

Arts & Entertainment

Romantics recycle late '60s sound

By Charles Lieurance
Senior Reporter

At the risk of seeming unduly cranky, has anyone noticed that the Romantics' omnipresent "What I Like About You" is the second most shameless act of riff thievery around today?

First prize goes to John "What feline am I this week?" Mellencamp for "R.O.C.K. in the U.S.A." Sure rock is 90 percent plagiarism, but taking a bee line back to The McCoys, The Dave Clark Five and The Monkees seems like an act so cynical that even human hyenas like The Knack managed to avoid it.

Concert Preview

Coming onto the rock scene in 1980, when the music was honestly changing and being revitalized after its decade-long throes in the '70s, The Romantics represented nothing but a series of unsuccessful career moves. Each LP was a new haircut, new suit, new attitude and new demographics.

The ounce of passion the group might possess somewhere inside those dreadful pink suits is contained in "What I Like About You." At least on that song they seem to be enjoying themselves. The utter lack of commitment to anything besides their own care and grooming is evident on their last hit, "Talking in Your Sleep," a heinous attempt to break out of the underground status they should never half held anyway.

One thing good the Finsters have done to Lincoln music is to point out how much "What I Like About You" sounds like every other piece of frat



The Romantics

Courtesy Diversified Management Agency

rock tripe recorded between 1965 and 1970.

Well, finally the Romantics have gotten their due. They're so far out of the underground/Trouser Press/alternative music scene that they're playing the Royal Grove, home of such dinosaurs as

Blackfoot, Molly Hatchet, BTO and other musical annoyances on their way through the "out" door.

OK, so here's the rub. You want to have a good time, nothing heavy, do a little dancing, dress a little funny, cut loose a little Thursday night. "What I

Like About You" is blaring out of the Sigma Nu windows. Hey, what about the Romantics? you think.

You should have spent the \$11 when UPC brought in the Replacements last night, but you didn't. Your loss. Go see the Romantics. See if I care. It's your

night out, not mine.

Advance tickets for the show cost \$7 (only \$4 less than the Replacements, mind you). The day of the show you get them for \$9 (\$2 less than the Replacements). High Stakes will open the show at 9 p.m.

Sensitive men need their own magazine

I have a confession to make. I enjoy reading Cosmopolitan magazine. Not only Cosmo, but Bazaar, Glamour and all those other so-called "women's magazines."

Sure these magazines are for women, but let's face it, they're about men. How to get men. How to look good for men. How to deal with men in the work force. How and where to touch men. How to get men in the sack. How to figure out if your man is no good. How to get rid of your man. How to get over your man.



Stew Magnuson

As I was thumbing through the latest Cosmo at the library the other day, I came across many interesting facts about men, women and relationships. Cosmo is always full of insightful statistics.

For instance, a recent women's poll said that 54 percent would not date a man shorter than them. Well, I thought, 46 percent of the female population isn't bad for a diminutive guy like me. Then I realized that probably 95 percent of the women in the world are taller than me. So I got out my calculator and figured out that only one in 60,000 women would consider going out with me. Depressed, I continued reading.

I came across an article about finding a suitable mate for marriage. The article suggested that a person should go out with at least 10 people before considering marriage. Great, I thought, at the rate I'm going I should be ready for matrimony by the time I'm 95. Oh, who needs marriage? According to the article, 50 percent of them end in divorce anyway.

I guess I read these magazines so I can get any kind of insight into the

minds of women.

But suddenly, an idea hit me. What men need is a magazine like Cosmo, minus the make-up hints, etc. A magazine that will give us all those vital statistics about women. We need those insights about women that only the latest psychological and sociological statistics from respected universities can reveal.

So I have found my calling in life. I am going to be the founder and editor of Sensitive Male of the '80s magazine, or SME, for short. After all, I'm a sensitive male of the '80s. I read both Hite Reports and I never hold doors open for women. I was so excited about my new magazine that I sat down and wrote my first article, which just happens to be one of those fun quizzes. So here it is.

Are you a Sensitive Male of the '80s? Circle your answers.

1. When using my girlfriend's restroom, I will:

- A. Leave the toilet seat up after I'm finished.
- B. Not put the toilet seat up, but aim carefully.

2. When inviting my girlfriend over to dinner, I will prepare:

- A. Macaroni and cheese with chopped hot dog.
- B. Hamburger Helper Potato Stroganoff.

