

# INXS: KICK INXS: KICK INXS: KICK

(In excess? Nahhh!)

by Matthew Filippi

INXS kicks into third gear and they show no signs of slowing down with their new album entitled "Kick" (Atlantic Records). Their new single, "Need You Tonight", debuted at number 32 on Billboard Magazine's charts during the first week of November. The single was the third highest debuting release. In comparison, U2's "Where The Streets Have No Name" debuted at 45, although competition at the time of being released has an effect on the ratings, INXS is doing incredibly well.

Since I place INXS at the top of my favorite bands list, one might think I'm biased. This may be true, so I'm going to explain to you why INXS qualifies as one of my favorite bands.

The first time I really listened to INXS was after the release of their hit single "What You Need." At the time I was listening to them, INXS wasn't really well known so I got to base an opinion on them without feeling the effects of liking them just because everybody else did. I noticed INXS as a band that could really compose. When listening to their songs, it's hard to predict what they are going to do next. You can't be listening to their songs and think

that after this verse there is going to be a guitar solo because INXS just doesn't perform that way. They will catch you off guard by their extreme use of syncopation (i.e., accenting on normally unaccented beats.) They make effective use of guitar, keyboard, drum, and even saxophone licks by adding them in just the right places in order to accent main structures of the song.

Another outstanding characteristic is Michael Hutchence himself. Michael is the lead singer of INXS and he is what bonded me to their music. Michael has a voice that isn't harsh but dynamic. Besides his excellence in word choice, he uses nonverbal gestures that act as transitions in the songs as well as accents. Michael also uses melodies that are unique. He doesn't always use the old "rhyme this word with that word" technique which is most commonly used by singers. He just arranges the words so that they fit perfectly with the music.

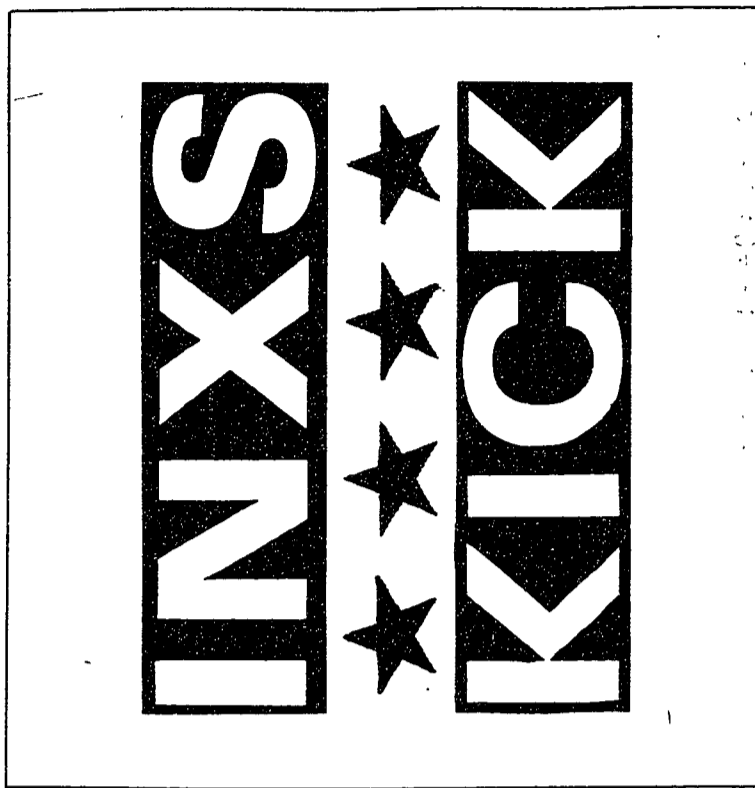
Speaking more about how the music flows, their songs mostly tend to have a dance beat. This is apparent on their last album, "Listen Like Thieves," and the beat carries right on through to their latest album "Kick." "Need You Tonight," has a dance beat that will make your heart race. I believe the song will do quite well because of its beat and the basis of its subject topic (I think you'll understand the first time you hear the song.) The next release will most likely be "New Sensation" which will probably be following in the steps of "Need You Tonight." Both songs are noticeable as being INXS recordings, i.e. they contain the characteristics I talked about earlier in this review, although "Need You Tonight" is one of the only songs that resemble past INXS recordings. The rest of the album seems to be heading in a new direction which is good because it helps express the flexibility of band. The direction in which they are heading in is definitely up, even though following such a successful album like "Listen Like Thieves" can be a difficult task, "Kick" is defying gravity.

