

'Anything Goes' debut an impressive extravaganza

By KERRY FORD
Collegian Arts Writer

Musical comedies set in the 1930's tend to be remarkably similar to one another. They all seem to feature burlesque love triangles that stubbornly refuse to untangle themselves until the play's final moments.

Cole Porter's *Anything Goes*, the first production in Pennsylvania Center Stage's new season, is not much different. Although the plot trips along typical romantic follies, PACS has developed a charming, lively musical for new audiences. In the words of one of Porter's own songs, "It's delightful. It's delicious. It's delovely."

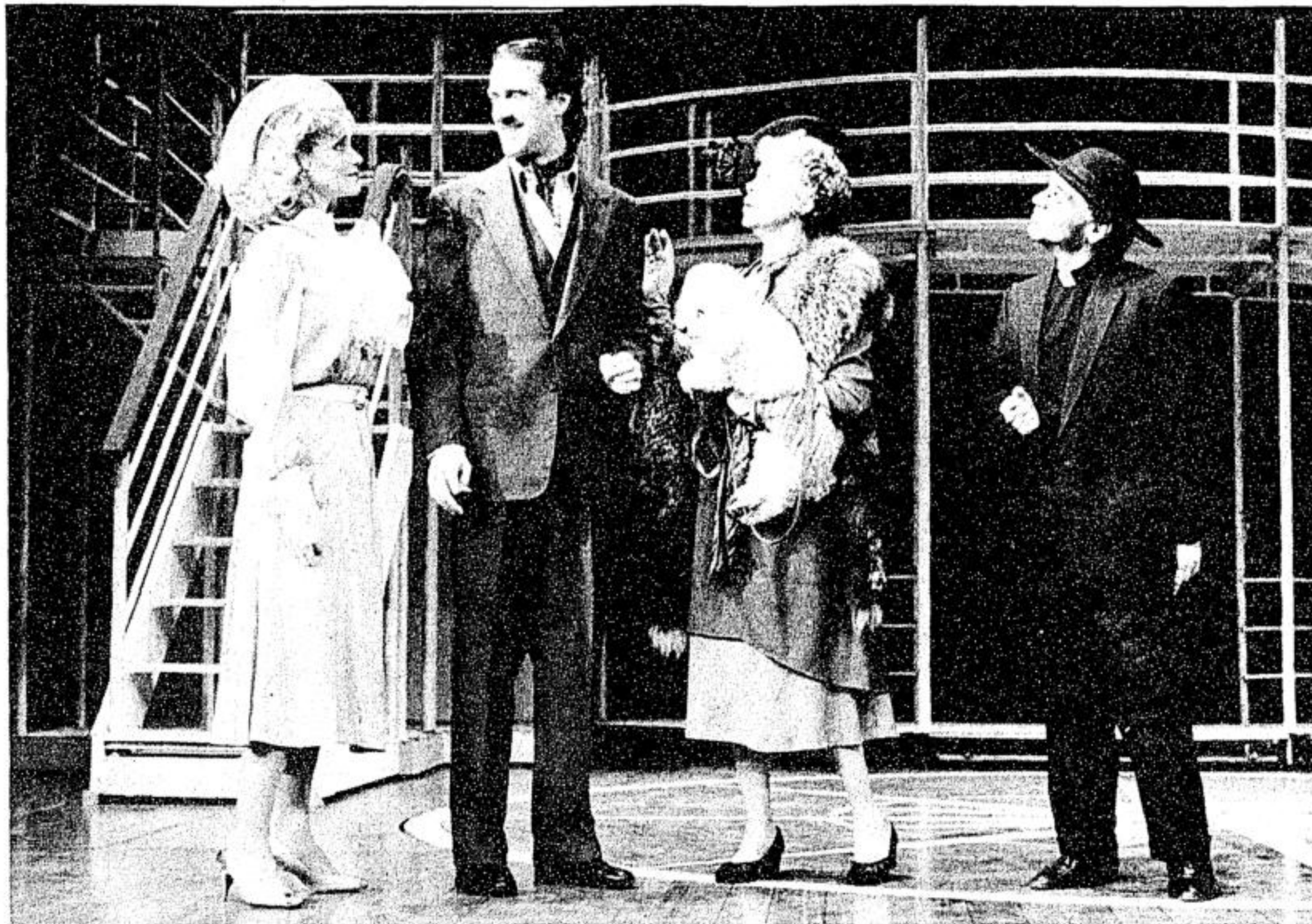
The musical, which had its black-tie premier at the Playhouse on Friday, is a romantic comedy that follows the wandering hearts of two young couples. Tony award-winner Leilani Jones heads the 20-member cast as they board the *S.S. American* en route from New York to London.

