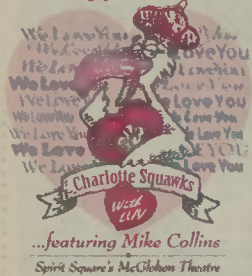


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WEDNESDAY, FEBRUARY 5, 2004

1D ARTS & ENTERTAINMENT

Fondly from WTVI...



Queen City love gets a Valentine's Day parody



PHOTO/WTVI

Bobby Tyson portrays Charlotte Bobcats owner Bob Johnson bemoaning the \$300 million he paid for the franchise while imploring local officials to "Send In The Crowds" (set to the tune "Send In The Clowns") in last year's "Charlotte Squawks."

By Herbert L. White
herb.white@thecharlottepost.com

Love is a many-parodied thing in time for Valentine's Day.

"Charlotte Squawks with LUV!" a musical revue featuring people and events that keep Charlotte talking, will be held Feb. 13-14 at 7:30 p.m. in Spirit Square's McGlohon Theatre.

"Charlotte Squawks," a WTVI (channel 42) production, features dozens of songs and skits from well-known musicals with altered - and irreverent - lyrics that poke fun at local people and places. Proceeds from the show will benefit WTVI programming and educational services.

"It's going to be a remarkable show," said Elsie Garner, WTVI's president. "WTVI is incredibly grateful for all of the support we have received from both patrons and the community. We're looking forward to having great success with ticket sales and full houses for both shows."

Tickets for "Charlotte Squawks with LUV!" can be purchased by logging on to www.wtvi.org, Blumenthal Performing Arts Center at www.performingartsctr.org, at the Founder's Hall box office or by phone at (704) 372.1000.

Tickets are \$25 per person. Valentine's Day patron tickets are \$100 and include VIP performance seats, pre-show cocktails and an after performance dinner/dessert party with the cast.

"Charlotte Squawks" is produced and directed by Keith Martin, a Davidson College professor and former producer at Charlotte Repertory Theater. The parody features Mike Collins, host of WFAE-FM's "Charlotte Talks" and WCCB-TV weathercaster Mark Mathis.

The production also showcases some of the area's best-known performers, including Akil, Aaron Capps, Brian Kahn, Alan Morgan, Tanya McClellan, LouAnn Vaughn, Emily Van Dyke and Cat Zeggert. Lyrics and skits are written by Kahn, a local

See CHARLOTTE/2D

Naked truths

Jackson Super Bowl stunt has federal agency looking for answers



PHOTO/WADE NASH

Justin Timberlake (left) and Janet Jackson before Jackson bared her breast at the Super Bowl.

By Jeremy Pelofsky
THE ASSOCIATED PRESS

WASHINGTON - U.S. regulators on Monday vowed to investigate whether indecency rules were broken during the broadcast of the Super Bowl halftime show when pop diva Janet Jackson's bodice was ripped to expose her right breast.

During the break in the National Football League's championship game Sunday in Houston, singer Justin Timberlake reached for Jackson as they performed a duet and tore off part of her black leather bustier, prompting widespread outrage.

The game garnered the best Super Bowl ratings in six years, and the incident provoked wall-to-wall coverage on cable news networks. President Bush was asked to comment but said he fell asleep before the halftime show.



U.S. Federal Communications Commission Chairman Michael Powell promised a "thorough and swift" investigation of the stunt aired during one of the year's most popular American television broadcasts, which draws a major worldwide audience.

"That celebration was tainted by a classless, crass and deplorable stunt," Powell said in a statement that was echoed by others on the panel. "Our nation's children, parents and citizens deserve better."

But despite a public outcry over the incident, police in Houston said no charges would be brought because prosecutors determined there was no criminal act. Said Police Chief Joe Breshers, "actions that may seem in poor taste do not necessarily rise to the level of violations of Texas law."

The CBS network, which broadcast the game, and MTV, which produced the football halftime bonanza, apologized for what they described as an unscripted moment. Both are units of media conglomerate Viacom Inc.

