Collegian Arts Writer

the stadium lights went out this past pared to what happened next.

night filled with the music of Mi- Jacksons erupted into their first stuff" - Jackson Five Motown clas-

stadium like Goodyear blimps, spel- phone with his white-gloved fist. ling out the lighted messages "Phil- From that point on the Jacksons adelphia loves the Jacksons' and were in top form, dancing and singable album.

their Victory Tour to Philadelphia's five silhouettes. The moment had mite." He closed with the sassy arrived. The Jacksons, in sparkling "Tell Me I'm Not Dreaming," a Their long-awaited tour boasted uniforms and trademark sung- duet with Michael that certainly an incredible display of sky-piercing lasses, stepped in unison toward the expressed what most people in the red and green laser beams, dazzling front of the stage, each step marked stadium felt. pyrotechnics, a finale of monumenby an insistent pounding of drums. The Jacksons then launched into a tal fireworks, and most of all, a Tearing off their sunglasses, the medley of, as Michael said, "the old

"Michael has the Power." As the ing their way through all the songs crowd of 62,000 grew more impathat have made them so famous. After a brief blackout that once

a glowing stone rose out of the floor, pausing to cry, he threw bouquets of ers recreating the dance sequence and in it a sword pulsating with roses to fans in the first few rows. At from that popular video. sword. Finally, a hooded knight I come down there with all of you?" With Michael in black sequins and from that album were performed. zipper leather jackets, sunglasses, for the Victory celebration.

red and green laser beams into the The Victory Tour was not, howev- "Billie Jean" began, causing innight sky. The audience response er, all Michael Jackson. Brother tense shrieks throughout the stadi-Victory was in the air the moment was deafening but nothing com- Jermaine was given his time in the um. For anyone who did not see his

chael, Randy, Jermaine, Marlon number of the evening, the approsics from the early '70s - "I Want priate "Wanna Be Startin' Some- You Back," "The Love You Sa-The Jackson Victory extravaganthing" from Michael's Thriller ve," "ABC" and "I'll Be There." At za began with a deliberately pro- album. The shy and elusive boy- the end of the last number, Michael longed wait much past the wonder of pop was at last where he stopped the show with an a capella anticipated starting time. Two enor- belonged, center stage, singing, solo, showing his intense vocal mous helicopters circled above the dancing and clutching his micro- range with beautiful cascading phrasing. He then cut to a scat-singing style that led into the next song, "Lovely One," from the Triumph

tient, several spectators in my sec- After the opening number, the again plunged the stadium into comtion began scouting through their brothers sang "Things I Do for plete darkness, the brothers rebinoculars the backstage area, You" followed by the title track turned in new costumes, the most yearning for the sight of anything from Michael's other multi-plati- striking of which was Michael's hot num album, Off the Wall. Michael pink plastic jumpsuit. They began And then very unexpectedly every then paused to allow the intro to his their fiery conclusion with brother light went out, and the stadium was 1972 hit, "Ben," to begin, only to Randy performing an illusion with enveloped in darkness. For almost stop the music. "I want something enveloped in darkness for almost stop the music. "I want something believe that Michael Stop the music of the five action, gave the show a more intimate feeling the show a more intimate feeling stamped an over it, and it is different to believe that Michael Stop the music of the five action, gave the show a more intimate feeling stamped an over it, and it is different to believe that Michael Stop the music of the five action, gave the show a more intimate feeling stamped an over it, and it is different to believe that Michael Stop the music of the five action, gave the show a more intimate feeling stamped an over it, and it is different to the show a more intimate feeling stamped and over it, and it is different to the show a more intimate feeling stamped and over it, and it is different to the show a more intimate feeling stamped and over it, and it is different to the show a more intimate feeling stamped and over it, and it is different to the show a more intimate feeling stamped and over it, and it is different to the show a more intimate feeling stamped and over it, and it is different to the show a more intimate feeling stamped and over it, and it is different to the show a more intimate feeling stamped and over it. five minutes there was nothing to better than this," he said. It turned a pink satin sheet, Randy levitated with its intense close-ups. out to be "Human Nature," the fifth Michael high above the stage floor.