From the moment Jones struts onto stage to announce "If I'm not in the chapel, you'll find me in the bar" she holds the audience members as willing captives. A saucy nightclub owner with an entourage of "angels", Jones' character showcases her excellent timing and clever wittiness. She does not upstage her fellow actors, but rather works with them to complement their performances for a completely professional production.

Bob Morrissey also gives an impressive performance as Billy Crocker, the smitten secretary who works for a bumbling businessman (Jeffrey V. Thompson).

Since Morrissey played the role of Billy once before in an off-Broadway production at the Equity Library Theater, it is not surprising that his characterization is sharp and amusing. In his role as Billy, Morrissey blunders from one poor disguise to the next, from priest to deck hand to dangerous gangster, he haplessly struggles to woo the girl of his dreams.

As that dreamgirl Hope Harcourt, played by Debra Dickinson, lacks the



Mrs. Wadsworth T. Harcourt (Peg French) holds Poopsie at center stage in a scene from 'Anything Goes.'

luster one would expect to find in a sought-after society girl. She wanders mously through the evening without arousing any real curiosity. Even though the character of Hope is somewhat bland, Dickinson manages to shine with her musical numbers. She particularly sparkles in her duet with Morrissey for "It's Delovely."

As Sir Evelyn Oakleigh, Lee Chew does the best he can with a role that does not offer many inherent possibil-

ities. Evelyn is predictable and uninspiring. However his stodgy character is delightful in a duet with Reno called "Let's Misbehave," which might be called the best number in this musical.

But in all honesty, it's difficult to pick one clear cut favorite number from PACS' *Anything Goes* because all are performed so well. Much of the credit for that success must go to choreographer Joe Goode who added

a bit of 1980's pinache to the 1930's dance styles. The combination is dynamic.

No 1930's play can be complete, however, without a gun-toting gangster and his sleazy girlfriend. *Anything Goes* features Moonface Martin (Ray DeMattis) and his gum-chomping beauty, Bonnie Latour (Tudi Roche). Reminiscent of the traditional burlesque genre, Bonnie is a streetwise lady who supports Moon-

face (public enemy number 13) in his attempts to upgrade his ranking.

Roche and DeMattis give surprisingly fresh and innovative performances of those cliched roles. Their energetic schemings make *Anything Goes* a wild romp full of devilish antics as they cross the open seas.

Not to be forgotten are Reno Sweetney's "Angels": Purity (Andrea Garfield), Chastity (Erika Honda), Virtue (Tracey Mitchem) and Char-

ity (Natalie Oliver). These four sassy ladies, the members of Reno's band, peruse the ship in search of hot sailors and cold drinks.

The Angels each have a few lines, but they mainly serve as the dance corps for *Anything Goes*. Although the Angels contribute greatly to the animated nature of the dance numbers (they are especially snappy when Reno sings the title song), director Allen R. Belknap would have been well-advised to limit the time Reno's Angels spend on stage.

Too much of a good thing is just not good, and that is a problem with Belknap's large cast. The PACS stage often seems cluttered with too many extra characters standing around aimlessly while other actors delivered their lines. On several occasions, it would be better to let the Angels wait backstage until they are needed.

A familiar face to many local residents is Peg French, a State College native who plays Mrs. Wadsworth T. Harcourt. French does well with the simple role of Hope's mother. In her scene with Poopsie the dog, French is snotty and whining without overplaying her maternal role.

Also worth mentioning is Linda Hacker's scenic design. Hacker wisely kept the scenery simple, this allows for easy movement of large pieces without frequent curtain closings. However, sometimes the sets are so sparse they become confusing. For example, the design for the two separate cabins was ineffective because it did not clearly define each cabin and it left me guessing where one room ended and the next began.

PACS season premier performance of *Anything Goes* is an impressive variation on the old stand-by of musical extravaganzas. The combination of fine acting and talented musical performances make it a memorable and impressive show.

Pennsylvania Center Stage is only beginning its second season, but if *Anything Goes* is any hint of what PACS is capable of, I think the group can expect many more successes with its central Pennsylvania audience.

Lucy Show has strong sound Jazz festival honors Gillespie

By DEBBIE BRODERICK
Collegian Arts Writer

With the release of their second album, *Mania*, in 1986, The Lucy Show has developed into a band with a promising future.

Their first album, *Undone*, released in 1985 achieved respectable success, but it wasn't until *Mania* that their success seemed secure. Original and consistent rhythms dominate the band's album as well as their live shows. They opened for New Order last fall in Pittsburgh where they gave an energetic performance of innovative new music to a receptive audience.

