

# Heartthrob Winger lures fans to Twisters



Jeff Willett/Daily Nebraskan

Kip Winger and Reb Beach of Winger sign autographs Wednesday at Twisters, 6105 O St.

By John Payne  
Senior Reporter

To the delight of 1,400 screaming young fans, Kip Winger, the man who may one day challenge Jon Bon Jovi as the hottest commodity on MTV, made a stop Wednesday afternoon at Twisters Music, 6105 O St.

Winger brought with him bandmates Paul Taylor, Rod Morgenstein and Reb Beach for an autographing session before the Kiss/Winger/Vixen concert at Lincoln's Pershing Auditorium.

The Twisters' sales staff doubled as security guards during the event, keeping lines moving through the store in an orderly fashion for 90 minutes. Winger fans had posters, album jackets, pant legs, sneakers, T-shirts and babies to be signed, and the boys with the big hair obliged.

The latest Winger release, "Heart of the Young," was displayed prominently throughout the store, as Winger's voice echoed from the sound system -- "I can't get enough, I'm still hungry/still hungry, woe oh-woe woe woe!"

"I would have stood in line all

day," said one Lincoln girl, summing up the feeling of many. "He's gorgeous," she said of Winger, who wore a three-day growth on his face.

Winger arrived just minutes after an on-air visit with KFMQ disc jockey John Terry, better known as "The Animal." They arrived to find fans lined up for two blocks, in anticipation of their metal heroes.

Decked out in usual Spandex tights, ripped blue jeans and assorted jewelry, the boys began signing nearly as soon as they arrived, stopping only to take a sip of Evian.

Winger's road managers and Twisters manager John McCallum choreographed the spectacle, the first of its kind at Twisters.

"We'd like to do something like this again," McCallum said. "It's up to the record labels to allow it, but it would only be worth it if the band were a big enough draw."

Things got confused only once when a woman attending the session was momentarily separated from her newborn infant who was sporting Kip Winger's signature on the back of his pajamas.

## World-renowned violinist to perform at Lied Center

By Sean Green  
Staff Reporter

The visit of world-famous violinist Itzhak Perlman is a rare opportunity to hear one of the greatest violinists of our time, said Arnold Schatz, professor of violin at the University of Nebraska-Lincoln School of Music.

"Anybody can go out and buy a compact disc or cassette of Perlman performing," Schatz said. "But to hear him live is a totally different experience."

Perlman will be performing to a sellout crowd Monday at 8 p.m. at the Lied Center for Performing Arts.

"You get to experience the atmosphere of the concert hall, see the performer in person and have a chance to hear his music unamplified or altered by an electronic recording," Schatz said.

Schatz has performed on the same stage with Perlman several times, and each was a thrilling experience, Schatz said.

"He's a very open, outgoing person and has a good sense of humor,"

he said.

Perlman, who was born in Israel in 1945, contracted polio when he was young.

"Mr. Perlman has earned added respect because he overcame polio and went on to become a great violinist," Schatz said.

Perlman completed his initial training at the Academy of Music in Tel Aviv, and at age 13 entered The Juilliard School in New York.

Since then Perlman has appeared with every major orchestra and in recitals and festivals throughout the world. He also has made several recordings and has appeared on television many times.

At the Monday night concert Perlman will perform Sonata in G minor; "Devil's Trill" by Tartini; Sonata No. 2 for Violin and Piano by Bartok; Sonata in G Major for Violin and Piano by Dvorak; and additional works announced from the stage.

Although the concert is sold out, those wishing to attend may call the Lied Center's Box Office today and Monday from 11 a.m. to 5:30 p.m. to be placed on a ticket waiting list.

## Old, new KISS tunes rock Pershing

By Mindi Horst  
Staff Reporter

Open up and say KISS. This is what "Leon," the 40-foot sphinx and mascot for the tour, did at the beginning of the KISS show Wednesday night at Pershing Auditorium.

