

INXS 'kicks'; overcomes technical difficulties

INXS - CONCERT REVIEW
 By Matthew Filippi
 Entertainment Editor

INXS IS ON THE ROAD. The Australian band kicked off their tour in Florida and made their way to Richfield, Ohio two weeks ago. Preceding INXS was Public Image Ltd. They are a highly active band. The singer came out dressed in what looked like big green flannel pajamas and topped with a wig that looked like fluorescent dread knots. The beat of the music got the crowd moving, but I couldn't tell what the singer was saying (or should I say, screaming). He didn't scream like a heavy metal singer would scream, but more like high pitched exaggerations of words. Most of their songs had

something to be desired but their energy was amazing. The lead singer continuously moved all over the stage along with the rest of the band. They looked like they were having a good time which made the audience get "riled up" in preparation for the main act, INXS. The lights went out, and before you knew it INXS was out on the stage performing the title cut off their album *Kick*. There was nothing really dramatic about the opening. They didn't come out after a long dragged out introduction like most concerts. There was a little smoke and they appeared. The concert seemed to suffer from a lot of technical difficulties. The sound quality in the beginning needed some adjustments. (A common difficulty). I noticed the saxophone player signaling for something to be turned up. It was

hard to hear both the saxophone and guitar for awhile. It even got to the point where I saw Michael Hutchence, the lead singer, run over to the sound board between songs. By the end of the second song or so, they seemed to have the sound problems under control. These problems weren't very obvious, but being a band member myself, it's not hard for me to notice these problems.

Another problem that I noticed was that the lights went out about one minute before a song actually ended. I really don't think they had this one planned but I'm sure it was pretty interesting for them to play in the dark.

I also noticed what appeared to be a backdrop with stars on it, although they never revealed it. I'm not sure that it was meant to be revealed but it is rare for a headline

act not to have some sort of backdrop.

Even though the crew had some problems, the band held up their end. Michael Hutchence was phenomenal. He continuously danced all over the stage. All he had to do was sneeze, and the girls screamed for more.

The saxophone blared out, along with the rest of the band, all their hit tunes. They played every song off of the *Kick* album and a few songs from their other three albums. They played, "The One Thing," "Soul Mistake" and "Don't Change" off their first album, *Shaboo Shaboo*, "Original Sin" and "Dancing on a Jetty" off the *Swing* album; and "What You Need," "Listen Like Thieves," "Kissing Dirt (Falling down the mountain)," "This Time," and a special rendition of "Shine Like It

Does," with just Michael singing the lyrics with an acoustic guitar. off of the *Listen Like Thieves* album.

Although INXS usually does a cover song of Jimi Hendrix's "Purple Haze," the band decided to leave this song out when they played in Richfield. Surprised that INXS would do a Hendrix tune? Not as surprised as the crowd was when Michael came out in an AC/DC shirt and shorts for the encore. This was definitely not the right crowd to be wearing an AC/DC shirt amidst, but it was understandable since these two bands are the two of the most popular bands to come out of Australia. You have to stick to home roots.

The band's encore consisted of both, "Need You Tonight/Mediate" and their most recent hit song,

"Devil Inside" (where the guitarist rode a skateboard across the stage while playing), leaving them without having anymore well known songs to play. Usually a band leaves their most recent hit song until the very last in order to give the crowd incentive to pull them back for a second encore. INXS didn't do this but the crowd demanded more. Soon they came back on stage and before they began to play, Michael thanked the crowd for their unexpected applause.

They ended the night with the song they wrote with Jimmy Barnes, "Good Time Tonight" and "Don't Change," one of the band's very first hit songs. Despite the slight disappointment in the band's crew, INXS as a whole pulled through with a very exciting concert full of the energy that INXS naturally radiates.

Book Review
 by D.H. Grzybowski
 Contributing Writer

Less Than Zero, by Bret Easton Ellis, created a sensation on three accounts when it was published: the author was in his early twenties, the reviews were overwhelmingly favorable, and the book was already being scripted for film. To quote a few reviews, "This is the novel your mother warned you about. Jim Morrison would be proud." "... spare, seamless writing ..." and "Bret Ellis writes with a pen dipped in Percodan ..."

I know this is not a recent novel, but having recently read it for the first time and feeling its impact, I feel it deserves notice. I must first qualify this review by stating that this is not a book for everyone. Many may find it appealing, and some will find it appalling.

The author's crisp, clean, concise writing makes for quick reading. This style is appropriate to the fast paced L. A. metropolis which the characters inhabit. They're always on the move be it shopping, partying, shooting up, or groping for that something to give their empty lives meaning. But, it all just adds up to nothing, a great big fat zero.

