

The Replacements: Rude, vain and just plain bad

On record, the Replacements appear to be the next big thing. The band's latest album, *Let It Be*, is an excellent rock 'n' roll record that has made a big splash with critics all across America. The group's show at Cat's Cradle Friday, however, revealed the band as a bunch of unprofessional, arrogant jerks.

A good set from Fetchin' Bones, a young country punk band from Charlotte, had the crowd ready for a good show from the Replacements. What they got instead was an amateurish display of onstage vanity.

Lead singer Paul Westerberg was completely out of it when the band first took the stage, and grew progressively worse as the show continued. After the first four songs, the band started having equipment trouble and gave up any pretense of putting on a good show.

Westerberg and lead guitarist Bob Stinson showed nothing but contempt for the huge paying crowd. After the

Eddie Huffman

Review

equipment screwed up, the set lapsed into an hour-long jam session of half-finished covers, complete with long periods of tuning up and curses hurled at the audience from Westerberg.

It's one thing to stop a set for a fun, spontaneous jam. It's quite another to lapse into a totally uncontrolled set of unfinished garbage. The rhythm section would start a song, Westerberg would add some slurred, unintelligible vocals or simply childish noises, and then Stinson would decide he wanted to play something else and break the song up altogether.

One of the worst aspects of the show was that part of the audience actually cheered the band on through their wretched excesses. Judging from the reaction, the Replacements could have

masturbated on stage and part of the crowd would have demanded an encore. The Replacements did, in effect, masturbate on stage. They were conceited as hell, playing with themselves in utter contempt of the audience.

It's a real shame that the crowd pandered to that kind of trash. Bands like Fetchin' Bones have to work extremely hard just to get an audience, while the Replacements did absolutely nothing worthwhile in an apparent attempt to destroy their audience.

Friday's show went beyond daring the audience to like the band. At Cat's Cradle, the Replacements dared the audience even to respect them as human beings.

Some might excuse the Replacements show as "fun, spontaneous rock 'n' roll." These are the same people who, in Lou Reed's words, would "eat s— and say it tasted good." Judging by the reaction, a good part of the crowd saw the show for exactly what it was: a big load of crap. The Replacements should clean up their act or give up touring.

Zukerman, St. Paul Chamber Orchestra bring music to life in elegant performance

Elizabeth Ellen

Review

An Israeli virtuoso and 30 assorted instrumentalists from Minnesota brought superb music to Chapel Hill Friday. Without question, Pinchas Zukerman and the St. Paul Chamber Orchestra performed elegantly and masterfully in a concert sponsored by the Carolina Union.

Every piece on the program was a winner. The concert's opener was Vivaldi's *Violin Concerto in C minor*. The solo part, unusually high and difficult for Vivaldi, was played by Zukerman with precision. Perhaps the most program's most impressive work, Mozart's *Violin Concerto No. 5 in A major*, showcased Zukerman's style and the orchestra's accompaniment skills. Mozart's *Symphony No. 40 in G minor* ended the evening with the orchestra's full complement of woodwinds joining the reduced concerto orchestra.

The concert's only flaw was poor program scheduling. Putting Zukerman's incredible solo pieces ahead of the Mozart symphony made the orchestra piece anticlimactic. The program was too short; musicians of this caliber leave the audience wanting more than three pieces.

Zukerman had an easy rapport with the orchestra. In the concert, he waved his bow and occasionally joined in on the *tutti* sections. Even when he stopped conducting

to play his solos, the orchestra maintained its admirable precision and never overbalanced the violin.

In the concert, Zukerman proved that he richly deserves his reputation as one of the world's finest violinists. After his 1969 London debut, a reviewer for *The Times* wrote that he is "one of those rare violinists who play as if by light or nature, without effort." This assessment holds true in 1985. With equal ease, he articulated *spiccato* passages and wound down slow movements to breath-taking *morendos*. His playing is not only technically amazing, but also delightful.