spotlight as he opened his three- Emmy-nominated performance of weekend as pop superstar Michael A bank of space-ship bright lights song set with "Let's Get Serious," this song on Motown's television Jackson and his brothers brought rose from the stage floor to reveal followed by his current hit "Dyna-special, watching it live last week-

end was seeing history in the makstep, every flick of his wrist, every grind of his pelvis. He ended "Billie Jean" with the impossible — a moonwalk across the entire length of the stage, not once, but three with "Shake Your Body Down to the

had 62,000 people dancing and singing along with the brothers on stage. sions and piercing laser beams shot out from stage to audience, all unsion of fireworks above the stadium. Most surely they did not hear Milove you all." One of the most impressive ingre-



Tour. The tour recently played to 62,000 at Philadelphia's J.F.K. Stadium.

the stage itself, a giant 175-ton su- security problems. Not so. Last were wearing these items either. perstructure (92 feet wide and 158 weekend's crowd, according to sta-Babies in strollers and grandmothfeet high). A 22- by 30-foot video dium officials, was calm compared ers had them also. screen, which to many may seem to previous concerts at JFK by such The Victory Tour has success superfluous to the live action, gave groups as The Who and the Rolling stamped all over it, and it is there-

trollable fans breaking down the has said that these will be his last A notable omission from the Vic- gates and small children being performances with his brothers. But When Randy pulled off the sheet, tory Tour was brother Jackie Jack- swept up in frenzied crowds never if they are, Michael is certainly When the stage lights did come back on, in place of the expected brothers were five mammoth creatures, each lit by different colored tures, each lit by different colored when the stage lights did come binding the stage lights did come binding to read the stage lights did come bindi tures, each lit by different colored rendition of Sile's Out of My Life.

Between writhing on the floor and "Beat It," "His Hotness" and broth
which broke all records by selling 37 keeping with Michael Jackson's receive ecstatic screams themmillion copies and was translated unique ability to be a cross-over selves, especially when Michael into a lavish 14-minute video. While artist). Most everyone donned ripped the shirt off Randy's chest light. Several knights appeared, one point he sat on the edge of the The next song, however, was the the tour's name corresponds with something representative of Mieach attempting to extract the stage and asked his audience, "Can one that everyone had come to see. their new album Victory, no songs chael. There were a plethora of 27- chael, nonetheless, was the cause

Christian Stephens to present an evening of spiritual music

were centered around the group

spiritual sense. Miller noted the im-

are very personal and unique to us,"

he said. "Listeners turn off when they

hear cliches."

The Stephens

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GHOSTBUSTERS PG

ROWLAND

members' relationship with Jesus, in

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istry devoted to presenting contempo- performances of Shaw and the Mill- love." evening a love offering will be taken. of their songs, Miller stated that they voice.'

concert preview particular what they are learning in a

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 the potential of contemporary Chriswhom he was praying for ministry. Their creative sharing of the gospel these songs that "when discerned led to joint songwriting and perform- spiritually, is deeper, more meaninging, which in turn led to local appear-The group ultimately obtained a

until recently, when Robert com- part of what we do."

rary Christian artists in concert, is ers. A third album is in the works. Christian Stephens does promise to To help in professional decisions, proud to announce the University Robert Miller described the process provide a unique experience in con- Christian Stephens makes use of a

and admission is free. During the

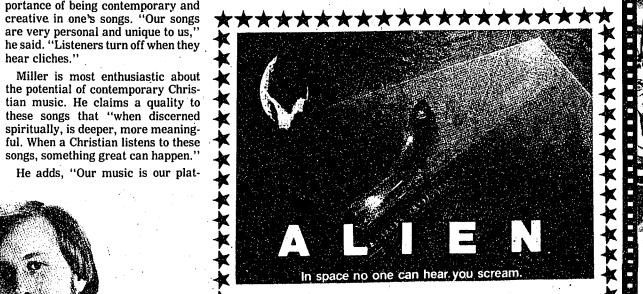
When asked to discuss the themes

cianship, and her "rich jazz-blues marily concerned with maintaining a Centered in the suburban Philadel- tain an intimate bond with their audiphian community of Westchester, the Millers were full-time performers an audience is the most important an audience is the most important

