

**REVIEW**

**THE PRETENDERS**

**GET CLOSE**

by Paul Miniger  
Collegian Staff Writer

Fall is the best time for Pretenders music. The changing leaves and rainy weather instill rock and roll thoughts in the minds of those making the most of the longer evening hours. The air is cool and so is the music.

It is no coincidence that the Pretenders should release another fall/winter album.

Get Close is the latest effort by Chrissie Hynde and the Pretenders, and like many other Pretenders albums, Hynde is the driving force behind the music. A sultry voice atop electric guitar riffs have long been a Pretenders trademark, and Get Close is no exception.

In fact, most of the music on the album is reminiscent of earlier Pretenders works. However, it is not quite the same.

A chain of tragic events including the breakup with Ray Davies and the death of a band member have extinguished the fire from Chrissie Hynde's lyrics. Instead of the usual biting sarcastic comments, we hear a sentimentality that is uncommon since the days of "Brass in Pocket."

Nevertheless, the album still rocks. Songs such as "Chill Factor" and "Light of the Moon" are evidence of the Pretenders Rock-n-Roll longevity. These are songs meant to be played at maximum volume, as is the track "Room Full of Mirrors," a familiar Jimi Hendrix tune brought back to life.

The song "Don't Get Me Wrong" is a perfect example of the new Pretenders style. Acoustic guitar lines join with Hynde's powerful voice in a unique and romantic way. The song works well enough to receive considerable airplay, and is a refreshing change from the usual top 40 drive.

Along with the seven other tracks, Get Close is an enjoyable facsimile of earlier Pretenders albums. But whether or not it justifies a \$9.99 price tag, is debatable.



**"Bury the Dead" digs for talent**

by Susanna Jalosky  
Collegian Staff Writer

Auditions for the Behrend Studio Theater's second production will be held December 2 and 3 at 7:00 p.m. in the Studio Theater. The name of this play is Bury The Dead. It is an anti-war film written by Irwin Shaw in the 1930's.

The play offers twelve male roles and eight female roles for auditions. The characters aren't specific, enabling the actor to adapt to the character easier. Auditions are open to anyone interested. There are roles available for ages from eighteen and older. Readings will be provided at the auditions however, it is suggested that anyone considering an audition should read the script before-hand or talk to director, Tony Elliot.

The play, Bury The Dead, is more theme-oriented rather than centering its plot around the development of each character. The play was written in 1935, but it's message is timeless. It has been described as being eloquent, moving, and terrifying due to the brilliantly imaginative theatricality it employs. The play conveys a plea for peace generating compassion from its audience. "The play should hurt. This play pierces right

to the marrow," says Tony Elliot.

This production is yet another opportunity for experimenting with lighting, seating, and staging. The potential seems endless. In the play, the setting is "The second year of the war that is to begin tomorrow." Suddenly a groan is heard emitting from a freshly dug grave. The generals, the military burial detail and the chaplains performing their services are present. The dead soldiers begin pleading: not to be buried. They sit up in their graves and talk of days past when they were alive. The word quickly spreads, alarming generals and the news media.

Through a series of heart-wrenching scenes where the dead soldiers talk with their loved ones about their will to live, they eventually exit leaving their graves. Meanwhile, the general stands helpless.

This story is not one that will serve as cheerful entertainment, but its message is both enlightening and touching.

Auditions are open to anyone and rehearsals will commence immediately after. In January, after break, rehearsals will continue. To obtain a script for audition purposes, see Tony Elliot at the Studio Theater.

**Ketchum and Segal find favor with college students**

by Steve Aller  
Collegian Staff Writer

Classical melodies of flute and guitar created a quiet, relaxed atmosphere in Reed 117 on Saturday, November 8. Another of the fine performances in the Cultural Events series, Ketchum and Segal were very professional and played exceptionally well.

Beginning at 8:00 pm and finishing at 9:45 pm (with a fifteen minute intermission), they played a various assortment of known and relatively unknown classical pieces, by a diversity of composers. Selections played included compositions by Bach and Debussy, and even some Appalachian Mountain folk music.

Janet Ketchum has been playing flute for over fifteen years and is employed by television studios to do soundtrack music for such well known shows as *Magnum*, *PI* and *L.A. Law*.

Speaking to the audience, Ms. Ketchum revealed an enjoyment of "live" performances (as opposed to studio work), saying it is a "great thrill...providing direct contact with an audience." Dressed casually in a multicolored blouse and

slacks, the blonde Ms. Ketchum was very relaxed throughout the performance. During her solo section of the evening she played *Fantasia* themes by Friedrich Kuhlau, such as "Adagio" and "Arieta con Variazioni". The instrument she performed with was a gold Muramatsu flute.

Peter Segal was soft-spoken and exhibited extremely agile finger-work during his unamplified acoustic guitar solo, playing Spanish compositions originally written for the piano by child prodigy Isaac Albeniz. With his dark suit and metal-rimmed glasses, Mr. Segal presented a very conservative image concealing his guitar playing excellence. Segal's humorous side emerged when the mother of a crying, babbling baby moved to the lobby outside the hall. The crying increased in intensity and was still audible within the hall and Segal commented "Sounds like she really misses the concert!"

Several couples from the Erie community attended the presentation with about 60 Behrend students. Ketchum and Segal had everyone's attention save for an unidentified duo near the rear of the hall who (rudely enough) found



Peter Segal and Janet Ketchum offer moments of music.

Photo by Rick Brooks

it utterly amazing and humorous that the twang of their Coke can tab almost matched certain melodies of Mr. Segal's guitar.

Almost...but not quite. Other than the occasional interrupting of the concentrations of the performing pair by curious door-openers, the

concert was highly enjoyable and Ketchum and Segal put on a fine performance.

THE BORN LOSER by Art Sansom



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University Relations--Bach, Beethoven and Brahms will share the spotlight as Penn State-Behrend's Campus Ministry hosts its annual "Night of the Arts" on Friday, Nov. 21.

As the evening's featured entertainment, guest artists Michelle Diminy, organist and director of music at the Cathedral of St. Paul, and Dr. Sam Rotman, director of

the D'Angelo School of Music and professor of piano, will perform classical selections on piano, organ and harpsichord.

A reception will follow the performance, which will be held in the college's Reed Lecture Hall (117).

The "Night of the Arts" is free and open to the public. For more information, call 898-6155.

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