The mouth of the sphinx opened, and out came Gene Simmons, Paul Stanley, Eric Carr and Bruce Kulick. Smoke filled the stage as the rock legends started off with the loud and powerful "I Stole Your Love," an early classic.

For the "Hot In The Shade Tour," KISS focused more on the classic music and played only the chart-topping songs from the "Hot In The Shade" album. One song, "Rise to It," gave the fans some "good old-fashioned blues," Stanley told the crowd. Stanley and Kulick duelled on their guitars as Simmons and Carr took a breather.

The only other songs played from "Hot In The Shade" were "Hide Your Heart" and "Forever." The stage lights were set up with a

mood in mind, adding to "Forever," a power ballad.

Most of the concert was spent on the old rockers. Stanley fired up the crowd with a gross line or two before "Lick It Up." The band also dug into the bag of classics, including "God of Thunder" and "Calling Dr. Love."

After more legendary anthems

### concert REVIEW

like "Detroit Rock City," in which Stanley flubbed the lyrics to the amusement of Simmons, KISS ended the 2 1/2 hour show by blowing up the sphinx and bringing down a huge disco ball, a trademark of early KISS. The group then played "I Want You," and the KISS logo lit up. They finished the night off with a song Stanley said they had not performed in nine years, "Rock And Roll All Night."

The two opening bands for KISS were Vixen and Winger. Vixen, a four-member female band in the

genre of Lita Ford, played semi-boring songs such as "How Much Love?" and "Rev It Up" from its new album, "Rev It Up."

Winger started its show with tunes from the "In The Heart Of The Young" album. Kip Winger, Reb Beach, Paul Taylor and Rod Morgenstein were friendly with the audience, especially when they sang "Miles Away." During the song, Winger requested everyone to strike a flame, which set a powerful yet romantic mood.

Toward the end of the show, Winger played "Seventeen" and "Headed for a Heartbreak" from its self-titled debut album. "Can't Get Enough," the new album's first hit single, ended the show, and Winger left a hot and provocative pelvic thrust for all of his fans to remember him by.

Although the Pershing show wasn't a sellout, or even remotely close, all the fans seemed to enjoy it. And as Paul Stanley said, "It's not how many people are at the concert, it's who is at the concert -- the true KISS fans."

## INXS falls from 'Thieves' peak to a lowly spot marked by 'X'

By Jeffrey Frey  
Staff Reporter

INXS  
"X"  
Atlantic

INXS peaked in 1985 with the release of "Listen Like Thieves," an album that had character and kept this Australian band something of a novelty caught between the ranks of alternative and pop.

In 1987, with the release of "Kick," an album which became the band's first Top-40 success, it wasn't a matter of selling out. On "Kick," INXS wrote songs that were pleasant and digestible -- if that's worth anything. There also were strides taken on politically motivated compositions. However, these songs were lost somewhere among the catchy dance sound that dominated the album.

With the release of "X," this once

innovative group has lost its identity and somehow manages to regurgitate a sound that comes from their previous album as well as some of their earliest recordings -- but is not as good.

"Suicide Blonde," the first single from "X," is an annoying pop song



obviously directed toward Top 40. Apparently, INXS had one last stupid pop song left in them from their previous album, and this is perhaps where the song belongs. "Suicide Blonde" will most likely lure "Kick" fans into buying this new release. These fans will be disappointed.

"X" is a lightly structured album which hints at earlier and more moodier INXS albums, only turned up, speeded up and polished a bit. The sound of the first single and the rest of the album have nothing in common and the most noted problem with this album is the lack of a consistency between key-boardist Andrew Farriss' music and vocalist Michael Hutchence's lyrics.

On "Disappear," Hutchence makes great strides with his voice. Upon first hearing this track, I searched furiously through the credits to see who had been brought in to sing on this song. Hutchence sings with noted variation and somehow manages to exude a thick, penetrating sound that makes the song appealing. Unfortunately, there are no other attributes to "Disappear." The music is lost somewhere under the overpowering

See INXS on 10



Courtesy of Atlantic