

Jacksons captivated JFK Stadium

By MICHAEL J. BORZA Collegian Arts Writer

Victory was in the air the moment the stadium lights went out this past weekend as pop superstar Michael Jackson and his brothers brought their Victory Tour to Philadelphia's John F. Kennedy Stadium.

Their long-awaited tour boasted an incredible display of sky-piercing red and green laser beams, dazzling pyrotechnics, a finale of monumental fireworks, and most of all, a night filled with the music of Michael, Randy, Jermaine, Marlon and Tito Jackson.

The Jackson Victory extravaganza began with a deliberately prolonged wait much past the anticipated starting time. Two enormous helicopters circled above the stadium like God-year blimps, spelling out the lighted messages "Philadelphia loves the Jacksons" and "Michael has the Power." As the crowd of 62,000 grew more impatient, several spectators in my section began scouting through their binoculars the backstage area, yearning for the sight of anything that looked like a Jackson.

And then very unexpectedly every light went out, and the stadium was enveloped in darkness. For almost five minutes there was nothing to see.

When the stage lights did come back on, in place of the expected brothers were five mammoth creatures, each lit by different colored lasers. As they stomped downstage, a glowing stone rose out of the floor, and in it a sword pulsating with light. Several knights appeared, each attempting to extract the sword. Finally, a hooded knight

pulled it out, the sword reflecting red and green laser beams into the night sky. The audience response was deafening but nothing compared to what happened next.

A bank of space-ship bright lights rose from the stage floor to reveal five silhouettes. The moment had arrived. The Jacksons, in sparkling uniforms and trademark sunglasses, stepped in unison toward the front of the stage, each step marked by an insistent pounding of drums.

Tearing off their sunglasses, the Jacksons erupted into their first number of the evening, the appropriate " Wanna Be Startin' Somethin'" from Michael's Thriller album. The shy and elusive boy-wonder of pop was at last where he belonged, center stage, singing, dancing and clutching his microphone with his white-gloved fist.

From that point on the Jacksons were in top form, dancing and singing their way through all the songs that have made them so famous. After the opening number, the brothers sang " Things I Do You " followed by the title track from Michael's other multi-platinum album, Off the Wall. Michael then paused to allow the intro to his 1972 hit, " Ben , " to begin, only to stop the music. " I want something better than this , " he said. It turned out to be " Human Nature , " the fifth Top 10 hit from Thriller .

Michael's most serious and emotional moments came during his rendition of " She's Out of My Life . " From that point on the Jacksons were in top form, dancing and singing their way through all the songs that have made them so famous. After the opening number, the brothers sang " Things I Do You " followed by the title track from Michael's other multi-platinum album, Off the Wall. Michael then paused to allow the intro to his 1972 hit, " Ben , " to begin, only to stop the music. " I want something better than this , " he said. It turned out to be " Human Nature , " the fifth Top 10 hit from Thriller .



Michael Jackson wins over another crowd during the Jackson's Victory Tour. The tour recently played to 62,000 at Philadelphia's J.F.K. Stadium.

During the two years of planning that went into the Jacksons Victory Tour, many officials feared that the concert would cause tremendous security problems. Not so. Last weekend's crowd, according to stadium officials, was calm compared to previous concerts at JFK which groups as The Who and the Rolling Stones. Nightmare visions of uncontrollable fans breaking down the gates and small children being swept up in frenzied crowds never materialized.

The audience was a mixture of young, old, black and white (in keeping with Michael Jackson's unique ability to be a cross-over artist). Most everyone danced, and the tour's name corresponds with their new album Victory, no songs from that album were performed.

white socks, black and red pants, and, of course, the superstar's most famous trademark, the white glove. It was not just the teenagers who were wearing these items either. Babies in strollers and grandmothers had them also. The Victory Tour has success stamped all over it, and it is therefore hard to believe that Michael has said that these will be his last performances with his brothers. But if they are, Michael is certainly going out with a million-dollar bang. He is by far the star of this show. Brothers Randy and Marlon did receive ecstatic screams themselves, especially when Michael ripped the shirt off Randy's chest and threw it into the crowd. Michael, nonetheless, was the cause for the Victory celebration.