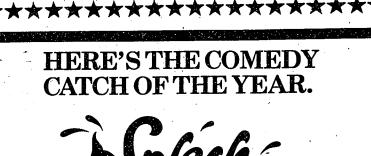
recording contract with Ascension form, an exploration of what our life menced graduate study at a Philadel-Collegian Arts Writer

Records and has released two albums, both of which consist of origical to the world at large, but we are Cube C Productions, a local min
Cube C Product

appearance of Christian Stephens of going into the studio as "akin to tomorrow night at 7 in the HUB Fishbowl. The concert is sponsored by the Alliance Christian Fellowship, to the studio as "akin to having a baby. So much time is spent in getting things down perfectly, gethis wife Joan's instinctive musicular particular described the process provide a unique experience in constant Stephens and Stephens core of 4 spiritual advisors (3 pastors, sizer and acoustic guitar into their music. Miller praised in particular firms as the "Two Crowns Ministries." Whatever the his wife Joan's instinctive musicular future plans, they seem principle in the studio as "akin to having a baby. So much time described the process of a unique experience in constant Stephens and Stephens are core of 4 spiritual advisors (3 pastors, sizer and acoustic guitar into their music. Miller praised in particular fixed by the Alliance Christian Stephens are spiritual advisors (3 pastors, sizer and acoustic guitar into their music. Miller praised in particular fixed by the Alliance Christian Stephens are core of 4 spiritual advisors (3 pastors, sizer and acoustic guitar into their music. Miller praised in particular fixed by the Alliance Christian Stephens are core of 4 spiritual advisors (3 pastors, sizer and acoustic guitar into their music. Miller praised in particular fixed by the Alliance Christian Stephens are core of 4 spiritual advisors (3 pastors, sizer and acoustic guitar into their music. Miller praised in particular fixed by the Alliance Christian Stephens are core of 4 spiritual advisors (3 pastors, sizer and acoustic guitar into their music. Miller praised in particular fixed by the Alliance Christian Stephens are core of 4 spiritual advisors (3 pastors, sizer and acoustic guitar into their music. Miller praised in particular fixed by the Alliance Christian Stephens are core of 4 spiritual advisors (3 pastors, sizer and acoustic guitar into their music. Miller praised in particular fixed by the Alliance Christian Stephens are cor



102 FORUM



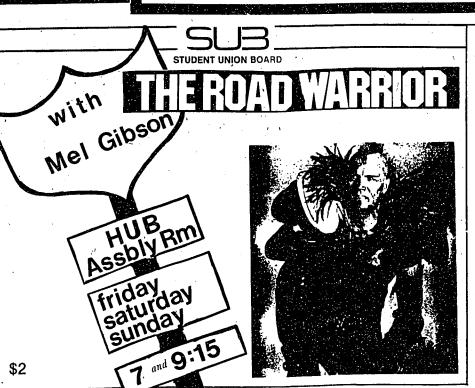


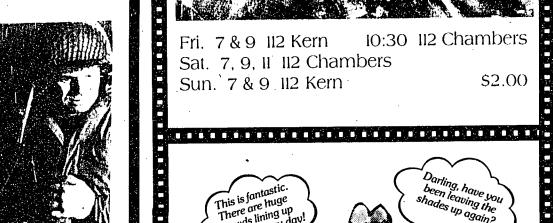
A refreshing treat, a surprisingly poignant comedy...if Bo Derek rated a 10, then Daryl Hannah rates at least a 20."