In short, the main character Clay returns to L. A. from his first semester away at college in New Hampshire. He becomes easily bored with the shallow existence L.A. promotes. The parties, the drugs, the women, and the men are no longer amusing. Bodies become posed props and the abundant stimulants temporarily stave off boredom, drowning inhibitions. Groping mergers are just another attempt at that elusive satisfaction that never comes. A satisfaction that no amount of spending, speeding, chemicals or copulation will bring about.

This novel shows decadence at its best and at its worst. The best being the whirlwind lifestyle conveyed by Ellis' lean vivid imagery. The worst being the human casualties of reckless indulgence. One of Clay's friends Julian is a prime example of this life on the edge gone awry. He is forced into male prostitution by his heroin and cocaine addiction and the resulting drug debt. Julian's life is so encased in chaos and confusion that he begs to be pushed over the edge. Anything, even death would be preferable to his personal hell.

The writing is so basic, (sort of an 80's version of Dick and Jane) yet it is still full of meaning. In closing I will leave you with a sample of what you can expect, from *Less Than Zero*.

"I lean up against the wall. I can hear Spin moaning in the bedroom and then the sound of a hand slapping maybe a face.

"But you don't need anything. You have everything," I tell him. Rip looks at me. "No I don't." "What?" "No, I don't." "There's a pause and then I ask, 'Oh shit, Rip, what don't you have?' 'I don't have anything to lose.'"

conversation between two arguing lovers "Don't talk, I'll listen/ Don't talk, you keep your distance/ I am tired of being spun and wound/ I am sick of your insistence." The last good song of the album is a great song. I don't know who did the original but I know that Cat Stevens does a copy of "Peace Train" on one of his albums. The Maniacs totally do the song in their own way and it is for the better. The song has a strong backbeat that makes it easy to dance to. None of their songs really have any flash to them but they always seem to play together with high intensity. They are a group of musicians who know

each other very well. The Maniacs are from Jamestown but they have a very unique sound. They sound more like they are Spanish or Mexican with just a little rock.

It would be a smart thing to buy this album if you liked progressive music. The Maniacs have not yet lost that feeling of being a bar band and you should get a touch of them before they lose it. The first side of the album has all the best meat. The second side of the album is not bones but it is just not as filling as the first side.

If I could see this group in concert I would, This album very well deserves 3 1/2 stars.

Springsteen's "Dance Party" keeps fans hoppin'

Concert Review
 by Vail Weller
 Feature Editor

Bruce Springsteen. His "Born in the USA" tour sole out football stadiums holding as many as 100,000 people all across the country in 1985. His "Tunnel of Love Express" tour is now moving across America. There is no doubt that Bruce is best known for his exhausting 4 1/2 hour performances. I have been lucky enough to see him play in 1985 and in Cleveland and Pittsburgh on his present tour. The arenas he is playing now hold between 12,000 to 20,000 people, and there was definitely a different feeling in those arenas. There was electricity in the air - no one was pushing or shoving.

They took the stage at 8:10 PM. The concert opened with Springsteen and the E. Street Band buying tickets from an onstage carnival barker with festive warm lighting which definitely fit the mood of the evening. He sang "Tunnel of Love" and some other romantic ballads from the new album and then ripped through the calm with "Seeds" and "Roulette" (the flip side of "One Step Up") and "Cover Me" - by this time the audience was in an uproar. He played a reggae original, "Part Man, Part Monkey", and "Light of Day", which he wrote as the title track from the Michael J. Fox movie of the same name. Then came "All That Heaven Will Allow" which was introduced by Springsteen and Clarence Clemmons sitting on a park bench talking about old times and their new lives (their wives and Clarence's son). The first set ended with "Spare Parts", "Brilliant Disguise", "War", and "Born in the USA".

The second set was a reflection on Springsteen's new lifestyle - married, settled, confused. "Tougher Than the Rest" started out the set, followed by "You Can Look (But You Better Not Touch)", slowed down with "I'm On Fire", and then he exploded with "She's the One"