Their new albums like one continuous song. This isn't an album you would buy just to hear its hit songs (although that might be a good reason to buy it.) Once you listen to it, you won't find yourself rewinding to the beginning of the hit songs but rather rewinding to the very beginning in order to listen

to it all the way through. When playing this album, the songs leave your senses reeling, making it hard to recover from the last song as it jumps right into the next. Although the change in direction of this album may catch you off guard, after repeated listenings you'll find yourself right in the groove. The beat will carry you there.

I thought this would be the end of my review, but INXS won't stop impressing me. Today I heard the B side to their new release "Need You Tonight." They're definitely heading in a new direction and they keep getting better and better! The B side to "Need You Tonight" is entitled "I'm Coming (Home)". This song sounds like a dance remix and it's based on the same subject topic as "Need You Tonight" (as you may be able to tell by the title of the song, you'll have to hear it to know what I mean.) This single is a must and it adds to the creativeness of INXS. What makes it better is that you can buy it on cassette as well as vinyl.

Before ending this review, I'd like to comment that if this album doesn't get the recognition that it deserves, it should at least be up for best album cover design. Check it out!



## Massage anyone?

by Tonya Williams

What sounds better to you, a bed-time story or a massage? In the past, Behrend students have had "tuck-ins" to look forward to. The third floor Niagara guys wanted to do something new and original. Mike Harvey wanted his floor to give massages instead.

"Story-telling does not do anything for the girls, but massages provide 'stress relief,'" says Harvey.

The massages were made available from November 15th to the 19th between 8 p.m. and 12 a.m. in the girls' rooms. The massages varied in cost. For one dollar, you were able to get 10 minutes worth of shoulders, back, and neck-carresses. For two dollars, the girls were able to get all of the above plus the lower legs and arms for 20 minutes. Each one of the guys were trained by M.C. Restifo.

After developing a picture of

each guy, they set up a booth in the Reed. During the week they set up tables in the dorm lobbies. Each girl picked out the man of her choice then selected a time that was best for both of them. As of the 17th, the floor had raised \$20. Harvey feels that the girls "have been really positive about the massages."

Kathy Miller's roommate, Karen Logue, bought Miller four massages. Miller received these massages from Neil Higgins, Mike Harvey, Dave Miller, and Ed Schring. Miller and Logue (who also got a massage) agree that "if we know them it's better because if they were strangers it would be too personal."

Mike Harvey gave his first massage Monday to M.C. Restifo. Harvey says "The key to making the girl feel comfortable is by turning on some music and talking them through the experience."

## A play within a play

by Sue Jalosky

In the small intimate setting of Behrend's Theater, Jack Hunter, the Theater Director, and his cast presented An Actor's Nightmare by Christopher Durang, and The Real Inspector Hound by Tom Stoppard.

In An Actor's Nightmare, the lights are up and George Spelvin, played by Edward Smith, finds himself on an unfamiliar stage. Lost and confused he begins looking around the set. The stage manager, McG, played by Joye Dado, appears to inform him that he is performing in place of an injured actor. Completely distraught, George fumbles through lines and

missed cues with Sarah Siddons, played by Sharon Burns, and Dame Ellen Terry, played by Suzanne Segal, in a scene from Private Lives. Dressed as Hamlet, George finds himself alone on stage reciting the Pledge of Allegiance in desperate need of a monologue.

This unconventional comedy is missing a lot of elements that an audience would normally look for. It doesn't have a theme, a moral, or a message, but it is funny. When interviewed, Jack Hunter conveyed his goals for the first plays of the year. "I just want everyone to have a good time." That goal was definitely fulfilled in An Actor's Nightmare. It's amusing, confus-

ing, and very entertaining.

