

# Brown still hardest working

Catisha Marsh  
Sentinel-Voice

Papa don't take no mess! And the Godfather of Soul certainly wasn't taking any mess at his June 18 concert at the House of Blues at Mandalay Bay.

The energetic backup singers, the top-notch band and magic tricks aside, James Brown took the time to do a little preaching about the state of the world, alluding to recent school violence and world events.

"It's you parents! You got to take the time out to love your children," he said, "Give 'em a hug. Sit down, eat breakfast with them, sometimes."

He went on to explain that the reason he turned out living an upright life was that his papa didn't take no mess and

with that, the famous bassline kicked in.

At 56, James Brown, may not do as many of the splits and slides that made him the most imitated, but never duplicated performer of all time, but he's still doing them.

Amazing. It was absolutely amazing to watch this legend, who has released a litany of hits, including 74 R&B Top 20 songs, 17 number ones and sold more than 50 million records; a man whose career has spanned over four decades.

His entourage was almost as impressive. With six female backup singers, each one performing a little solo to flex their individual styles, three female dancers, a standing drummer, two sitting drummers, four guitarists, a keyboardist,

tenor, alto and soprano saxophonists, two trumpeters plus a trumpet/keyboard player, not to mention the guy with the cape, the other guy who sang some vocals and the magician, and the guy doing impersonations.... Brown himself tapped the keyboards and did some downhome harmonica-playing throughout the performance.

The stage was just a hub of activity. If you weren't enjoying one part of the show, rest assured, someone was doing something somewhere that could hold your attention.

They performed "Higher," "Living in America," "Soul Power," "Try Me," "Georgia on My Mind," "Payback" and "Sex Machine," among other noted tunes. Brown even sang "If I

Ruled The World" in tribute to Tony Bennet.

Perhaps most intriguing was when JB would stand on stage, seeming winded, but then jerk up and bust a move from nowhere, throwing the mic stand down and yanking it up by the chord, or doing a lithe split or shuffle. The energy would just burst forth.

And how can I forget the crowd? This was undoubtedly one of the most excited crowds I've seen in Las Vegas.

Everyone knew the songs and sang them right along with the band and JB. The synergy between the performers and the audience was awesome. When the audience got excited, the backup dancers would put a little more pep in their step and the musicians would jam.



Sentinel-Voice photo by John Broussard

James Brown proves he can still move the crowd.

# Disney's Tarzan engaging but lacks African presence

Tammy D. McMahan  
Sentinel-Voice

Edgar Rice Burroughs once said that his fictional character Tarzan would be most accurately rendered in animation. No doubt Burroughs would have been pleased with Disney's version of *Tarzan*. *Tarzan* is that kind of rare animated film that not only delights the eyes, but delights the mind.

The film begins with tragic chapters from the life books of two families: one, human, and one, gorilla. The human family, a mother, father and infant son, struggle to an African shore when their ship catches afire and sinks. A leopard, Sabor, kills the mother and father, leaving the infant orphaned.

The ape family is enjoying a beautiful day in the jungle when their baby is killed by the same leopard. Later, the ape mother, Kala (voiced by

Glen Close), finds the human child who she adopts and names Tarzan (voiced by Tony Goldwyn). Tarzan is raised and lives among the great apes.

His world is forever changed with the appearance of his kind in the form of two British researchers, Professor Porter (voiced by Nigel Hawthorne), his daughter Jane (voiced by Minnie Driver), and their bodyguard Clayton (voiced by Brian Blessed).

*Tarzan's* animation is impressive. The Disney studios used a method they call "Deep Canvas" to create the backgrounds which resemble three dimensional paintings.

With this method, the jungle appears at once near and far-reaching. You actually sense height and depth in a scene in which a young Tarzan and his friends

frolic atop and below high cliffs and waterfalls.

It's ironic that this animated *Tarzan* is the most realistic and convincing depiction of an ape-man that I've seen. Tarzan's biceps and thighs "mega-bulge" with muscles. He walks on his knuckles, and he engages in a kind of "rough play" with his gorilla friend Terk (voiced by Rosie O'Donnell).

Nonetheless, Disney's *Tarzan* is still a Tom Cruise in a loincloth. However, most of Disney's male characters of the '90's, including Simba, have been variations on the Tom Cruise theme.

Sometimes, Disney gives its characters the depth of a gnat. Sometimes, Disney gives these characters an interesting psychological complexity. Here, Tarzan has a believable identity crises. He's the sole human being among a group of apes. Most

Disney characters are orphans or outsiders who triumph against all odds. Tarzan's identity crises lead to behaviors with which the audience sympathizes. The exploration of it adds a richness to this film that will fascinate both children and adult viewers.

Tarzan overcompensates by taking on almost impossible challenges in bids to endear himself with Kerchak (voiced by Lance Henriksen), the distant leader of the apes and Kala's mate.

Tarzan seeks comfort from his mother and his friends Terk and Tantor, and a young elephant voiced by Wayne Knight. Tarzan is so eager to please Jane that he allows Clayton to trick him, despite his better judgment.

There are no African characters in this version of *Tarzan*. Burroughs' work

did include Africans, but the characterizations were outright racist depictions. Apparently, Disney didn't want to go there.

Nonetheless, I wish that Africans could have played a part in this film. However, I have more of a problem with

films which marginalize Africans and African-Americans when the work is distinctly about their struggles.

The above criticism aside, adults and children will likely find *Tarzan* one of the summer's most enjoyable films.

## Victor

(Continued from Page 8) Kareem Abdul-Jabbar, Walter Payton, Jackie Joyner-Kersey and Willie Mays were all recipients of the prestigious award.

When asked how he felt about receiving a Victor, basketball legend Abdul-

Jabbar said, "It's a great honor. It always feels good to be recognized." He added that coaching on an Apache reservation in Arizona "...made sense to him, in terms of the connection to the people. It gave me an idea of my potential as a coach." He

figured that it was a good way to reach out and volunteer. In the future he plans to continue coaching, but not necessarily in the same location.

The City of Hope National Medical Center and Beckman Research Institute, renowned

for its treatment and research to combat cancer, diabetes, HIV/AIDS and other serious illnesses, is supported by the National Cancer Institute. They have created treatment programs for more than 200 forms of cancer, which is music to Warren G's ears.

## Graham

(Continued from Page 8) end up owning your own master. Now, we own our own creative works. Down the road, our kids will benefit from our creative works.

SV: Speaking of your kids, how many do you have?

LG: I have one daughter, Latia, who's 16, and I've been

married to my wife, Tina, for 24 years. They sing on the album!

SV: What's it like to have a family and be a working musician?

LG: Oh! Wow! I take Latia and Tina everywhere. I think I've only been separated from my daughter one day

and my wife, maybe two days.

SV: You can hear the Artist's influence throughout your album. How has he impacted you?

LG: What you're hearing is the other way around in terms of who impacted who. My music influenced him first. Now, it's a two-way

street and we get along so well, I moved from Jamaica to Minneapolis to work more closely with him. I'm here because I want to be and he's with me because he wants to be. If we decide to go our separate ways, we go.

But right now, it's a blessing from God.