

Theater

Anything Goes University Theatre

Last weekend a group of enthusiastic, almost rambunctious, actors and actresses sang and tapped to the music and lyrics of Cole Porter's timeless musical *Anything Goes*.

Hats off to Grant McKernie who assembled and directed the talented performers who gave a sleepy Eugene crowd just what they needed: a mushy, fast-paced, looney musical that left them all begging for more.

It's hard to go wrong with a score that includes hits like "Delightful, Delicious, D'Lovely," "You're the Top," "I Get A Kick Out of You," "Blow Gabriel, Blow" and "Anything Goes." The score even includes a tribute to that "dear old dirty town New York."

A trans-Atlantic ocean liner is the scene for romance. Michael Nering plays Billy Crocker, a carefree young man who once spent nine hours in the back of a taxi with passenger Hope Harcourt (Becky Van Allsburg), who has subsequently become engaged to Sir Evelyn (Thomas Nader), an idly rich English

gentleman with an equally idle brain to boot. Billy and Hope fall in love with a little help from Reno Sweeney (Charolette Eve London) and Public Enemy Number 13 (played by W. Hardin).

Anything goes as Billy is in and out of disguises while trying to evade his boss, the ship's purser and Hope's mother (Charlene Whitney). Reno and Sir Evelyn develop "hot pants" for each other, and, as is typical of musicals of this vintage, the plot gets progressively crazier.

No one actor or actress steals the show, but Nering and London come close as they provide most of the energy throughout. Nering deserves an "A" for a smile that blinds the audience for over two hours. His acting, singing and dancing aren't bad either. London moves well and sings well in "I Get A Kick Out of You" and the reverent "Blow Gabriel, Blow." Van Allsburg displays a beautiful voice, but her spoken lines don't flow quite as smoothly. Nader plays the agreeable Englishman with the right amount of naivete, and W. Harding would be great as one of the Bowery Boys.

Despite some wonderful acting everything does not go perfectly. Some of Porter's lyrics are lost at sea, and some of the dancing lacks the sparkle required for a show of this nature. The number "Anything Goes" is an exception. Nearly 30 pairs of tap shoes assault the stage in almost perfect unison during this well-choreographed and well-rehearsed number that closes the first act.

The chorus provides ample support in the dancing and singing scenes. It also serves to fill up the multi-tiered set. How Jerry Williams managed to combine art deco into the deck of a big ship is a mystery, but it works well.

The costumes, designed by Alexandra Bonds, dazzle the eye, and hardcore preppies will love the array of plaids, argyle, bow ties and sailor suits. Lighting designer Robert Fraser does a commendable job avoiding excessive glare with a white set.

Productions of this magnitude and caliber are rare treats for Eugene theater-goers, and they deserve much praise.

— Paul Feist

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WALK INS WELCOME

Notes on a dry town gone wet

Sometimes this ol' town of Eugene is pretty dry when it comes to the arts and entertainment, but this is not one of those times. This week and this summer, Eugene is flooded with art and entertainment goings-on.

Things to look for this week include the Willamette Valley Folk Festival on the East Lawn (next to the EMU) Friday through Sunday. Musicians like Louisiana Cajuns Dewey Balfa and Marc Savoy play the music they "cut their teeth on."

Choreographer Rolande Chesebro and lighting director Marta Dost collaborate in a three-dance show Friday and Saturday nights at 8 in 354 Gerlinger Annex. The dances include *Origami*, a dance to show the visual art concept of line; *Spectrum*, a dance in which each dancer is costumed in each color of the spectrum; and *Arriving*, a dance in which three human-like creatures keep getting closer but never arrive.

For those interested in poetry, the Northwest Review is spon-

soring a poetry reading by local poets John Addiego and Cecelia Hage, June 2 at 8 p.m. in 141 Lawrence Hall.

At Mother Kali's Books, people interested in feminist, lesbian and gay issues are invited to meet co-editor of *The Coming Out Stories* Susan Wolfe today from 3-5 p.m. Later from 7:30-9 p.m. refreshments will be served and Wolfe will autograph copies of the *Coming Out Stories*.

And, looking ahead to the summer, Helmuth Rilling makes his yearly trek to Eugene, Oregon from Stuttgart, Germany to direct the 12th Annual Summer Festival of Music (June 22-July 5). The festival opens on June 22 with a performance of cantata BWV 72, *Alles nur* by J.S. Bach. Highlights of the festival include the choral music of J.S. Bach. Also included will be eight later afternoon performances of Bach cantatas and four evening programs of choral works by Bach, Haydn and Mendelssohn.

Special events include Friday

afternoon Lectures on June 26 and July 3 at 3:30 p.m. Featured guest is Harold Schonberg, Cultural Correspondent, New York Times. The lecture topics are: "Singers — Past and Present" and "Pianists — Past and Present."

At the Free Noon Concerts, chamber music and solo recitals by members of the festival orchestra and chorus with performances ranging from jazz to lieder to early instruments lead the show. Also featured in this series is Baroque dance specialist Angene Feves of San Francisco.

Bach's Supper on Thursday, July 23 is the festival's Annual benefit picnic, outdoors on the lawn behind Beall Hall. Tickets cost \$12 and include two box suppers, wine and entertainment. The picnic starts at 6 p.m.

Tickets vary according to concert and activity. For more information call the Summer Festival Box Office at 686-3761 before June 15. After June 15 call 686-3764.

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place: Dad's Room, E.M.U.

CULTURAL CELEBRATION
time: 12:00 noon - 1:00 p.m.
place: E.M.U. Center Court
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