Timberlake said the baring of Jackson's breast resulted from a "wardrobe malfunction," while Jackson herself said the disrobing went further than she had anticipated.

"The decision to have a costume reveal at the

Please see BUSTIER/3D

'Porgy and Bess' soprano revels in the classic opera's title character

By Artellia Burch
artellia.burch@thecharlottepost.com

One of the most revered American operas, "Porgy and Bess" will open tonight and run until Feb. 8 at the Belk Theater.

The American soprano Marsha Thompson will play Bess for the Friday and Sunday performances, and her appearance marks her debut with Opera Carolina. She recently made her New York City Opera debut as Bess in the 2002 production.

"Porgy and Bess gives me a good opportunity to sing in

an American opera," Thompson said. "This piece is performed all over the world."

Since the scenes and singing is so intense in this musical Thompson says she has to make sure her stamina is up. "I have to eat well and rest," she said. "The role of Bess takes a lot of stamina. She has to run and sing. Some of us do stay in shape."

She also incorporates yoga, stretching, breathing and exercise into her everyday rituals.

Thompson has been singing professionally for five years. She says that

there's a big difference between opera and popular music. "Opera is opposite of popular music," she said. "The opera business takes you more seriously as you grow older and the voice matures."

In order to be a successful opera singer it requires more than just singing. One must be able to perform in different languages. Thompson speaks French, Italian, slight Spanish and she says she is functional in Germany.

Plus minorities some blacks complain of loneliness



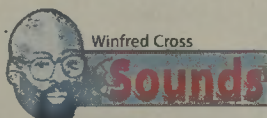
"Porgy and Bess" opens tonight at the Belk Theater.

and discrimination in this field. "I believe there are challenges in any profession as a minority," Thompson said. "As a minority I know I have to make sure the complete package is polished. I can't let my obstacles to

become a pit fall for me. Other people create obstacles. It's our job to diffuse those by being the best we can be."

For ticket information call (704) 332-7177 or hit www.carolinaopera.org.

'Barbershop' soundtrack bids to top the original



Various Artists
Barbershop 2:
Back In Business
Various producers
Interscope/MGM Records



The surprising success of "Barbershop" was one of the

biggest stories of 2002. The movie helped solidify Ice Cube as a bankable actor and proved African American-themed movies can be more than gang flicks. The soundtrack was fairly ordinary, but what was to be expected? All you need is a few singles and you are set, theme of the movie be damned!

The second installment of both movie and soundtrack arrived this week. I haven't seen the movie but the music has been kicked up a notch. It's the same formula: throw in as many recognizable hip-

hop and R&B artists as possible with what they do. But this time the songs have a bit more zip. These artists certainly do more than go through the motions.

There are the occasional missteps. D-12's "Barbershop" is just plain boring while the Clipse's "Pussy" is as crass as it wants to be. And I'm not crazy about Mary J. Blige's "Not Today" because, well, I'm not crazy about Mary J. Blige.

But there is much more to like than dislike. Outkast is in a can't-miss mode. What

Andre and Big Boi add to "I Can't Wait" with Sleepy Brown is something special. Speaking of special, Keyshia Coles simply rips "Never," which heavily samples Luther Vandross's "Never Too Much." Dare I ask if someone out there is trying to rescue R&B from the doldrums? It sounds so. Floetry and Mos Def combine on "I Wanna Be Where U R (THISIZZALU-VSONG)," a cool fusion of jazz, hip-hop and soul.

The most surprising delight is Avant's duet with Keke Wyatt. "Your Precious Love"

has been done to death but the pair finds a way to make the classic song interesting.

"Barbershop 2" the movie needs to be pretty good to keep up with the soundtrack. This gets 2004 off to a very good start.

Ratings

Classic;	★★★★★
Excellent;	★★★★
Good	★★★
Fair	★★
Why?	★
No stars - A mess	