A strong acoustic and drum sound combined with keyboards, harp and trumpet make for an interesting combination. The lyrics of "Sojourn's End" mixed with vocalist Rob Vandem's sound and Bryan Hudspeth on drums creates a song reminiscent of the sixties. "Shame" also has this sixties sound of strong guitars, drums. The song's lyrics reveal a conflict with the characters in the song. Don't think and don't you talk / just thank God for what you've got / Don't you feel sick with shame-

while we're playing this ugly game? Harp player Eddie Tway adds a different kind of string sound that creates a lot of the band's originality.

Other strong acoustic sounding songs from *Mania* include "Land and the Life", "View from the Outside", and "A Million Things".

record review

"Part of Me Now" offers a slow melody with keyboards setting the melancholy mood of the song. The lyrics are moving and flow easily with the music. I've been hit / I've been smitten somehow / Weaved your web / You've got a part of me now. "Sad September" has this same slow innovative sound that the band has a talent for producing. This song concentrates more on guitar than on keyboard, but the same mellow sound is created through the help of the lyrics. September, and all the leaves are falling to the ground / Still soon, this cold, and my hands can feel the

bite / and soon will slow me down.

"New Message", released as a single in February of this year, is the band's most mainstream track of album. Roddy Lorrimer's trumpet solo creates a modern dance sound that the rest of the album doesn't have. The trumpet is good, but it does detract from the great acoustic sound that the rest of the album has. The lyrics are also lacking in creativity. I've got a manic start / see how these eyes can shine / don't think that I don't play the game. But this is just one song of nine on an otherwise good album. The newly released single of "New Message" contains three versions of the song, (Trumpet solo mix, Instrumental mix, and a new version), and a new release, "Invitation".

Mania as well as *Undone* are both strong albums that reflect the band's talent to produce good music. Both albums are worth listening to, but the single of "New Message" doesn't seem to be an accurate representation of the group's music. It gives Roddy Lorrimer a chance to show his talent for the trumpet, but it leaves many fans wondering what happened to The Lucy Show.

By MARY CAMPBELL
Associated Press Writer

That architect of bebop and emperor of trumpet Dizzy Gillespie will be honored at the upcoming JVC Jazz Festival with a special concert featuring Grammy award-winning Wynton Marsalis.

It is just one of the featured events at the annual jazz fest which opens Friday, June 19, with Sarah Vaughan and closes Sunday, June 28.

The June 23 concert is titled "Young Master-Old Master: Wynton Marsalis Salutes Dizzy Gillespie on his 70th Birthday." However, Gillespie, who turns 70 on Oct. 21, won't just be in the audience listening to Marsalis blow his horn. He'll be working, too, conducting a big band and blowing his own horn with its jauntily upturned bell.

Now that Carnegie Hall is renovated — it was closed at the time of last year's festival — this year's event is back with its usual bursting-at-the-seams schedule.

While the two master trumpeters are at Carnegie Hall Tuesday night, Rolling Stones drummer Charlie Watts and a band of 30 of England's finest jazz musicians will play at Avery Fisher Hall. And at Town Hall, saxophonist Ornette Coleman will play with his quartet from the late 1950s: trumpeter Don Cherry; bassist Charlie Haden; and drummer Billy Higgins. He'll also feature his current seven-man group, the Prime Time Band.

The festival begins on a busy note. Sarah Vaughan will sing with her trio and scat singer Bobby McFerrin will accompany himself with slaps and taps at Carnegie Hall. Marian McPartland gives the first of nine solo piano recitals in Weill Recital Hall at Carnegie Hall. And

trumpet legend Miles Davis and Kenny G., an up-and-coming saxophonist, give two performances in Avery Fisher Hall.

Opening night also has a moonlight Blues Cruise starring Texas blues guitarist Albert Collins, with saxophonist David "Fathead" Newman as guest soloist.

Piano concerts during the festival feature Oscar Peterson, George Shearing and Hank Jones. Peterson's will be a solo recital on June 20 in Carnegie Hall. Shearing will be joined by friends, including Dizzy Gillespie, Hank Jones, Jimmy Heath, Ron Carter, Slam Stewart and Oliver Jackson, in "Musical Amusements of Chef George" at Town Hall on June 22.

As for vocalists, the entire evening of June 24 at Avery Fisher Hall will be devoted to Ella Fitzgerald with her trio. Joe Williams will be reunited with the Count Basie Band, conducted by Frank Foster, on June 25 in Carnegie Hall.

Mel Torme, his protege, Diane Schuur, and singer-actress Lonette McKee appear with the Mel Lewis Band at Carnegie Hall on June 26.

"New sounds" will be heard from the World Saxophone Quartet June 20 at Town Hall. The Branford Marsalis Quartet also performs. Shadowfax and guitarist Alex de Grassi, who are among the first artists signed to "new age" Windham Hill Records, will perform June 22 at Carnegie Hall.