119 Osmond

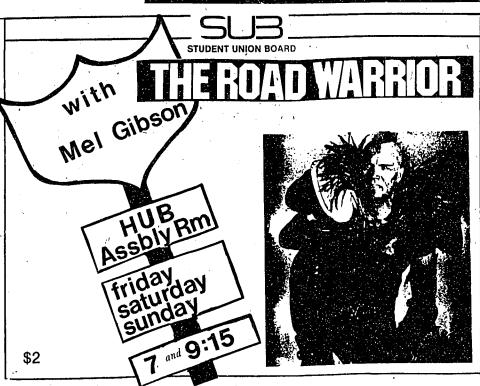


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quality but illustrates his fine acting ability Dilligent New Orleans police offi- have always been his steely deter-

cer Wes Block (Eastwood) is as- mination, larger-than-life inde-

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deserves its hefty profits. rest of that crowd.

signed to locate a killer whose structibility, contempt for The biggest moneymaking film specialty is doing in prostitutes in conventional legal procedures in the United States and Canada for the city's infamous Red Light dis- (such as trials and arraignments) the past three weeks has been trict. The only common elements and unswerving belief in his end-"Tightrope," the latest action Block has as leads are the profes- justifies-the-method approach to thriller from the one and only Clint sions of the victims and a thread of solving problems. The latter two Eastwood and his Malpaso Produc- crimson fiber found on or near qualities, especially, have given all tion company. What is genuinely every victim's body. To further his in the series but the original "Dirty refreshing about this news is that investigation, Block traipses fre- Harry" a disturbing, reckless qual-"Tightrope" is the first film from quently into the very seediest of ity that's unsettled some viewers, Eastwood in a long time that really pleasure palaces for information. self included, despite my admira-However, he discovers that he is tion for Eastwood's work as a "Tightrope" is typical action attracted to the lure of easy women whole. fare for Eastwood, whose every and instant gratification (possibly For a film to try to at once satisfy

second project since 1971's "Dirty as an extension of sexual frustra- the above qualities (which are vis-Harry" has probably been in the tion he is feeling over separation cerally entertaining, if intellectualcrime thriller mode. Apart from from his wife and having to raise ly nebulous) and question them is his four outings as perhaps the his two daughters alone), and he to be rewarded with praise for its screen's single most popular law himself succumbs to cheap thrills. makers' intentions, if nothing else. enforcer ever, his other delvings As Wes moves perceptibly closer Further, the film becomes a sointo the genre have included "The to discovering the killer's identity, phisticated examination of just Gauntlet," in which a patsy cop he must inexorably confront his about everything the Eastwood falls into the trap set by his corrupt own troubled soul. Such is the novsuperiors; "Thunderbolt and elty that makes much of "Tight- the past 15 or so years. And for the Lightfoot," involving a robbery rope" work. For the first time in most part, the filmmakers pull it ry Callahan, whose trademarks cern. One gets the creeping feeling

scheme that backfires tragically; Eastwood's career, he is playing a off in "Tightrope." Director Richand the classic "Play Misty For seriously emotionally vulnerable ard Tuggle nicely shows the con-Me," about a disc jockey who drifts human being. Even more fascinat- flict between id and superego with into a relationship with an obses- ing are the formal and genre impli- a somber visual style and crisp sive, psychopathic listener. Only cations the complications editing. Only in the last 20 minutes on paper, however, is there any establish. The most direct connec- does "Tightrope" really disapindication that Eastwood's latest tion one wants to make, of course, point, because the pursuit of the can be classified with most of the is to the character of "Dirty" Har-killer becomes the film's sole con-

Clint Eastwood

and singer Nina Mac McKinney. American servicemen during

By PAT GRANDJEAN Collegian Arts Writer

presents the third in its series of dies."

In particular, this festival is a jazz orchestra.

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 orchestra in all stages of its develwatch his frustrations and actions opment over a 20-year time span. crescendo throughout most of the film. The man's notorious steely gaze has never been more expressive than here, and is 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 Bujold 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.