In The Real Inspector Hound, the set is one of a typical who-done-it. However, a body, mansion like furnishings, a cast of suspects, and an inspector make for much more. The Real Inspector Hound is a melodrama, mystery, and a comedy all rolled into one hilarious entertaining drama. Besides the fact that both productions are a play within a play, both plays are examples of modern theater. They're a refreshing change for Behrend's audiences from the conventional plays previously performed. We can all look forward to more of this different style of theater on Behrend's stage with productions in the spring such as Colored Girls.

Although our theater is a small one, the potential is endless. Last year there were musicals, melodramas, and serious dramas such as Bury The Dead. Jack Hunter has proved his potential once again with two modern comedies-An Actor's Nightmare and The Real Inspector Hound.

The cast and crew for each production is as follows: Sharon Burns, Joye Dado, John Palino, Suzanne Segal, Eddie Smith, and Eric Youz in An Actor's Nightmare. Leo P. Bonner, Erin Cunningham, Eric Feldman, Chip Hamilton, Tina Kierzek, Becky Marino, Mike Mohrey, and Sheryl Prassack in The Real Inspector Hound.



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## Modern Visions

by Bill Warner

Modern visions: Shapes changing, folding, forming, flowing into movement. The rhythm of music that is not written for the ear but for the feet...ok,ok, so I'm not a poet, but after seeing the Pennsylvania Dance Theatre (PDT) perform, I'm driven to creative thought.

At 8:30 p.m. on November 16th I stroll into Erie Hall with pencil, notepad, and a queasy stomach. You see, I never considered myself much of a dance enthusiast and here I am covering a "modern dance sampler" for the Collegian. Trying to keep my mind off the butterflies in my stomach, I reread the news release.

"The Pennsylvania Dance Theatre, a repertory company which has received wide acclaim for its high technical standards and fine, accessible choreography, is dedicated to bringing contemporary dance to its audiences. Featuring men and women who slice through space and somersault to music as diverse as compositions by Philip Glass and Jelly Roll Morton, this troupe swings and stomps and lifts and flies with the creative energy of the 1980's."

By this time the butterflies have organized some sort of revolt and I'm fresh out of Roloids.

At long last, Larue Allen, the director of the PDT, is introduced and the show begins. Ms. Allen speaks informally to the crowd of 40 or so in attendance. "I know that a lot of people have the idea that in modern dance there is a lot of odd sounds, a lot of strange movements, street clothes or strange sorts of punky costumes, and maybe no dance movements at all. In fact...there is a lot of that in modern dance, but there is also an awful lot more..." And a lot more is what we got!

The first piece featured the entire troupe (Joe Booth, Carl Kubik, Mary Monchford, Debramer, and Gwen Weller), sans Ms. Allen, and was composed of five short piano works called the "Beethoven Quintet." Choreographed by Bill Cratty, the dances combined flowing ballet-like movements with gymnastic feats of strength and timing to create what Ms. Allen termed a "pure movement piece."

The next offering, entitled "Issue", was choreographed by

Rachel Lampert. It featured Joe Booth and Gwen Weller, as a couple in love, and Larue Allen, as...well, either a mother—in-law or the spirit of love (it sounds wacky but you had to be there). It was a rather funny piece, set to minimalistic music as well as a smattering of recorded dialogue. This was a real crowd pleaser and received extended applause from the audience.

The third and final portion of the program was performed to the ancient music of the Saphardi culture of Spain and Portugal. A mixture of folk and modern dance steps choreographed by Eva Cohen was split into three segments called "Saphardi Love Song". A duet by Kubik and Allen started to dance off, followed by a trio with Monchford, Warner, and Weller. A solo by Carl Kubik brought the performance to a close.

The butterflies' wings had been clipped and I was surprised to find I had truly enjoyed the show. So, if you will excuse me, there's a poem right on the tip of my tongue. Let's see, "There once was a girl from Penn State..."



photo by Bill Warner