Christian Stephens to present an evening of spiritual music

By PAT GRANDJEAN Collegian Arts Writer

Cube C Productions, a local ministry devoted to presenting contemporary Christian artists in concert, is proud to announce the University appearance of Christian Stephens tomorrow night at 7 in the HUB Fishbowl. The concert is sponsored by the Alliance Christian Fellowship, and admission is free. During the evening a love offering will be taken.

concert preview

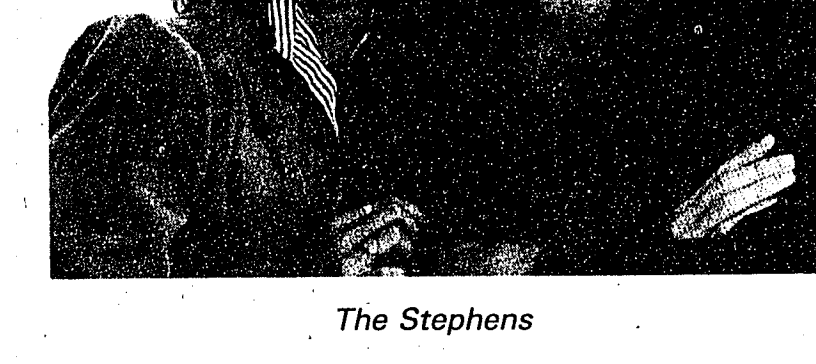
Christian Stephens is a musical duo consisting of Joan and Robert Miller (who are husband and wife). The act was originally established six years ago by Robert Miller and a fellow college student, Michael Shaw, with whom he was praying for ministry. Their creative sharing of the gospel led to joint songwriting and performing, which in turn led to local appearances on television.

The group ultimately obtained a recording contract with Ascension Records and has released two albums, both of which consist of original songs and include the performances of Shaw and the Millers. A third album is in the works.

When asked to discuss the themes of their songs, Miller stated that they were centered around the group members' relationship with Jesus, in particular what they are learning in a spiritual sense. Miller noted the importance of being contemporary and creative in one's songs. " Our songs are very personal and unique to us , " he said. " Listeners turn off when they hear cliches . "

Miller is most enthusiastic about the potential of contemporary Christian music. He claims a quality to these songs that " when discerned spiritually, is deeper, more meaningful. When a Christian listens to these songs, something great can happen . "

He adds, " Our music is our passion, an exploration of what our life is like. Christianity doesn't look radical to the world at large, but we are definitely radical in the way we love . "



The Stephens

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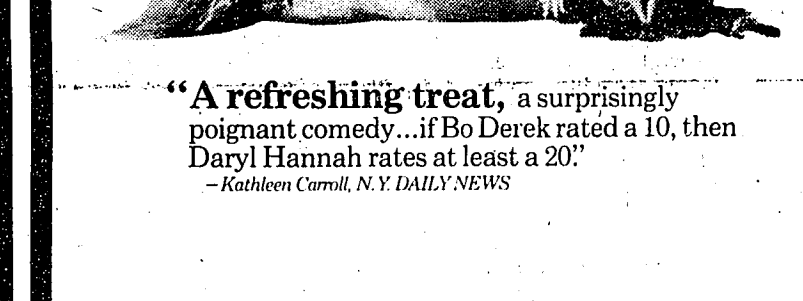


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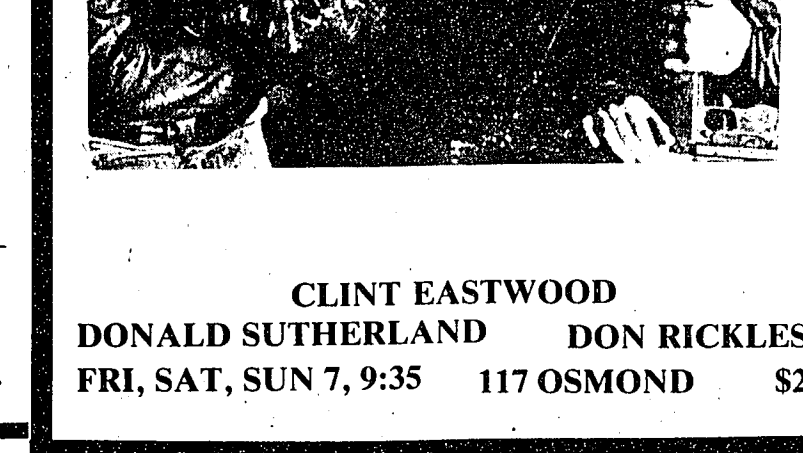
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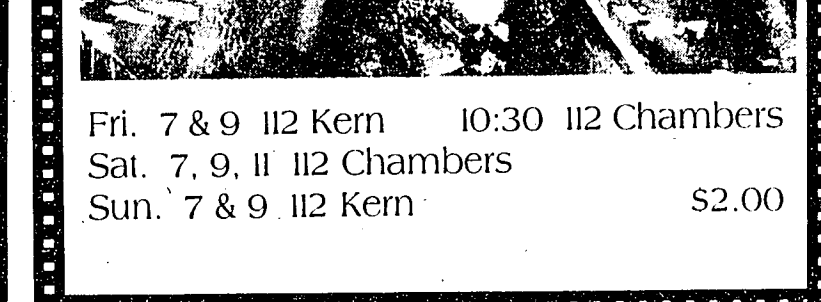


