

# Diana Ross sparkles in a superlative show

By Jeff Goodwin

A lot of superlatives come to mind in trying to describe the Diana Ross concert Friday night at the Bob Devaney Sports Center.

"Great," "terrific," "wonderful," and "excellent" are just a few, but the truth is no word in the English language correctly describes how good it was.

The concert began a half hour late, but no one seemed to mind as Ross gave the crowd almost two hours of scintillating entertainment.

She started the show with "Ain't No Mountain High Enough," and the show soared from that point on.

Sensually clad in a sequined evening dress, she displayed her versatility by performing a number of songs, ranging from her current single, "I Want Muscles," (which

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enticed a couple of men out of the audience to get up on stage and show their muscles) to several hits from her Supreme days.

Ross added to the crowd's enthusiasm by twice going into the audience, once to get members of the audience to sing with her on "Reach Out and Touch," and another time to get some to dance.

They weren't bad, either, especially the woman in the top hat and tails. (People were spiffed up at this concert, folks.)

The show had a certain degree of sexuality, most notably in "I Want Muscles," a blatantly sexist song. But that's probably inevitable, given the beauty of Ross. Anyway, no one seemed to mind.

One of the crowd's favorite parts of the show was Ross' medley of Supremes hits, including "Reflections," "Baby Love" and "Stop in the Name of Love."

After playing for nearly an hour, Ross concluded the first set with "Ain't Nobody's Business," from the movie "Lady Sings the Blues."

The second set of the evening was highlighted by funky versions of "Upside Down" and "Why Do Fools Fall In Love?" It wasn't up to Elvis standards, but that shouldn't be held against her.

She ended the program with "Ain't No Mountain High Enough" and the theme from the movie "Mahogany." The crowd brought her back for two encores, the last being "Endless Love."

The concert was a professional operation all the way around from the light show to the band to the star performer.

# Film studies sisters' affection, division

By Eric Peterson

The new German film directed by Margarethe Von Trotta is a lovely, reflective look at what it means to be Martha in the old story. You know the one,

who very much resembles — physically as well as mentally — the sister she needed and drove to suicide. Maria begins the process all over again, paying for the new woman's schooling, pushing her to make something of

Maria is left alone again, and you begin to feel her desperation. She has drawn on two sisters for the feeling which she couldn't herself risk. It's then that Maria takes out Anna's diary to look over again, then writes — as the camera leads us into a forest Anna lingered in — that she has wanted to go there. "I want to be both Maria and Anna."

I really loved the ending. It is much too simple to say that Maria had been simply a horrible, frigid person before then. She mostly has been — but you can't indulge in either extreme alone, as Ann did in her aesthetic death or Maria does in her dead life. The balance of happiness insists on both reason and feeling, on being both Maria and Anna.



## Movie Review

where Mary takes in the words of Christ while Martha resentfully sets the table for supper. In the film "The Sisters, or The Balance of Happiness," the third in the University Program Council Foreign Film Series, a similar division occurs between sisters. The film shows tonight at 7 and 9 p.m. at Sheldon Film Theater.

There is a wonderful scene where the sisters are little girls are put on lipstick and giggle amid an endless play of mirrors. For sister Anna, it remains a flashback. Her present reality is a living fear, an increasing inability to live up to what sister Maria wants.

Maria, never able to warm to sister, mother or lover, goes for comfort to her pristine office building. There she gets a roommate,

herself. But the roommate finds the diary in which Anna wrote her last words of fear and hate, and she comprehends the kind of bell jar she's come under.

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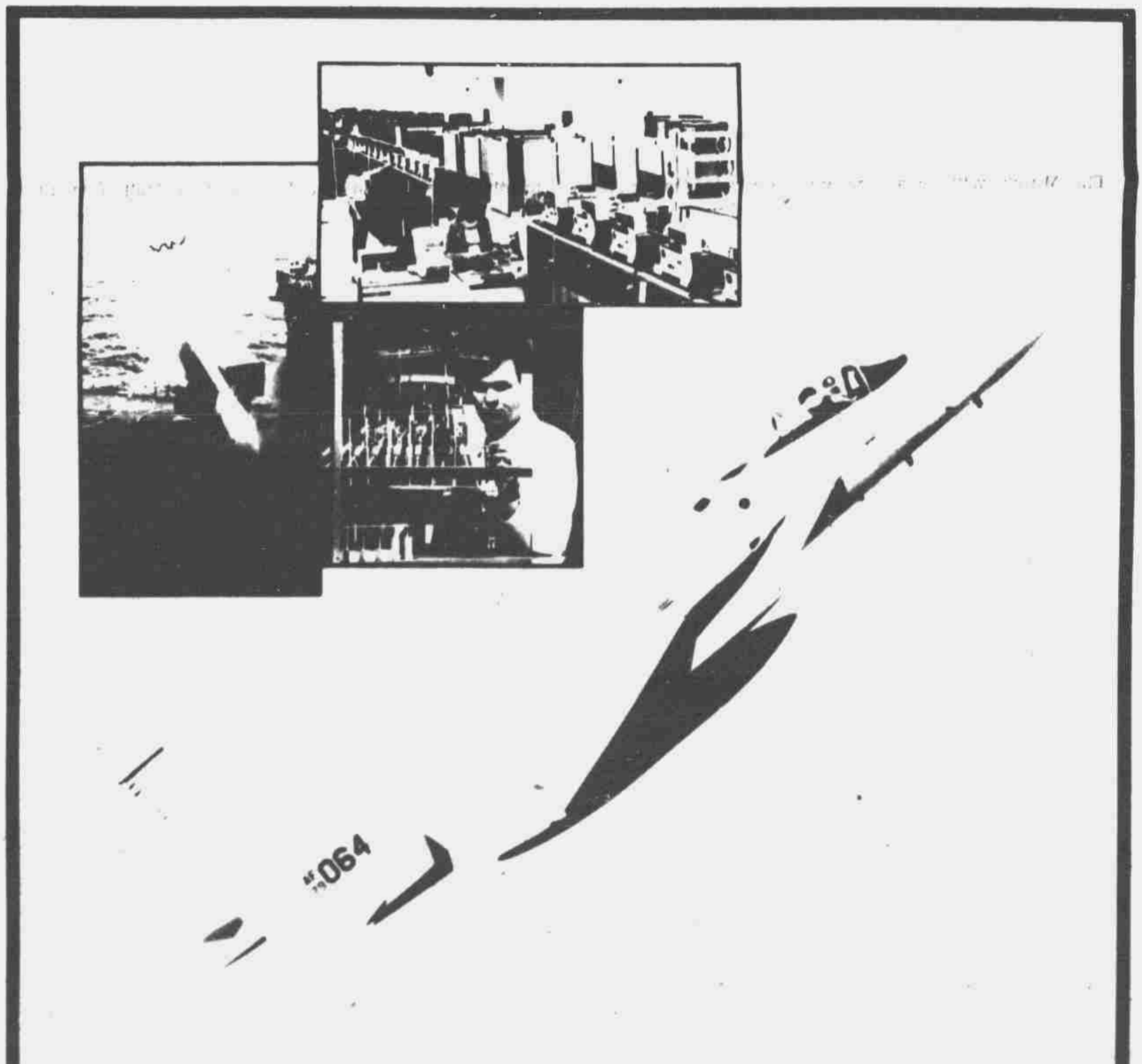
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