

Entertainment

ACT Tribute explores relationships

by Les Maxon

The Alpena Civic Theatre will present *Tribute*, which is scheduled to run from May 16-19 at 8 p.m.

David McConnell, who has previously contributed artwork for ACT productions, will play the lead role of the father, Scottie Templeton. McConnell has recently settled in Alpena, having retired from New York.

Cast as Scottie's ex-wife, Maggie, is Nicole Amersdorfer, who is currently a senior at Alpena High School.

Another AHS student, Tony Howard, has been chosen to play Judd, the son. Howard has also been involved in past ACT activities. Lynn Amersdorfer is the director.

*Tribute* focuses on an emotional and unfulfilled relationship between an errant and regretful father, Scottie, and his resentful son, Judd. Maggie, the mother and ex-wife, is predictably caught in the middle.

When Scottie is confronted by his own mortality, he strives to make one last attempt to reach



Judd and heal the old wounds. Scottie confesses his inadequacies as a parent: "As a father, I've been strictly a lounge act."

Judd still harbors negative feelings towards Scottie, his parents' divorce being a major factor. He visits Scottie under the pretense of "[tying] up loose ends".

*Tribute* shows the risks and rewards of opening up to our significant others, and the emotional turmoil of attempting to resurrect a relationship.

Faith highlighted

"Agnes of God" at TBT

By Melissa Parteka

There's one more opportunity for students to use the special discount offered by Thunder Bay Theatre when TBT presents the drama, *Agnes of God*, May 10-12 and 16-19. The drama is directed by artistic director David Drobot and students are admitted for \$3 and a college I.D.

The play stars Laura Berry, who appeared in TBT's last production, *The Owl and the Pussycat*. She will be portraying Dr. Livingston. Also featured will be Pauline Tyer who starred in TBT's production, *Driving Miss*

*Daisy*, last November. Tyer will be recreating the role of the Mother Superior and completing the cast will be Karianne Arnold, newcomer to TBT, in the role of Agnes.

Even though this play has been a major motion picture the TBT production should prove to be uniquely different. The play comes from Dr. Livingston's memory. Drobot feels the play is designed to provoke thought. "The movie leaves less opportunity for viewer's opinion. Personally I think the play is better than the movie."

The theme of the movie revolves around the faith of the individual. Drobot pointed out that the play leads the viewer to the notion that, "it's not what you believe as long as you have faith to believe it."

Despite the play's dramatic content, Drobot says, "I hope that people will find it funny, touching, and compelling."

Performances of this psychological thriller will be at 8 p.m. except for Sunday matinees at 2 p.m.

Chicago ignites new fire with *Twenty 1*

by Ellen Wisniewski

22 years ago, there was a revolution in the music industry. The war took place at Columbia Records between two supergroups: Blood, Sweat & Tears and new artists, Chicago Transit Authority. The war lasted a mere two years. The winner? Chicago Transit Authority, now known simply as Chicago.

After all this time, Chicago has remained one of America's top groups. When Chicago next reaches Top 10 territory, they will become the #1 American group with the most Top 10 singles: 21 to be exact. Ironically, or maybe not so ironically, this is the title of their new 1991 album.

*Twenty 1* proves that Chicago has become stronger and more consistent with its

Milsap's latest Variation of style

by Rich Spicer

Ever since his first hit "I Hate You" reached the top ten in 1974, Ronnie Milsap has been a major force in country music. Frequently he has been able to successfully meld country and pop music styles into a distinctively wonderful crossover sound, such as on his hits, "Show Her" and "It Was Almost Like A Song".

However, on *Back To the Grindstone*, Milsap's latest effort, the musical styles vary wildly. There are a couple of strictly country tunes (the rollicking first single "Are You Lovin' Me Like I'm Lovin' You" and the soft and understated "When the Hurt Comes Down") and there is a remake (the tried and true "Since I Don't Have You").

Rhythm and blues dominate some of the other tracks. "All Is Fair In Love and War" is a bonafide foot-stomper, while "Love Certified", Milsap's unlikely duet with the astounding Patti LaBelle (the oddest pairing since Willie Nelson and Julio Iglesias) is light years away from anything that could conceivably be called "crossover" country.

Another notable song is "Spare the Rod (Love the Child)", on which the Harlem Boys' Choir joins Milsap for an upbeat plea for an end to child abuse.

All in all, Milsap tries to cover too much ground on *Back To the Grindstone* and winds up spreading his immense talents too thin. One would hope that the next time Milsap goes back to the grindstone, he comes away with the sound that is his forte: "Ninety-nine and forty-four one-hundredths percent pure" country.

musical ventures. The album is a winning combination of ballads (slow and rock), rhythm and blues, dance and hard rock. It appeals to every musical taste with the exception of rap. They haven't gone that far yet, but one day Chicago might surprise you with a rap tune.

The strongest songs on the album are "Only Time Can Heal The Wounded," a song about reviving a broken heart; "Who Do You Love?" (the hardest rocking song on the entire album) about choosing whether to be faithful or walk out on the woman who has been unfaithful to you; and their brand new single, "Explain It To My Heart," a moving love song about why lovers have to part.

The only sour notes on the album are ironically the first single, "Chasin' The Wind," which peaked at #39, and "Somebody, Somewhere". On "Chasin' the Wind", granted,

the lyrics are amazingly strong, but the music behind it leaves something to be desired. "Somebody, Somewhere," (a combination of 'Eagles meet Billy Joel pop') can also be added to this category, only the opposite is true. It has a great sound, but the lyrics don't "cut the mustard."

As for the remaining seven tracks, they are the best Chicago has ever done.

If you are a devoted Chicago fan, this album is definitely one you can add to your collection. If you're not a fan, you may find yourself enjoying this album immensely.

*Twenty 1* is one album that should not be passed up. It marks a milestone in music history. Only The Beach Boys have lasted longer. But, Chicago has an advantage The Beach Boys don't - Chicago has not once failed to make the Billboard Hot 100 since 1970.

Jesus Jones rises above the crowd

by Melissa Parteka

I marvel at the music industry's latest fixation with bands and songs named after Jesus. But one of these bands, Jesus Jones, has eradicated the pop image that comes with their name.

The band hails from the U.K., and it's latest album *Doubt*, is strongly influenced by the rap, house, acid, and rock textures that are currently dominating the English music scene.

*Doubt* definitely ranks as one of the better college albums currently out, as is reflected by its dominance in the number one position for college airplay.

This album contains a strong get-up-and-go beat; you can't stop moving to it. The first single, "Right Here, Right Now," is nothing but pure electric-fueled dance music.

Though most of the tunes off *Doubt* tend to fall in the dance category, a few break the rules. The first song on the album, "Trust Me," has definite thrash characteristics. "Are You Satisfied?" shows the band's strong abilities in the drum and percussion area.

If you're looking for an album with a spicy beat to keep you awake and cutting edge variety, *Doubt* is the alternative album you may want to try.



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