

THE ENTERTAINMENT SEEN

Portland Observer Entertainment Hotline

Weekend
only

288-0014

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Act One

By Ken Covington



EDITORIAL/COMMENTARY In Concert

Hey P.O.! You sure did shine, in more ways than one, this past Wednesday and Thursday at the barrage of concerts that hit the Rose City.

In a few of my past articles, I've often stressed the importance of mass participation in public events, both political and social. Remember, United we stand, Divided we suffer. Who wants to help and support those who won't help themselves.

I hope that what I have witnessed this last week is the start of a new beginning. You were there, you conducted yourselves, and last but not least you participated. Audience participation is a major key to any live performance. It lets the artist know that you do appreciate their music and their performance.

Now, for those of you who were not able to attend, I will attempt to give you a brief summary of the concerts last week.

Stevie Wonder

The Memorial Coliseum is not the place for a concert. It possesses some of the worst acoustics in the nation, bar none. This is not just my opinion, but the opinion of sound technicians nationwide. I am stating this fact so that you can understand that the dynamic Stevie

Wonder and his 1.5 million dollars worth of sound, light and video equipment still couldn't compensate for the bad acoustics.

The show itself though was dynamite. Stevie did both old and new favorites such as "My Cherie Amour," "Part Time Lover," "Sir Duke," "I Just Called to Say I Love You" and numerous other favorites we all love him for. His costumes were dazzling and well-coordinated. The musicians were thoroughly professional. The stage rotated so that the whole Coliseum could view the show.

During the second half we were treated to the magic of video. There were four large screens that showed close-ups and visual enhancements from his music videos. As the evening drew to a close, Stevie invited people from the audience to come on stage and rapp. He also gave a five minute speech about the viciousness of apartheid that visably moved some in the audience. He closed the show with "Wrong," his personal contribution to the struggle. My only regret is that we couldn't hear his background vocalists clearly enough to enjoy them. They are some of the best in the business.

Tyrone Davis

I didn't get a chance to attend, but I understand that, as usual, the man delivered a dynamic show. I don't doubt this at all, considering he was backed by Portland's own Visions.

Ready For The World

I understand that this is their first national tour. The show was okay, the acoustics were terrible, but let me tell you the ladies went wild! The brothers need a little more polish that only time can bring. I am confident that the next time we see them, there will be a vast improvement. After all, things are always better the second time around.

Alexander O'Neal

I am Alex's number-one fan and was so disappointed at the length of his show. Once again, the sound left a lot to be desired, but what he did sing, I thoroughly enjoyed. He was backed by Wyndchymes and they did a fantastic job. Alex introduced his three-year-old to Portland during his show and the tyke could be seen wandering around the stage during the course of his show. I thought that was just beautiful and had a lot to say about Alex as an individual. His style reminds you of a black Perry Como. He is a balladeer from the heart. Alex, please come back soon and stay longer. We love you!

Cherrelle

I left Cherrelle for last, because she was really the surprise of the evening. Her show was kicking from note one, a dynamically professional production from choreography right down to sound. She was backed by three keyboards and drums and, baby, she didn't miss a lick. Cherrelle's voice was in great shape as she danced around the stage keeping the crowd on their toes. Her background vocalists are the Pips of the 80's filling the stage with hip-swiveling, smooth-stepping energy from the time the curtain went up. This was a show in one. She ended her show with "Saturday Love" and was joined by Alexander as they put the video of the same name to shame. She "looked good to me."

This last week was quite an opportunity, and if you missed it, you truly missed out, but never fear, there is more to come. Stay tuned.

Hot Ten Albums

Q. Who did Bootsy Collins and George Clinton first play for?

1. Control Janet Jackson/A&M
2. Headlines Midnite Starr/Solar
3. Sands of Time S.O.S./Tabu
4. Theatre of the Mind Mtume/CBS
5. Rumors Timex Social Club/Jay
6. Burning Love Confunkshun/Polygram
7. Winner Patti LaBelle/MCA
8. Children of the Night 52nd Street/MCA
9. Parade Prince/Warner Bros.
10. Stay The Controllers/MCA

A. James Brown

PREVENT FIRE—WORKS FIRES

With the Fourth of July right around the corner and a dry spring just behind us, range and forest fire managers are understandably worried. Last summer was a record breaker in recent times for both range and forest fires in the Pacific Northwest. And 1986 could have similar problems around the Fourth of July.

The problem with the Fourth is the indiscriminant use of fireworks in and around forests and rangelands. Use of personal fireworks is especially common in rural areas and thus closer to the forests and rangelands.

Many communities have official fireworks displays that are well planned, but for those who do their own, public land managers have some words of caution and a few rules to follow:

1. Know and obey local fire-works laws. Remember, fire-works are not permitted on National Forests and public rangelands.
2. Use legal fireworks in cleared areas such as streets or parking areas.
3. Have adult supervision at all times.

Each year, hundreds of wildfires are started by fireworks. It's up to every individual to put them out before they start. Use fireworks safely to prevent forest and range fire.

Pillow Talk

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- Brasserie Montmartre 626 S.W. Park Ave., 224-5552
- Cisco and Panchos 107 N.W. 5th Ave., 223-5048
- Donegais 10330 S.W. Greenburg Rd., 684-1844
- The Eldorado Club 5016 N.E. Union, 281-1176
- Key Largo 1424 N.W. Glisan St., 221-1150
- The Last Hurrah 555 S.W. Alder St., 224-1336
- Red Lion Inn (downtown) 310 S.W. Lincoln St., 221-0450
- Remo's 1424 N.W. Glisan St., 221-1150
- Salty's (Foot of S.E. Marion St.), 239-8900
- Shanghai Lounge 0309 S.W. Montgomery St., 220-1865
- The Cotton Club 820 M.L. King Way (Seattle) (206) 328-1333

In Concert Fri.-Sat. Bobby Womack

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w/**GREEN ROOM**

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BOYS TOWN

Wed June 25
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Thurs June 26
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TROPICAL RAINSTORM

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w/**HERE COMES EVERYBODY**

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7/4 Hypertension 7/6 Cool 'R

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THE GOOD NEWS
Detectives Ray Hughes and Danny Costanzo
are going to retire in 30 days.

THE BAD NEWS
Every crook in Chicago wants
to take one last shot at them.

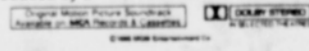
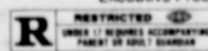
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RUNNING SCARED

A TURMAN-FOSTER COMPANY PRODUCTION
A PETER HYAMS FILM

"RUNNING SCARED" STEVEN BAUER. Music by ROD TEMPERTON. Story by GARY DeVORE. Screenplay by GARY DeVORE and JIMMY HUSTON
Executive Producer PETER HYAMS. Produced by DAVID FOSTER and LAWRENCE TURMAN. Directed by PETER HYAMS



STARTS FRIDAY JUNE 27th AT SELECTED THEATRES