

"No More Looking Over My Shoulder" captures all of that including his penchant for ballads, like the first single "If I Lost You."

His album also includes a cover of Jude Cole's rocker "Start the Car," one which the author plays guitar.

temporary. In the past, the rock 'n' roll songs I've done on my albums – and I've loved doing that kind of music – have, for the most part, had a Southern rock flair. ... But this one was just rock 'n' roll."

"I'm a big Springsteen fan, but I had never heard him do this song. But I had heard it quite a few years ago on an Emmylou Harris album. Billy Joe (Walker, co-producer) gave me Bruce's

like that in a while.

"The last studio album that I did, *The Restless Kind*," was the first album after the greatest hits album. That was about as traditional an album as I would ever feel comfortable doing. It was well received but obviously I think it's very important to find out what your audience expects from you. I found out at a very early point in my career that audiences have come to expect all those different influences."

Among those influences is Detroit rocker Bob Seger. "There was never anything pretty about Bob Seger records. The ballads had a really raw feel about them. That's one of the elements I try to bring into my

But the Motor City has had a bigger effect on him. He considers the town one of his favorite spots.

"The time that I remember more than anything else was the Downtown Hoedown. We played that two years in a row. I just remember that as one of the first times I walked up on stage and saw people as far as I could see in every direction. There were thousands and thousands and tens of thousands of people in every direction."

"We did our normal set and then I went back out for an encore and I did 'Night Moves,' which is a Bob Seger song. Of course the crowd there went berserk. That endeared me to the audience from the very beginning. I've got a rock 'n' roll heart and I'm not afraid to show it. It latched me into the folks there in Detroit."

But Orbach, who concedes she'd like to one day produce a Chekov play, said any limitations at JET are a case of financial constraints, rather than artistic.

"Our mission has provided a platform to discuss social issues," she said. "We've talked about (dramatic) plays with Jews and Arabs. But for the most part, audiences want comedies."

One of JET's most popular plays, "A Rosen By Any Other Name" produced in 1989, came with a hitch. Anyone with Rosen in their name, said Orbach, was given a discounted ticket. The play was performed to sold-out audiences.

Unfortunately, JET's lack of finances and tight schedule allows little time for positive word of mouth to spread about a play.

And, since many of the plays run for four weeks, there isn't flexibility for a popular play to be extended.

"Each year our mission has

been to deal with plays about humanity, and to present a platform for new voices," said Orbach.

"And each year, we struggle to attain that goal."

Orbach, Calanni and Manfredi are kindred spirits on stage and off. They not only share years of experience, but a tenacity and commitment.

"We've had disappointments, but we've all learned that if you put yourself behind (JET), then things will happen."

In the lobby outside the theater, the cast of "The Last Night of Ballyhoo" arrives for rehearsal. Orbach plays one of the central roles in the play written by Alfred Uhry, who also wrote "Driving Miss Daisy."

In short order, a southern swoon begins to permeate Orbach's speech. It's a thespian's calisthenics before the complete transfor-

"The Last Night of Ballyhoo" is set in late 1930s Atlanta, a seg-

regated city of privilege and depravity. While the protagonist is a Jew trying to assimilate into upper-class society, it has a uni-

Arguable, the play presents the age-old American paradox: does assimilation into the broader melting pot come at the expense of losing one's cultural roots?

"This is a very funny play that has a lot to say," said Calanni. "That's an ideal play."

At rehearsal — as surely as yet another wardrobe change — Orbach runs through a scene from the play. Her recitation is a hit-and-miss. She's reminded that the playwright wrote the script to be performed "as is," not embellished nor abridged. "They're tough on me," said Orbach with a deep sigh.

Calanni. "She is the boss."

No one who ever came in contact with Orbach would think otherwise.

character it shakes and glows with an eerie red light when "Beloved" is there. Sethe has flashbacks to her life at Sweet Home. You witness her beating the hanging of her mother, and other painful events.

The film isn't without joy. Glover is compassionate and loving. Elise's Denver, born during Sethe's escape, offers hope for the future. Baby Suggs (Beah Richards), Sethe's mother-in-law, is the "self-made holy woman"

after slave life has broken her
body but not her 'great big
heart.'"

"We measure our history against a yardstick of other people," said Winfrey. "We didn't start with measuring sticks being equal. What black people have accomplished is nothing short of miraculous. I'm a descendant of slaves and have a voice that speaks to the world, a voice for people who didn't."

Newton, like Winfrey, felt connected to "Beloved." A friend gave Newton Morrison's book to read about six years ago because

At first, Newton was confused

Beloved comes back to Sethe as a "strange, childlike young woman with soft, new, unlined skin, and eyes so big and black there seems to be no expression at all."

Her voice is also chilling. "Beloved is the you, you don't think about," said Newton. "It's the essence of who we are as a person, our gut instincts. Beloved acts out of instinct. She's unruly, enchanting, ferocious, but vulnerable. She's the spirit who finds a host, a spirit of a 20-year-old violated woman, but her recollections are of a 2-year-old."

Beloved wants her mother. She speaks like a child, in a voice full of rage. "She has a breathy voice, her lower throat muscles were never used, it's painful to speak like a tomb door opening, her voice has not been used in 15 years."

In the movie, you see Belove learn to eat, walk, and talk. "It's freaky, yet unsettling," said Newton. "I found I could do the weird voice."

"Beloved" is also a beautiful film, but Winfrey doesn't want the audience to dwell on the past. She wants people to be moved, shaken, and to think about how their past haunts them, and to take another look at slavery.



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