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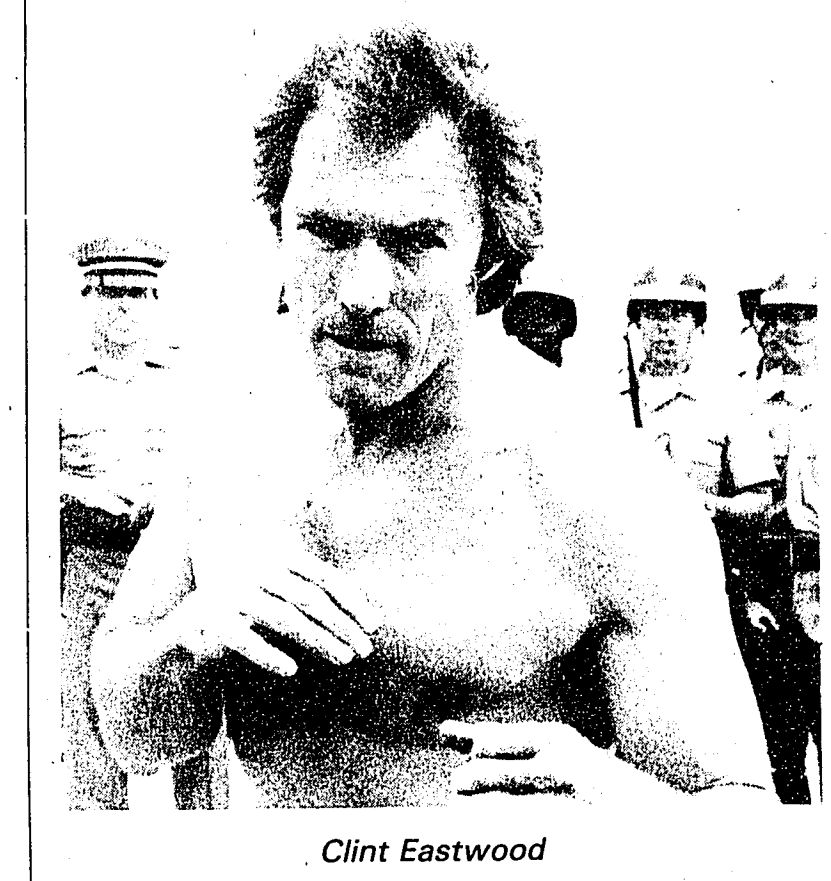
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Eastwood's latest, 'Tightrope,' lacks high quality but illustrates his fine acting ability

By SHAWN ISRAEL Collegian Arts Writer

The biggest moneymaking film in the United States and Canada for the past three weeks has been "Tightrope," the latest action thriller from the one and only Clint Eastwood and his Malpas Production company. What is genuinely refreshing about this news is that "Tightrope" is the first film from Eastwood in a long time that really deserves its hefty profits.

"Tightrope" is typical action fare for Eastwood, whose every second project since 1971's "Dirty Harry" has probably been in the crime thriller mode. Apart from his four outings as perhaps the screen's single most popular law enforcer ever, his other delvings into the genre have included "The Gauntlet," in which a patty cop falls into the trap set by his corrupt superiors; "Thunderbolt and Lightfoot," involving a robbery scheme that backfires tragically; and the classic "Play Misty For Me," about a disc jockey who drifts into a relationship with an obsessive, psychopathic listener. On paper, however, is there any indication that Eastwood's latest can be classified with most of the rest of that crowd.



Clint Eastwood

Diligent New Orleans police officer Wes Block (Eastwood) is assigned to locate a killer whose specialty is doing in prostitutes in the city's infamous Red Light district. The only common element Block has as leads are the professions of the victims and a thread of crimson fiber found on or near every victim's body. To further his investigation, Block traps a frequently into the very seediest of pleasure palaces for information. However, he discovers that he is attracted to the lure of easy women as an extension of sexual frustration he is feeling over separation from his wife and having to raise his two daughters alone, and he himself succumbs to cheap thrills.

As Wes moves perceptibly closer to discovering the killer's identity, he must inexorably confront his own troubled soul. Such is the novelty that makes much of "Tightrope" work. For the first time in Eastwood's career, he is playing a seriously emotionally vulnerable human being. Even more fascinating are the formal and genre implications the complications establish. The most direct connection one wants to make, of course, is to the character of "Dirty" Harry Callahan, whose trademarks

have always been his steely demeanor, his larger-than-life indestructibility, contempt for conventional legal procedures (such as trials and arraignments) and unwavering belief in his end-justifies-the-method approach to solving problems. The latter two qualities, especially, have given all in the series but the original "Dirty Harry" a distinct, restless quality that's unsettled some viewers, self included, despite my admiration for Eastwood's work as a whole.

