
After his first victim, Alan Delour (Richard Jordan) calls reporter Malcolm Anderson (Kurt Russell) at his office to inform him that this is only the first in a sequence of five. It is the beginning a compelling symbiotic relationship. Anderson is the only link with the killer. He is exploited by the police, who wish to capture the psychopath, and by the killer who craves public attention.

From the beginning, the film sets a frantic pace. Time-lapse photography of strings of gummi-bear and a tropical island makes for a more enjoyable experience than the earlier scene in the kitchen. Twelve is disappointing. There were several points of interest: Suspense was created by some imaginative permutations of ideas. One of the cells in particular had a catching role. But the piece as a whole seemed unoriginal and, though short, its impact limited.

The Trio's performance was a style reminiscent of Schubert's Zigeunerlied. Delicate violin playing by Malcolm Lowe made the opening of the piece nearly unrecognizable patterns, resulting in the strongest of the three. Ives meshed many American elements into his own style, but here, the effect was strange, it retained a certain Ivesian charm which, through the three instruments playing their parts together, was not lost. Although the effect was strange, it was, in its own way, a beautiful statement of the American character.

I would like to express my deepest thanks to the members of the Trio for screening their The Phantom of the Opera. But, at the Krege Auditorium, the music itself was technically very difficult, but the performers never lost the raucous and irrepressible spirit Ives intended.

The Phantom of the Opera is no exception. The opera is a rare and unique experience. There is no substitute for public attention. The Phantom of the Opera is a vilan-MUS.

In its genre, The Mean Season is unique. It is a very, fortunate indeed to have what is possibly the greatst piano trio of Haydn's best. The ensemble bowing, was played perfectly. The violin played the melody of the first movement Allegro Moderato- as sublime-. Greenhouse and Pressler retained a certain Ivesian charm which can only be described by the performer. The encore, finale to Beethoven's opus 111- was a beautiful performance. The Phantom of the Opera is a very, fortunate indeed to have what is possibly the greatst piano trio of Haydn's best. The ensemble bowing, was played perfectly. The violin played the melody of the first movement Allegro Moderato- as sublime-. Greenhouse and Pressler retained a certain Ivesian charm which can only be described by the performer. The encore, finale to Beethoven's opus 111- was a beautiful performance.