Eastwood's latest, 'Tightrope,' lacks high | Film fest at Scorpion boasts the jazz greats

An entertaining evening of jazz tionately saluted by "new-waver" Blaster Productions and its series music and history gets underway Joe Jackson on his album Jumpin' of jazz-film festivals is actually Monday, September 10, at 9:30, Jive) and blues shouter Sister Ro- Josh Ferko, who doubles as manwhen Blues Blaster Productions setta Tharpe are featured in "soun-ager of Arboria Records and Books jazz film festivals at the Scorpion, Another somewhat surreal short WDFM radio blues programs. 232 West Calder Way. This festival features Don Redman and his or-

is an all-new program of over two chestra in a "dream nightclub." hours of rare and classic short Though certainly not a household films and "soundies" (short song name, Redman was actually a pifilms created for exposure in video oneer arranger of big band jazz, jukeboxes, much like today's MTV who determined much of its sound featuring great artists such as he was responsible for establishing Duke Ellington, Count Basie, Eu- the relationship of brass and reed

celebration of the late Duke Elling- The most noteworthy "one-shot" ton, who would have celebrated his appearance in this festival would 85th birthday this year. Certainly have to be that of great bandleader one of the seminal figures in 20th and musician Count Basie, in a century music, Ellington is consid- classic 1950 film that also features Impressed particularly by Uniered by many to have been the Billie Holiday. Discovered in 1937 versity student support, he admits greatest American composer in by impresario John Hammond, Ba- he'd like to see more of the older any musical genre. An ultra-prolif-sie's band became noted for its local community members come to ic songwriter, he penned such clasmighty rhythm section — and also Monday's festival — especially sic songs as "Satin Doll," "Mood for acting as a springboard for those who might have had first Indigo," "In a Sentimental Mood" future stars such as saxophonist hand exposure to the artists repand "I Got It Bad," while still Lester Young. But Basie's popular-resented: "I just think they'd realfinding time to record and tour ity ebbed and flowed from the '30s ly enjoy it." with his band year upon year and to the '80s, despite his prolific recompose scores for stage shows cording history and his public conductions Third Jazz Film Festival

("Jump for Joy") and movies tributions (among them, the is \$3. Tickets are available at the (Anatomy of a Murder, Paris creation of "V-Discs," which were door or in advance at Arboria, 151 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 Dizzy Gillespie. Monday night's Ellington films feature his

One group of "soundies" 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 "Kickin' the Gong Around." His band, the Cotton Club Orchestra, boasted its share of fine musicians, such as Gillespie and alto 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

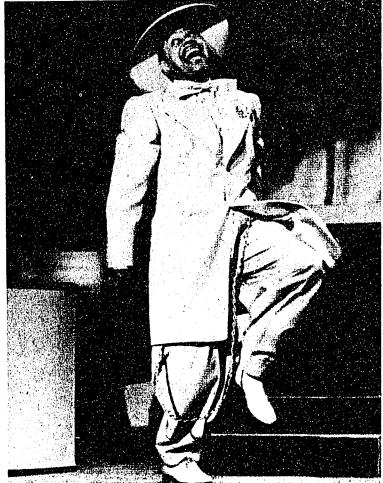
Jackson. Other artists make brief but important appearances in these films Eubie Blake, a ragtime jazz pjanist and popular composer ("Memories of You," "I'm Just Wild About Harry") whose career spanned over 85 years, is seen in one film with the dancing Nicholas Brothers

Rhythm and blues bandleader and World War II). saxophonist Louis Jordan (affec- The main force behind Blues

as well as sometime DJ for the

that Michael Jackson (or other music) "broke the color line" in music broadcasting should realize that these films, many of which fare) from the 1930's through '50s, in the '30s. More than anyone else, were shown as shorts in movie theaters, represent a much earlier attempt to get black music across instruments to percussion in the to a white audience. "This was a crucial period in black music, and many of these shorts represent the artists' first appearances in

big-band jazz records cut for S. Allen St.



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

Correction

Due to an editor's error, the site of the German Print Maker's exhibit was omitted from the Aug. 31 article. The show is on display in Chambers Gallery until Sept. 23.