Latin jazz has its evenings on the final weekend. "A Moonlight Cruise With Tania Maria" will float Brazilian music across the Hudson River on June 26. Ruben Blades y Seis del Solar is appearing in the festival for the first time at Carnegie Hall on June 27.

Petty begins tour

By MARY CAMPBELL
Associated Press Writer

Tom Petty and the Heartbreakers eagerly anticipated "Rock 'n' Roll Caravan '87" is rolling across America, and "Jammin' Me," one of the summertime singles from their new album, is climbing the chart.

The MCA album, "Let Me Up (I've Had Enough)," was No. 16 with a bullet — which means it was climbing — on the June 6 best-selling chart. "Jammin' Me" was No. 33 with a bullet on the singles chart. They cut the album in Los Angeles during a month off from touring with Bob Dylan and did it quicker and in a more freewheeling way than they usually do.

There has been speculation that Dylan may have been responsible for the speed and the style. Petty offers a different reason. "I think the band just hit a moment," Petty said. "We did songs that didn't get on the album, too. We're smart enough to know if the songs are coming, don't leave. You don't hit a creative well every year. I'm real happy with this album. I think it sums us up pretty well."

"Bob (Dylan) came over to hear the record, and Mike Campbell and I wrote two songs with him, 'Jammin'

Me' and 'I Got My Mind Made Up.' That wound up on his last album."

Petty and the Heartbreakers have been called megastars of the 1980s. And their tour with the Georgia Satellites and Del Fuegos, which began May 26, is expected to be one of the summer's best.

Petty can't remember how Heartbreakers became the name of the band in 1976. He has known guitarist Campbell since high school in Gainesville, Fla., and keyboardist Benmont Tench almost as long. The group is filled out with Stan Lynch on drums and bassist Howard Epstein, who replaced Ron Blair in 1982.

The first album, "Tom Petty and the Heartbreakers," hit big in England.

"Johnny Rotten and the punk thing was starting to happen. We were viewed as the American counterpart to that. We went over as an opening act and by the time we left we were headlining. When we came back, we knew what was coming and nobody here did," Petty said.

Petty doesn't worry about fame: "I don't think you can take it real serious and be around long. I still make myself walk around on the street and stuff. There's nothing more boring than hearing somebody complain about being famous."



AP Laserphoto

Tom Petty and his Heartbreakers will be bringing their "Rock 'n' Roll Caravan '87" to the Pittsburgh Civic Arena next Monday night in a triple bill concert along with The Georgia Satellites and the Del Fuegos. The new tour is in support of his new LP, *Let Me Up (I've Had Enough)*. The album has already jumped into the top twenty on the heels of the single "Jammin' Me," which is at number 33 this week.

Kuralt hosts special

By KATHRYN BAKER
AP Television Writer

Spending 20 years in a bus might not be everybody's idea of a great time, but to Charles Kuralt it's "about the best job in television."

"The freedom of it is what's so nice," the CBS "On the Road" correspondent said in a recent interview. "They just let me go and find the stories myself. They literally don't know where I am during the week. I'm just wandering."

But someone at CBS had noticed it had been 20 years since the first "On the Road," so he was in New York putting together a retrospective of the touching, funny and inspiring stories of "jus' folks" that have made him a broadcasting institution.

"20 Years on the Road with Charles Kuralt" airs Wednesday on CBS.

Kuralt said picking the best of the segments for the 1-hour special was "maddening."

"I wish we had two or three hours," he said. "I think the result will be lovely, but I'm going to carry around a great regret at all the stories we have to leave out, and all the good people we're not going to be able to mention."

He had already decided to include "Coming Home," the story of the

Chandlers, poor, black, Mississippi sharecroppers whose nine children all went to college and got good jobs. All came home for Thanksgiving, and Kuralt and his crew captured a touching moment out of an American dream-come-true.

The idea for "On the Road" came from his days as a cub reporter at his hometown newspaper in Charlotte, N.C.

"When I was there as a kid, I wrote a little column, a little bit like 'On the Road' — 'People,' Kuralt said. "It was about people who weren't well-known. Cops and cab drivers, folks around town. And I'd always thought that might translate to television."

It did. Except for a stint as anchor of the "CBS Morning News" and a continuing job as host of "CBS Sunday Morning," Kuralt has spent most of the last two decades "On the Road."

"The secret is you mustn't be on a deadline," Kuralt said. "It's hard if you're used to covering news, because you're used to being in a hurry all the time. But you just have to force yourself to go slow and not have to get to Omaha tonight. Don't make plans. Don't figure out where you're going to be tonight. Because if you're not careful, you drive right past terrific stories."