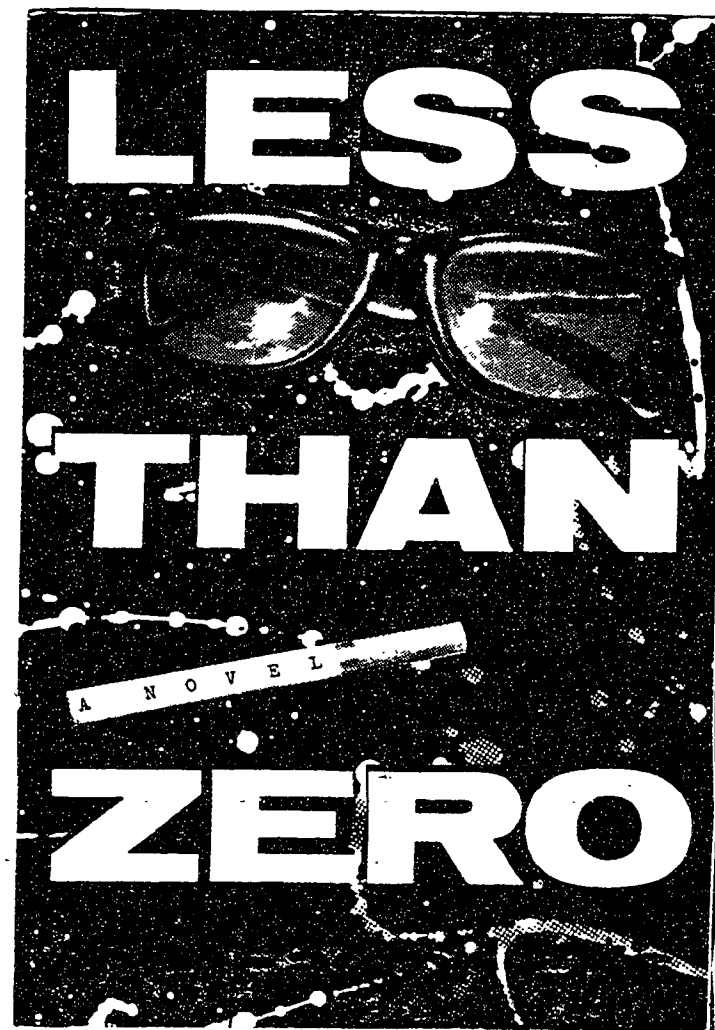
from the classic "Born to Run" album. One of the most unusual parts of the show was introduced with a touching story by Springsteen.

"When I was 24, I wrote this song. It was about a guy and a girl who wanted to run and keep running... it was my song. Maybe it was your song, too. But as I got older, I realized I didn't want it to be." He stopped and began strumming, then added, "This song has helped me on my search, and I sure hope it's been there for you through yours." Then he began "Born to Run", but not in its familiar form. He turned it into an acoustic ballad, and the audience sang it right along with him.

"Born to Run" was followed by "Hungry Heart", "Glory Days" and Elvis Presley's "Love Me Tender". Then he shouts, "Are you ready for a dance party??" What an understatement!!! All of the lights in the arena went on and I looked around to see every person on their feet. Springsteen tore into "Rosalia" and his "Devil With the Blue Dress On" medley. The five piece horn section made these sound totally fresh and alive. He closed with "Raise Your Hand" at 12:15 AM. When they say Springsteen has "raw energy", they are right on target. He just got better and better as the night wore on. I definitely lost at least 10 pounds dancing.

There were some things that were different about this tour - Bruce wasn't wearing a cut-off flannel shirt and jeans. He wore dress pants and a jacket. He didn't do too many old classics, ("Thunder Road", "Jungleland") instead concentrating on the "Tunnel of Love" release. And of course he was playing for smaller audiences.

The four hour "dance party" was incredible and worth every penny of the \$22.50 we paid for our tickets. (reports state that scalpers got as much as \$750.00 for a ticket). I have one thing to leave you with - until you've seen Bruce Springsteen play in concert, you ain't seen nothin'.



Local Maniacs get "tribal"

The 10,000 Maniacs
 "In My Tribe"
 Music Review
 100% 1/2
 By A. Thomas Mamaux

The 10,000 Maniacs just recently released their second album and it is entitled "In My Tribe." The Maniacs established a small cult following after the release of their first album "The Wishing Chair." Now their audience will grow because of the quality, style, and originality that "In My Tribe" possesses. The Maniacs are fronted by the dreamy eyed Natalie Merchant. She has one of the prettiest voices on records today. She writes most of the bands lyrics. The lyrics are dreamy, prophetic and sometimes obtuse. Take the lines from "Like the Weather," "I lift my head from the pillow/ and as far as I can see/ a cold grey/ I shiver, quiver and turn away." The Maniacs come right out of Erie's backyard. I know it is hard to believe something good came from anywhere near Erie but the Maniacs are from Jamestown. They started around Chataqua playing in the bars. Now they are on tour with REM. It is good that

they are on tour together because they compliment each other. Both have a unique musical style, both are gaining mass appeal, and both singers (lyricists) have a very strange and peaceful way of looking at the world. Merchant and Stipe are very similar and it is rumored that they are going out.

"In My Tribe" is the Maniacs effort that is partially aimed at mass consumption. Some of the songs are already being played on the radio such as "Like the Weather" and "Peace Train." The first song is called "What's the Matter Here." It shows the serious side of the Maniacs because it deals with the subject of child abuse. "The Painted Desert" is a slow melody that has interesting lyrics "the painted desert, it is waiting for me/ the sand of time does not shine/ the sun screams and cries/ and tears across the sky." If you were home on Christmas Break and gorged yourself on MTV you probably caught "Like the Weather." It is a song that tells of a problem we all share. It is about staying in bed all day when it is dreary (ERIE) outside. Stay in bed and listen to this one. "Don't Talk" is a

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