

# 'Fore!' Huey Lewis rocks Raleigh in concert

Saturday night Huey Lewis and the News totally captured the near-capacity crowd at Raleigh's Reynolds Coliseum. The audience consisted mainly of fans who were either over 30 and mixed drinks in wine glasses, or under 16. Nevertheless they were enthusiastic but well behaved for the entire show which lasted almost two hours.

The opening act, the Holiday Inn-type band Delbert McClinton, bored the crowd for about 45 minutes. Later, the News stepped out looking clean-cut and ready to play. Then Lewis walked out wearing black Levis jeans and jean jacket to "Jacob's Ladder." He followed this with "I Never Walk Alone," another track from the "Fore!" album.

Lewis played to the audience all night. After commenting on the State game and asking if anyone liked "Sports," he sang "Heart and Soul." On another occasion he asked the crowd if they liked drum machines. The crowd screamed back, "No," but Lewis responded, "Tough," and rolled out a drum machine in a wagon for "Bad Is Bad." Later, after introducing the Tower of Power Horns, who backed the News on "Fore!" and shone in the concert, Lewis sang "Power of Love," one of the night's biggest successes.

The marathon performance consisted of 21 songs and included almost all of "Sports" and "Fore!."

## Scott Cowen Concert

"I Want a New Drug," during which he introduced the News, and "Heart of Rock & Roll," which predictably opened the first encore, were extremely popular with the crowd. And after telling that he was from San Francisco and has seen some pretty strange things, Lewis sang the audience's favorite, "Hip to Be Square." Another song that stood out was the well-done a cappella "Naturally."

The crowd cheered the band into two encores. For the second, Lewis, looking exhausted, came out in a V-neck undershirt. He wound up the set by saying that he was an old man and worn out. He then asked "Doc" Kupka, a member of the horn section, if it was "OK" to play one more and after receiving the nod, he powerfully sang "Back in Time."

The entire concert was a success. The audience was enthusiastic and loud, and despite the mediocre acoustics of Reynolds, the music was sharp. The concert did not include an elaborate lightshow or other such gimmicks, but was instead well-choreographed and well-executed. Huey Lewis and the News were energetic and the drum, guitar, and sax solos were top-notch.



Huey Lewis opens his concert with "Jacob's Ladder"

DTH/Tony Deifell

# Ramblers to return

By ALSTON RUSSELL  
Staff Writer

After two previous sell-out performances, the Red Clay Ramblers return to Chapel Hill tonight for a concert incorporating everything from bluegrass to gospel. This concert opens the 1987 Spring Dark Night Series produced by PlayMakers Repertory Company.

The five members of the Ramblers wear anything from Hawaiian shirts and gold glitter sneakers to pressed shirts and ties, said band member Tommy Thompson in a recent telephone interview. Likewise, their music draws from such diverse influences as blues, folk, jazz, bluegrass, swing, Irish music, and gospel.

"We don't want to get pigeonholed into a certain type of music," Thompson said. He added that the Ramblers have no "formula music." Thompson described the atmosphere of their concerts as fun. "We make people feel the enjoyment we're having," he said. One can even tap his foot or clap his hands if so inclined, Thompson added.

The band members play an assortment of instruments, such as the fiddle, mandolin, harmonica, acoustic and bass guitars, keyboards, piano, strings, banjo and penny whistle.

Most recently, the Ramblers have written the musical score for Sam Shepard's Off-Broadway production called "A Lie of the Mind." Shepard discovered the Ramblers by listening to a public radio station in Iowa.

The band began performing in 1972. Their music has led them on tours throughout the United States, Canada, the Middle East and Africa.

The Ramblers gained professional status with "Diamond Studs," an Off-Broadway musical about Jesse James. Along with numerous live appearances, they have produced nine albums.

Thompson said that each member writes and sings the songs which embody both comical and serious themes. During their concerts they perform several solos and a cappella songs, he said.

Members of the Ramblers include Clay Buckner, Shawn Colvin, Jack Herrick, Bland Simpson and Tommy Thompson. Simpson has joined the Ramblers temporarily while the regular piano player is on leave, according to Thompson.

The Red Clay Ramblers will perform tonight at 8 p.m. in Paul Green Theatre. Call 962-1121 for ticket information.

# 'Lu Ann' drops the curtain on PRC's 'Women' series

"Lu Ann Hampton Laverty Oberlander," the final play in the Playfest '87 series About Women, opened Saturday at 8 p.m. at Paul Green Theatre. The production is smooth, well-acted, and often very funny.

This comedy/drama by Texas playwright Preston Jones traces the life of Lu Ann Hampton. The audience watches as the title character progresses from a naive high school cheerleader to a mature woman who realizes that hopes for romance and dreams of happiness don't always work out.

## Andrew Edmonson Theater

Melissa Proctor does very well in the title role. She makes the young Lu Ann bouncy, fun, and appealing. But it is in the second act that Proctor shines. Here, we see an older Lu Ann bawdy, earthy, and outspoken as she flirts with Corky Oberlander in Red Grover's Bar. Her description of her break-up with her first husband Dale is hilarious. The only flaw in Proctor's performance comes in the third act. Somehow she seems too young, too optimistic and too energetic for the middle-aged Lu

Ann, who has seen so many of the people around her crumble and disappoint her.

