only drawback being Doyle's seemingly complete acceptance of Locke with not so much as a "Where have you been for 25 years?" This and some hasty wrap-up don't interfere with the poetic ending and the overall feeling that the ticket price paid, usually with regret, will not be missed.

—*Hear My Song* ★★★

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