Pieces on the concert were brought to life, not merely played. There was an air of destiny about the entire performance; perhaps Zukerman and the others were born to play this music. The notes were crystal clear, the technical difficulties were smoothed over, and the nuances made these old pieces young again.

Bach performance reaches heights close to perfection

Although it is only February, it is safe to say the classical concert of the year has been given already. Saturday's performance of J.S. Bach's *St. Matthew Passion*, a joint effort by the UNC-

based Society for Performance on Original Instruments and the internationally known Bach Ensemble, was as close to perfection as ever will be heard in a live performance.

Ushers brought in chairs to accommodate the overflow crowd, as Hill-Hall Auditorium, which seats about 800, was sold-out to the rafters. This was no mean feat, because the audience — ranging from blue-jeaned college students to blue-haired old ladies — had paid \$10 to \$20 for seats.

The *St. Matthew Passion*, intended for liturgical performance on Good Friday, dramatizes the events leading to the death and burial of Jesus. Scored for two choirs, two orchestras and two quartets of soloists, the work amazingly resembles the modern musicals of

Stephen Sondheim in that the singers in the narrative sometimes step out of character to comment on the proceedings.

Bach scholar Joshua Rifkin conducted a tightly integrated reading that reached grand heights despite its small forces. In his copious program notes, Rifkin argued that Bach in fact intended the *Passion* to be sung with one singer per part per choir, and that the solo parts should be sung by the members of the choruses. The paucity of documentary material on Bach makes this question academic, but no one questioned the beauty of Rifkin's performance.

The stars of the evening were tenor Frank Kelley and bass William Sharp in the lengthy, exhausting roles of the Evangelist and Jesus. Kelley's brightly colored voice contrasted well with the

Jeff Grove

Review

dark, rolling tones Sharp produced. Kelley also exhibited exemplary diction with the German text.

Steven Rickards met the challenge of several demanding alto arias, and bass Fredric Moses wisely adapted his rapid vibrato to the purposes of his two arias.

There were only slight disappointments among the soloists. Soprano Ann Monoyios, for example, tended to be piercing in her upper register, while alto Allan Fast often failed to support his tones against the other voices. Still, all the singers were excellent; some merely paled by comparison to others.

Fortunately, a recording crew from WUNC radio was on hand to record the concert. Truly this was a performance worthy of such preservation.

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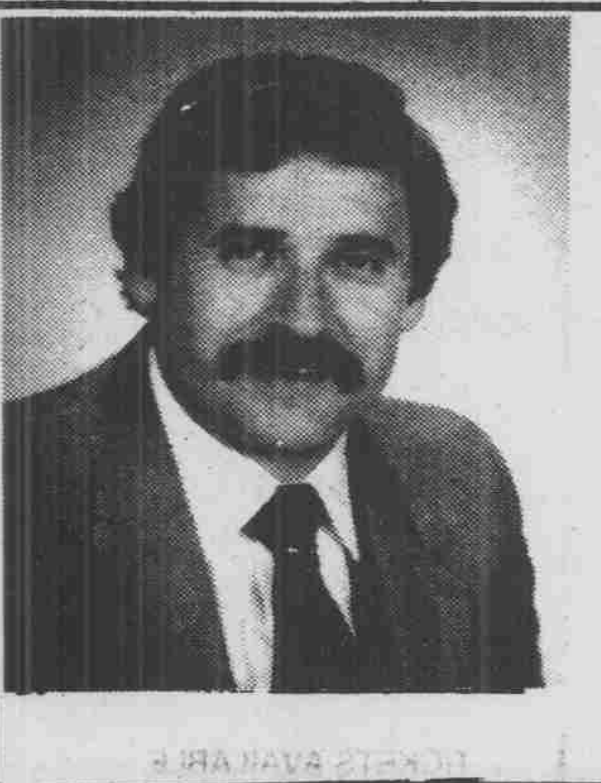
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