3. Performance Anxiety is:

- A. Something actors deal with.
- B. No problem with me, baby!

4. The subject of birth control:

- A. is best dealt with the morning after.
- B. is best discussed before asking a woman out.
- C. is the woman's responsibility.
- D. can be solved by consulting astrological charts.

If you circled any one of these answers you failed. But go ahead and cry if you want, sensitive males of the '80s can do that.

Amy Grant 'crosses over' in mission with her message

By James Sennett
Staff Reporter

There were very few Christian rock 'n' rollers in the late 1970s. And we were worried.

The promising beginnings of contemporary Christian music, captured in the raucous styles of such superstars as Larry Norman, Barry McGuire and Randy Matthews, began to deteriorate into orchestrated elevator music that kept easy listening stations alive but spoke little substance to a maturing Christian public. We needed a new champion — someone who could right the course and lead contemporary Christian music into the daylight of serious production and state-of-the-art technology.

Record Review

Few of the die-hard rockers took much notice of a teen-ager from the mountains of Tennessee who cut three albums during those years. After all, on the surface they sounded like just another contribution to the empty-headed sentimentality by which we were so appalled.

But some of us listened with interest. We sensed in her voice, in her style and in her delivery that she was something special. We could not help but feel that she was holding back — or being held back. We waited with anticipation.

Then in 1982 she exploded onto center stage with "Age to Age" — the first contemporary Christian album to go platinum. It was an unshamed display of all that this woman could be, it had rock, it had soul-searching blues, it had worship and praise. It was by far the best that Christian artists had offered in many years. And Amy Grant has been No. 1 in the field ever since.

Two releases since this blockbuster, "Straight Ahead" in 1983 and "Unguarded" in 1985, have only added to her lead. With each new album, she becomes more daring, more experimental, better.

"Age to Age" established finally that something harder than harmonized lullabies genuinely could be used to communicate.

"Straight Ahead" unveiled an earthy Amy Grant who could speak eternal truths in a gutsy, Kim Carnes-type growl. And "Unguarded" has produced two top-40 hits and shown us a Christian singer come of age — full of the confidence her faith allows and ready to use whatever means available to communicate that faith to those who need to hear.

Among the most prevalent themes of her music is the security she finds as a child of God. "I Love a Lonely Day," "Raining on the Inside," "Jehovah," "Open Arms" and "Everywhere I Go" are primary examples of this woman's confidence in her Lord to care for her. She casts her faith in very real human situations, and has the ability with her voice and expression to put us right where she is — right where we have been ourselves a hundred times. And she tells us, "The Father is here with you/Do not be afraid or downhearted."

Amy also sings of challenge. She reveals in herself the need to grasp more fully the idea of Christian commitment, and she calls for the same self-examination in others. "Where Do You Hide Your Heart?" "Got to Let It Go," "Tomorrow," "Wise Up," and "Who To Listen To" all bring out the challenge captured in the refrain of the first song listed: "Leave the hurt behind you / Love has found you now / And He'll never let you go!"

More than anything, Amy sings of devotion. She is in love with Jesus

Christ, and she is not afraid to show it in her songs. "Sing Your Praise to the Lord," "Straight Ahead," "Everywhere I Go" and the simple yet profound "Thy Word" all demonstrate that, first and foremost, this woman is a child of the King and a servant of the Master.

But her leadership has not been without controversy. As with all who dare to make a difference, Amy has been criticized by many who do not understand the road she is taking. Most prominent among her critics are those who doubt the motives of anyone who would dare "cross over" from contemporary Christian music to seek air time on top-40 stations and exposure in "secular" record stores.

Her latest album, "Unguarded," is mutually distributed by Word Records and A&M, and is available wherever records are sold. This disturbs many who understand the temptations of worldly celebrity (the temptations of religious celebrity are bad enough!).

But the fact is that Amy is good enough to cross over, she knows she is good enough to cross over, and she understands herself to have a mission in crossing over. She wants to offer an alternative message to the self-indulgence and despair offered by other artists, and an alternative role model for young women.

Her two top-40 hits, "Find a Way" and "Wise Up" present wholesome messages of hope and challenge to a generation used to unbridled passion and undisciplined behavior. The result is as uniquely refreshing as it is badly needed. The Christian music world will never be any more than alternative entertainment unless and until it is willing to take the chance that Amy is taking with its best and its brightest.

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