Brian Hotaling gives an excellent performance as Lu Ann's alcoholic brother, Skip. He manages to make the pathetic, whining Skip of the third act as real and as believable as the fast-talking, hell-raising boy of the first part of the play. Dave Whalen gives a good account of himself as the second of Lu Ann's husbands-to-be, Corky Oberlander.

The show is full of excellent supporting performances. Ilya Parenteau is a stand-out as Lu Ann's spoiled daughter, Charmaine. Tim Cronister, who plays the rough and rugged bar owner Red Grover, is full of vinegar and brings a good deal

of healthy energy to the second act of the play. Shepard L. Schulz and Jim Scholes have some wonderfully funny moments as the cantankerous old checker players, Olin Potts and Rufe Phelps.

Dramatist Preston Jones has a real knack for capturing the flavor and cadences of Southern speech, and this aspect adds considerably to the west Texas atmosphere of the show, as does scenic designer Linwood Taylor's excellent work on the set. His conception of Red Grover's Bar is perfect, and it contributes very much to the mood of the second part of the play.

Laurel Clayson's costume design is equally good. The clothes the characters wear mirror their changes

in personality as well as the passing of time. One of the most effective elements of the production is the country and western music played during the intermissions. Not only does it help evoke the atmosphere of the play, but the songs of lost love and heartache serve as a kind of commentary on Lu Ann's life.

As the third play in the Playfest series, "Lu Ann" adds a nice touch of variety to the season. After the dramatically intense experiences of the two European women in the other plays, "A Doll's House" and "The Human Voice," it is good to look at the state of the modern American woman as represented through the experiences of the home grown heroine Lu Ann.



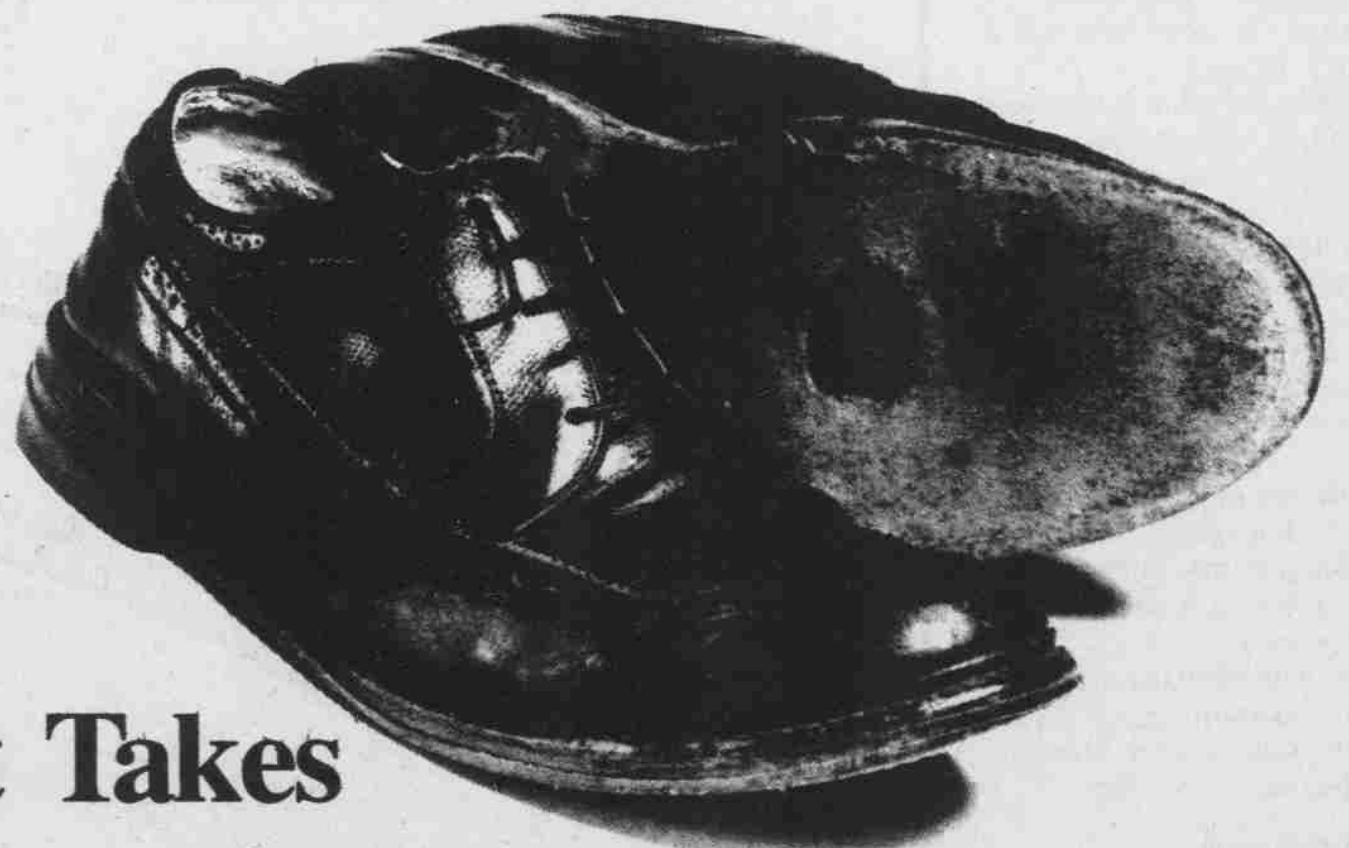
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