For a film to try to at once satisfy the above qualities (which are viscerally entertaining, if intellectually nebulous) and question them is rewarded with praise for its makers' intentions, if nothing else. Further, the film becomes a sophisticated examination of just about everything the Eastwood persona has meant to movies for the past 15 or so years. And for the most part, the filmmakers pull it off in "Tightrope." Director Richard Tuggle nicely shows the conflict between id and superego with a somber visual style and crisp editing. Only in the last 20 minutes does "Tightrope" really disappoint, because the pursuit of the killer becomes the film's sole concern. One gets the creeping feeling that Wes' conflict has not so much been resolved as set aside. The letdown is both, alas, dramatic and thematic.

The rest of "Tightrope," however, is dandy entertainment. Thanks to Eastwood's performance (his best yet), Wes Block is utterly fascinating, and it's thrilling to watch his frustrations and actions crescendo throughout most of the film. The man's notorious steely gaze has never been more expressive than here, and it's proof that Eastwood is, once and for all, a performer to be reckoned with for doing a lot with so little. Less successful are the supporting players, who (unfortunately) remind the viewer that, Eastwood aside, "Tightrope" is potentially nothing more than a B-movie at best. Genevieve Bujald as a rape counselor is particularly disappointing, primarily because her character degrades into just another helpless woman that the man has to come in and rescue. This illustrates perhaps the film's major drawback: its insistence on classifying women as either saints or whores, neither able to survive without a male guardian angel.

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Film fest at Scorpion boasts the jazz greats

By PAT GRANDJEAN Collegian Arts Writer

An entertaining evening of jazz music and history gets underway Monday, September 10, at 9:30, when Blues Blaster Productions presents the third in its series of jazz film festivals at the Scorpion, 222 West Calder Way. This festival is an all-new program of over two hours of rare and classic short films created for exposure in video jukeboxes, much like today's MTV fare) from the 1930's through '50s, featuring great artists such as Duke Ellington, Count Basie, Eubie Blake and Cab Calloway.

In particular, this festival is a celebration of the late Duke Ellington, who would have celebrated his 85th birthday this year. Certainly one of the seminal figures in 20th century music, Ellington is justly lionized by many to have been the greatest American composer in any musical genre. An ultra-prolific songwriter, he penned such classic songs as "Satin Doll," "Mood Indigo," "In a Sentimental Mood" and "I Got It Bad," while still finding time to record and tour with his band year upon year and compose scores for stage shows ("Jump for Joy") and movies ("Anatomy of a Murder, Paris Blues").

Over the years Ellington's band featured singers such as Billie Holiday and Ella Fitzgerald and a variety of virtuoso musicians: trumpeter Clark Terry, Billy Strayhorn (who became Ellington's close collaborator and confidant), percussionist Louis Bellson and Dixie Gillespie. Monday night's Ellington films feature his orchestra in all stages of its development over a 20-year time span. One group of "soundtracks" from the '40s features the renowned Ben Webster on tenor sax.

Cab Calloway is also prominently featured in Monday's festival. A popular bandleader of the '30s and '40s primarily known for his sly vocals, Calloway also featured some gutsy and suggestive songs in his prime, the most notable being "Minnie the Moocher" and "Kick-in the Gong Around." His band, the Cotton Club Orchestra, boasted its share of fine musicians, such as Gillespie and also sax player Chu Berry. One element of Calloway's performances that doesn't often gain credit is his dancing — though if the pictures of the time are any indication, he discovered "moonwalking" long before Michael Jackson.

Other artists make brief but important appearances in these films. Eubie Blake, a ragtime jazz pianist and popular composer ("Memories of You," "I'm Just Wild About Harry") whose career spanned over 85 years, is seen in one film with the dancing Nicholas Brothers



Cab Calloway is shown here preempling Michael Jackson's flashy work with his unique dancing style, combined with such hits as "Minnie the Moocher," made him famous in the '30s and '40s.

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Fanny & Alexander

By PAT GRANDJEAN Collegian Arts Writer

American servicemen during World War II. The main force behind Blues Blaster Productions and its series of jazz film festivals is actually Josh Perko, who doubles as manager of Arbutia Records and Books as well as sometime DJ for the WDFM radio blues program.

He notes that those who think that Michael Jackson (or other musicians from the realm of rock music) "break the color line" in music broadcasting should realize that these films, many of which were shown as shorts in movie theaters, represent a much earlier attempt to get black music across to a white audience. "This was a crucial period in black music, and many of these shorts represent the artists' first appearances in films," he adds.

Impressed particularly by University student body, he admits he'd like to see more of the older local community members come to Monday's festival, especially those who might have had first hand exposure to the artists' repertoire: "I just think they'd really enjoy it."

Admission to Blues Blaster Productions Third Jazz Film Festival is \$2. Tickets are available at the door or in advance at Arbutia, 151 S. Allen St.

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