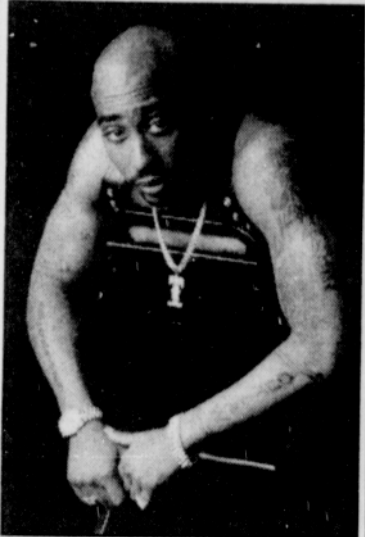


Arts & ENTERTAINMENT

The Portland Observer

2PAC



It's been said that what does not kill you only makes you stronger. There are few figures in the history of popular culture for whom that is as true as it is for 2Pac. Despite controversy and conflict, this fiery young man whose every act is watched by those who want to destroy as well as those who seek to elevate, wields more power and influence than ever. Still, after nearly a year of incarceration, 2Pac has emerged not only with the rage and pride he was born with intact but with a new understanding as well.

On All Eyez On Me, his fourth solo album, the first on Death Row Records, 2Pac is more than simply revealing the hard reality of the world. His recent travails have also reawakened him to the hopes of a world yet to be achieved, yet to be created for and by those who have no voice. Today, 2Pac is a free man not just in body but in spirit. "I just said what I wanted to say," says 2Pac of All Eyez On Me, "and it liberated me. I let go of the anger."

The first double CD in the history of rap, All Eyez On Me exploded out of 2Pac almost immediately after he was released from prison. According to him, none of it was even conceived until that moment. Out on a Thursday, he was in the studio that Saturday. By the end of the weekend, he already had four songs completed.

From the reconciliation of "I Ain't Mad At Cha" to "Life Goes On," a reminiscence of friends lost, All Eyez On Me once again proves 2Pac to be the master of the rap ballad.

His ability to connect with audiences goes beyond his deeply funky grooves. 2Pac's fans see part of themselves in him; they understand him without judging him. As 2Pac says in the title of another song on All Eyez On Me, "Only God Can Judge Me."

The album which first introduced 2Pac as a significant, explosive, new voice on the scene was 2Pacalypse Now (1991). A gold-seller, it reached #13 on the R&B chart while the singles "Trapped" and "Brenda's Got A Baby" were both Top 40 R&B hits and the latter a #3 rap hit.

Yes, all eyes are on 2Pac--and what they see is a man who has done more than survive, though that's been difficult enough. They see a man who, when challenged, just gets stronger every time.

"Giselle"

Continued from Metro

substance that characterizes Giselle as a Romantic ballet, particularly the female hierarchy as it is portrayed in the second act of Giselle.

Giselle, a weak, sickly girl in the Coralli/Perrot version, is portrayed by Byrd as a strong-willed woman. The work features an original electronic score by Mio Morales, incorporating themes from Adolphe Adam's score for Giselle. Life Situations: Daydreams on Giselle premiered in 1995 at the Joyce Theater in New York.

The Duke Report: Parental Love Is A Film's Waste

BY LANITA DUKE

"Before and After", is being promoted as a movie about how a single event can rock a family from its foundation. However, the family in Barbet Schroeder's "Before and After" act as if they are not related.

Meryl Streep and Liam Neeson stars as the Ryans whose teenage son, Jacob (Edward Furlong), sud-

denly disappear after his girlfriend is brutally murdered. The Ryans try to protect their son in different ways, and for different reasons. As told by little sister Judith (Julia Weldon), "Before and After" fails to connect with the audience.

Streep and Neeson are exciting, competent actors. However, in this movie they do not mix well. For this

lame screenplay the director could have cast new talent. Instead, "Before and After" is overcast.

Casting Streep and Neeson is akin to wearing a formal gown to Plaid Pantry.

Streep and Neeson engage in a

pitiful sex scene that should have remained on the cutting room floor.

The only original acting is from defense attorney Panos Demeris (Alfred Molina) who makes the audience believe that he really wants to protect Jacob.

But Furlong plays Jacob so laid back that you really do not care if he is guilty or not. "Before and After" does not live up to its promotion. Read the a book by Rosellen Brown to fully understand what a big let-down this movie is.

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