

# Liner Notes

## Keeping the life in "live" shows

by Robb Frederick  
Entertainment Editor

The ongoing controversy over lip-synching during concerts formalized this summer when two New Jersey assemblymen sponsored a bill requiring promoters to inform fans of the use of pre-recorded vocals. The highly-publicized subject has raised questions concerning consumer rights and the definition of "live" performances.

Assemblymen Neil Cohen and Joseph Mecca created the bill, which would require tickets to include the message THIS CONCERT MAY INCLUDE IN WHOLE OR IN PART PRERECORDED LEAD VOCALS.

The legislation would affect a wide range of performers, including Milli Vanilli, Paula Abdul, Madonna, and (believe it or not) New Kids on the Block. These bands have incorporated pre-recorded vocals during concerts to guarantee prime sound quality and allow for more elaborate stage choreography.

Opponents of the ticket-labeling bill claim fans attend shows for the "concert experience," and that pre-recorded vocals assure musical quality. But lip-synching eliminates any possibility of musical spontaneity, damning the opportunity of an extended solo or an improvised vocal.

Concertgoers have the right to be informed when pre-recorded vocals will be used in a concert. As ticket prices continue to escalate, fans deserve to be told whether they will hear a spontaneous, truly live performance, or the reiteration of a CD they can appreciate for a much lesser cost. Those fans who care only about a light show or the latest dance moves of Paula Abdul will still buy their tickets, and those who appreciate the value of a genuine live performance can save their money for the real thing.

And now for the news...

- Three men, a baby, and a ghost? Maybe I've been watching too much of "A Current Affair," but the much-publicized ghost in *Three Men and a Baby* looks pretty realistic for a cardboard cut-out, as Disney officials have explained. Either way, the filmmakers have discovered a promotional goldmine and videotape rentals for the film are soaring, so we'll probably get another glimpse of the spectre when a sequel, *Three Men and a Little Lady*, hits theaters on December 19.

- Cult frontman Ian Astbury has organized a two-day music festival scheduled for Los Angeles in early October. Confirmed appearances include Guns N' Roses, Public Enemy and Lenny Kravitz.

- Controversy continues to follow Sinead O'Connor on her latest tour. The Irish singer, who walked off a Pittsburgh stage after a 30 minute set this summer, threatened to cancel her performance at the Garden State Arts Center in New Jersey if the national anthem was played before her show began. Officials at the venue gave in to the request, hoping to maintain control of the 9,000 fans present at the show. An overwhelming amount of listener response spurred six radio stations in the N.Y. / New Jersey area to ban O'Connor's records from the airwaves. A few days later O'Connor donned a brown wig and a baseball cap and ventured into a crowd of demonstrators waving flags outside her concert in Saratoga Springs, N.Y.

- Members of Judas Priest have been cleared of charges that subliminal messages hidden in their *Stained Class* LP led two Nevada teens to commit suicide. A district judge cleared the group and CBS Records of liability, saying the alleged subliminal message "do it" was merely an unintentional chance combination of sounds.

- Court dates have been rescheduled for Chuck Berry, 63, who faces charges of marijuana possession and child abuse. The rock pioneer reportedly videotaped 250 women and schoolgirls as they used the restroom of a restaurant owned by a "friend" of Berry's. The charges stem from a July 19th raid of Berry's estate in Wentzville, Mo.

- Warren Zevon and R.E.M. members Peter Dinklage, Bill Berry and Mike Mills have formed The Hindu Love Gods, a "garage blues" band that will reach record stores on September 25. The band's first release will be a remake of Prince's "Raspberry Beret."

- Just who the hell gave the members of House of Lords the right to cover Blind Faith's 1969 classic "Can't Find My Way Home"? And I thought that "Freebird/Baby I Love Your Way" medley was nauseating.

- And speaking of cover songs, Dweezil Zappa has recorded a heavy metal version of the Bee Gees' smash "Stayin' Alive." Ozzy Osbourne provides the vocals for the track, which will appear on Zappa's forthcoming LP. Chances are this one won't remain too faithful to the original.

# Collins fills Star Lake

Sellout crowd treated to carnival-style performance

by Greg Geibel  
Collegian Staff Writer

The stage was set as a giant make-believe carousel called "Mr. Collins's Galloping Horses." Carnival-style lighting highlighted the vibrantly painted horses on the carousel.

As calliope music was being pumped through the P.A. system, a familiar British voice announced that the show will begin in five minutes. This was the stage for the Phil Collins concert. Within minutes, the carousel opened up like a giant umbrella, and the show began.

On August 29, Phil Collins performed the first of two shows at the Star Lake Amphitheater outside of Pittsburgh.

The "acoustically perfect" amphitheater was just that, perfect. The weather was accommodating, and the show was enjoyed by a sell-out crowd.

With the Phoenix Horns, Leland Sklar on bass, Daryl Stuermer on guitar, Chester Thompson on drums, and three backup vocalists, Collins' accompaniment was nothing short of amazing. Collins' own talent was shown as he continually switched from drums to keyboards to vocals.

Collins wasted no time in getting the audience involved. Opening with "Hand in Hand", he was greeted with a 20,000

person chorus alternating vocals with him.

Collins played crowd pleasers such as "Can't Hurry Love", "Sussudio", "Hang in Long Enough", "The West Side", and of course, "In The Air." He also took some time to slow down with "Colours", "Against All Odds", "Separate Lives", and "Another Day in Paradise."

Before a few numbers, Collins gave some explanation as to why the song was written.

## Review

"That's Just The Way It Is", for example, was written concerning the absurdity of war.

"Some wars are fought because of misunderstandings, some are fought for religious reasons, some are fought because of an undying love for a crazed leader, and lately, it seems that some are fought for no reason at all," Collins said.

Although every song seemed to be the highlight of the show, one definite pinnacle was when Collins' son, Simon, (who is at the most 13) played drums on

"Easy Lover." This kid was good, and obviously following in his fathers footsteps.


Collins' boyish antics with the band and with the audience made for an enjoyable night. During the introduction portion of the show, the musical prowess of Collins and his band was shown as they did slices of James Brown's "I Feel Good" and "Papas Got A Brand New Bag."

Appropriately, the show ended with "Take Me Home", as Collins was once again supported by the 20,000 person chorus. As Collins continued to sing with the audience, the carousel began to close. Collins waved goodbye, and "Mr. Collins's Galloping Horses" and his carnival was over.

This show demonstrated talent at its finest, comprised of musicians who are dedicated to what they do, enjoy what they are doing, and respect the fact that a live show should be exactly that, live.

There were no samples, no lip-synching, and no drum machines, just gifted musicians who are able to put on a real show. (Unlike five guys who "sing" to screaming pre-pubescent 12 year old girls, but I won't mention any names.)

It's a shame some of you had to miss it, you would have had a good time.



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