

## New INXS continues style; Ultravox 'Lament' steps above

By Stephanie Zink

In the tradition of *Shabooch Shoobah*, INXS' new LP *The Swing* (ATCO) continues in the musical style of its predecessor.

INXS has made this product more powerful, with a more definite message.

### Record

This is the main difference between *Shabooch Shoobah* and *The Swing*. It is evident in the first singles from each album. "The Original Sin," the first single off of the new album, is more sophisticated than INXS' first single "The One Thing."

"The Original Sin" is completely different from the almost satanically fun lyrics of the previous single. Instead of the "It's the one thing, you are my thing" philosophy of "The One Thing," the newer single concentrates on telling the youth of the world to hang on because things are going to get better.

The music on this album and the previous one is a type of music that is unique to INXS. Since they are one of the many new Australian bands to make it onto the airwaves, they have a unique kind of music that is not evident in "The Original Sin." Better examples of INXS' special songwriting abilities are in other areas of the album.

"Face the Change" is a good example of this unique approach to songwriting. It is very rhythmic and is almost reminiscent of early David Bowie.

INXS takes a completely different approach on "Johnson's Aeroplane." The song is a classic style, a song that can be enjoyed in several different decades and that generation would mistake it for one of its own songs.

*The Swing* is not what anyone would call a fun album. But it is a thoughtful, serious work that is interesting and provocative to listen to.

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Ultravox, the band who almost single-handedly created the new romantic movement, is back with an excellent eight-cut followup to last year's *Quartet*.

Although veterans to the music business — the band formed about 1977 — Ultravox hasn't gained the acceptability stateside that other British bands have. This all may change with the new LP *Lament*.

Ultravox's music is a step above everyday, run-of-the-mill synthetic pop. Although the synthesizer is the group's predominant instrument, it's not the only instrument that has a major impact on the music. In fact, the best thing about the cut "White China" is the electronic-sounding backbeat and the occasionally predominant acoustic guitar.

One of the most tremendous songs on this album is "Dancing With Tears In My Eyes." It is a sad song about nuclear war and two lovers' last time alone. Ultravox meticulously sketches simple things that most people take for granted. The troupe tells how people would feel if they were doing something for the last time. One line from the lyrics doesn't put a dent in the emotion that lead singer Midge Ure puts into the song.

"It's five, and I'm driving home. It's hard to believe that it's my last time."

And these songs are just on the first side. The second side is much of the same wonderful, enlightening music that is on the first side. "When the Time Comes" includes more of the airy classical-like music that is on much of *Lament*.

Like *The Swing*, *Lament* is not a fun album but people can learn from listening to both INXS and Ultravox.



Dave Trouba/Daily Nebraskan

Jazz legend Jay McShann tickles the ivories at the Zoo Bar.

## Lincoln like going home to K.C. blues man McShann

By Mark Hendricks

Jay McShann, returning from Italy via Texas, played to a packed house of blues lovers Wednesday and Thursday nights at Lincoln's Zoo Bar.

"Playing Lincoln is a

ball...just like coming home," said the world-famous Kansas City pianist. McShann has played Lincoln since the 1940s.

McShann discovered his love for music and found his early inspiration in "Fadder" Earl Hines.

"I'd tell my folks I was staying up late to study," he said, "and then turn the radio real low and listen to Earl Hine's late show from Chicago."

McShann followed music to Kansas City in the late 1930s, which he described as a "twenty-four hour party."

"You didn't want to go to sleep because you didn't want to miss anything," McShann said.

Appearing with McShann at the Zoo Bar were Priscilla Bowman on vocals, Paul Gunther on drums, Mel Wilson on trumpet, Randy Snyder on bass and Charlie Phillips on clar-

inet. On stage, McShann is completely natural. He plays through a broad spectrum of jazz and blues standards, adding his touch.

Phillips, who said he considers himself privileged to play with McShann, said, "McShann can play the same song thirty different ways, each time different. Because of this, he doesn't worry too much about playing with different musicians."

If you didn't get to see Jay McShann at the Zoo Bar, he will play tonight at the Nebraska Center for Continuing Education at 33rd and Holdredge streets. The show begins at 8 p.m. Tickets are \$7 and still available. McShann also plays with Jim Galloway on a new record, *Val's Swell*. He said he plans to return "home" to Lincoln in October.

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