

Can Moonwalker make 'HIStory' again?

By Vincent Civitillo
Managing Editor

Review

The scene was the 25th anniversary Motown celebration in 1982. A man walked up on stage, clad in a black fedora, disco-ball sparkling shirt and socks and a now trademark single glove on his left hand.

After a memorable performance with his brothers, the man took the stage on his own to perform his latest single, during which he dazzled audiences with the debut of a dance maneuver that appeared to defy gravity itself by propelling him backwards across the platform, launching himself forever into the stratosphere of pop-culture.

Over 20 years later, that man, Michael Jackson, "The King of Pop," has led a career tarnished by personal problems, but immortalized by a string of hits that span a remarkable three decades. Released on Tuesday, Nov. 18, is *Number Ones*, a CD that collects these monumental hits into one definitive package.

The 18-track album (available with four different collectable covers) features such songs as "Billie Jean," "The Way You Make Me Feel" and "Bad," as well as a few obligatory tracks that never hit number one in the U.S. like "Thriller" and "Smooth Criminal" that fans of Jackson's work would feel cheated without.

However, the focal point of the CD is a song recorded specifically for this release, "One More Chance." The track, a slow song written by R. Kelly, is soothing and romantic, but also defines this stage in his career where after mistakes, scandals and misconceptions, he's asking for just one more chance at the world's affection.

The song, a love story about a man begging for just one last chance with the girl he loves, contains some of the most down to earth and relatable lyrics



Photo copyright Sony Music Entertainment, Inc.

Michael Jackson released a greatest hits album titled *Number Ones Tuesday, Nov. 18* with one newly recorded song included. However, after his arrest yesterday, will the public give him "One More Chance" or just tell him to "Beat It?"

that the artist has sung in years. A major departure from his typical tracks about himself, the media or the supernatural, "One More Chance" is Jackson's first real mainstream effort since the 1995 single "You Are Not Alone" to make a romantic ballad listeners can relate to.

He sings "I would walk around this world to find her, and I don't care what it takes/ I'd sail the seven seas to be near her/ If you happen to see her, tell her this from me/ all I need is one more chance at love/ one more chance at love."

A DVD release of the same title was also released on Tuesday to complete Jackson's videography that, up until the *Number Ones* release, still left "Dirty Diana," "Man In the Mirror" and "You Rock My World" unreleased on his last three DVDs. In addition to the three previously unreleased videos, the disc is filled with Jackson's greatest video hits from such early hits as "Don't Stop 'Til You Get Enough" and "Beat It" to recent ones like "Blood on the Dance Floor" and "You Are Not Alone."

The overall effect of the DVD release is the same as the CD, a chronological journey through one of the most successful solo careers in history, taking viewers through short films from his debut solo album *Off the Wall* to 2001's *Invincible*. However, the packaging of the set is a disappointment.

None of the videos that were previously released on DVD received a new remastered transfer and not a second of supplemental material is anywhere to be found. As other artists have provided audio commentary and video interview segments talking about their music-videos, it would have been great for the man who revolutionized the medium to say a word or two about his experiences or at least provide audio commentary on his masterpiece "Thriller."

Whether *Number Ones* marks the end of the road or the beginning of an all-new chapter in Jackson's career, it is undeniable that fans of pop music who do not already own the material will find it to be an essential piece to their collections.

SEC delivers stand-up comedy

By Lauren Varga
Staff Writer

Review

Comedy is the perfect cure for helping a person get over the school work blues. On Monday, Nov. 17, laughter was in the air. Comedians Rich Vos, Billy Burr and Patrice O'Neil served up the jokes in the Bart Luedeke Center Theater.

From the beginning it was made clear that the comedy acts for the evening would not be politically correct. The host of the show, Vos, started the crowd off with jokes about Rider and the dreaded parking.

"Wow, talk about bad parking," said Vos. "I had to park in Trenton to come to Rider."

With topics like how horrible New Jersey is to jokes about his ex-wife and stepson the crowd was able to get a taste of different topics, although some individuals may have been offended by a joke or two made at their expense.

Burr followed Vos and his act was not in the least bit lacking.

Burr joked about how the current president, George W. Bush, makes him think that he can be president too, naturally, complete with a priceless Bush

imitation. Burr used education as well in his act.

"I learned that geometry is like a cult. All you do is sit in class and repeat everything the teacher says," he said. "You don't know what you're talking about. You just repeat. When you're in high school they should only make you take geometry if you plan on designing bridges. If you aren't going to be a designer they should send you to the gym where you can work on upper body strength because you're going to be the one carrying the materials and building the bridges."

Because he was able to make the crowd laugh without being as vulgar as the other comedians, Burr really caught the audience's attention.

Last, but not least, O'Neil came to the microphone. Staring in shows on Showtime and Comedy Central it was an honor to have him here at Rider.

Women in the audience may not have appreciated O'Neil's humor. He gave a clear statement to the ladies directing them to just "let men laugh."

With jokes about Kobe Bryant and JonBenet Ramsey, the audience was required to have a little background

knowledge on the different cases. But then again, it is hard to not have heard anything about them.

Some would consider O'Neil too vulgar and find jokes about women and their private parts inappropriate.

There was never a dull moment. The comedians kept the jokes coming and the audience entertained throughout the evening.

The comedians used jokes that the audience could relate to; for example, Vos used Rider's tuition, while Burr related with his male and female viewers. He not only used politics in his act but he also used school and relationships.

O'Neil aimed his act towards the male audience with jokes about women and how they control men. He may have taken his comedic relief a step too far. Although he focused on women for most of the act he ended in a big bang by giving the men tips on how to really treat their "lovers," which was somewhat provocative.

All three comedians kept the audience awake and wanting more. The show left crowd members in pain from all the laughter the night had to offer.



Photo courtesy TowerRecords.com

The new Blink 182 album, titled *Blink 182*, was released into stores on Tuesday, Nov. 18, 2003.

New album 'Blink 182' introduces new sound

By William Greenwood
Staff Writer

Review

Blink 182 has matured a great deal with its new album, *Blink 182*. On this record you will find no songs about high school, teenage rebellion or perverted grandfathers.

Instead, these themes are replaced with much more complex musical arrangements, meaningful lyrics and even a dramatic reading of a love letter from World War II. This is a much different band altogether and the new sound will please fans both old and new.

Songs such as "All of This," "I Miss You" and "I'm Lost Without You" are all slow, melodic ballads, the first of which features Robert Smith of the Cure on background vocals.

The album also contains several mid-tempo tracks very reminiscent of the work of Box Car Racer, Tom DeLonge and Travis Barker's side project. These include "Down," "Asthenia" and "Obvious."

Finally, the band members show that they can still rock out on "Go," "Stockholm Syndrome" and "Easy Target." Several of these tracks bring back memories of *Dude Ranch* and will please its old-school fans.

The pinnacle of this album would have to be "Violence." This track showcases Blink 182's new-found experimentalism to the fullest effect. The track kicks off with a 30 second opening in which electronic drum and bass are gradually overtaken by live instrumentation. The song's verses return to the electronic sound before kicking back into high velocity punk rock at the chorus.

As if that wasn't enough, a woman performs a dramatic reading of a letter written during World War II at the end of the recording. This letter is absolutely beautiful and provides one of the most poignant moments on a rock album this year.

This record is absolutely amazing. It has everything you could ever want from a Blink 182 record. Do yourself a favor and pick it up immediately.