

Breezy show at Paradiso

John Powers has quality of easy-going Alan Alda

By HELEN ZUCKER

Nancy Gurwin's production of "6 Rms Riv Vu" at the Paradiso Dinner Theatre is smooth, funny and well cast. Director Edgar A. Guest and crew manage to catch the poignant note that underlies Bob Randall's comedy.

The play runs through Aug. 16 at the Paradiso, 17306 Woodward near Six Mile Road, Detroit.

John Powers is especially good as Paul Friedman, the copywriter who feels he belongs to "the do-nothing generation." Powers has an easy Alan Alda manner, a pleasing way with lines and a loquacious sort of walk that makes you trust him on sight.

There isn't a woman alive who would feel frightened at finding herself accidentally locked into an apartment with Powers.

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Powers gave us a Paul who is very easy to talk to — probably the reason for the very brief affair that develops. Powers talks straight through the unfolding of a "remarkably comfortable" aluminum picnic table and he hits a real high note describing his encounter with a nymph on the IRT. "Our eyes locked over the Dentymie machine," Powers says with romantic ecstasy.

BARBARA LYNN BEAN'S very lively as Anne Miller, the woman who finds herself accidentally locked in with Paul after being had by the same rental agent to the same apartment.

Ms. Bean turns in a creditable performance as a wife who discovers she

has a lot in common with her fellow apartment-hunter. They share analysts, old friends, tales of sexual innocence and memories of the '50s.

Ms. Bean's best moment is her fit of giggles at the finale when she discovers that her nice, but uptight husband is an old friend of Paul's wife. And Ms. Bean's shout: "I want to have pentanus, not a hanging conversation pit. I want to be downwardly mobile," is neat.

Sandy Dittich as Janet Friedman, the female libber, looks wonderfully feminine in a red blazer. Her concern with the niceties of pacia-cookery and what Paul eats in the morning are quite funny.

Chuck Rowison is neatness personified as Richard Miller, Anne's architect husband. One sees that he sits in straight chairs the moment he enters.

A club chair becomes necessary at the

sight of Miller.

Neither of these talkative couples gets "the 6 rms riv vu."

Carol Lempert, as The Pregnant Woman, gets the apartment. She is all bustle and business and has got the lazy, swearing Supert to fix everything in sight before the principals know what is happening.

"THE DO-NOTHING generation" has done what it came to do: talk, explore, ponder possibilities. Ms. Lempert's puzzled stare at the orange peel left on the floor ends the play nicely.

ValJoan Myers is wonderfully witty as The Woman in 4A. Ms. Myers is every renter's nightmare. She goes nowhere without her alarmingly loud dog. She stalks the halls in a dirty bathrobe and curlers, talks at the top of her lungs, demands respectability from

everyone else and has no qualms about walking off with all the picnic fruit.

Ms. Myers gives us the kind of woman who seems to be living in all the rent-controlled apartments in New York. We have no doubts that she shouts bad advice at strangers in the street as well as in the halls.

Ed Keller is loose and funny as Eddie, The Superintendent.

"I'll be glad when they rent this dump," he mutters, taking the doorknob with him to "keep funny people from coming in."

He jingles change in his pockets, demanding tips for services not rendered. Enraged dogs and brisk, pregnant women seem to be the only creatures capable of getting any work out of him.

Erik Carlson, as Larry, the pregnant woman's husband, is sweet and bemused.

THE SCRIPT HAS lots of good New York, local color bits and the cast uses them well.

Producer Donna Zatzkin and Max Wolf do a good job with very little material. Wolf's lighting is fine, and the set, a bare apartment with a brick wall for a "vu," is adequate.

Paradiso Dinner Theatre patrons should be aware that the bar, dinner, dancing to a live band and the play are all separate enterprises.

The meal at \$8.25 a dish comes smothered in plan brown gravy, but the pasta is good. The antipasto at \$1.95 is fresh and comes with sesame bread sticks.

The band is a bit disconcerting while the play is going on. I hope some sound-proofing is installed in the theater. But the play is worth seeing.

Firefall, Kenny Loggins play heavier rock sounds

By ERIC MOBEY

Firefall and Kenny Loggins are both known for their blending of rock and roll with soft ballads. They both nearly abandoned this format for a more raw energy sound at their concert last week at Pine Knob Music Theatre in Clarkston.

Firefall opened the show with a set that was dominated by a heavier rock sound. Its performance was tedious, with long guitar jams from Jack Bart-

ley and Larry Burnett.

Many of the songs were from the group's new album and seemed to merge into a similar sound that became redundant.

The familiar soft rock ballads featuring taut harmonies were still featuring on this night. The crowd reacted quite tepidly to the new songs but appreciated Firefall standards such as "Cinderella," "Just Remember" and "Strange Way."

The familiar songs went over well,

but overall the set was below the average Firefall performance.

HEADLINER KENNY LOGGINS also has moved to a more rock-oriented sound. Since departing from partner Jim Messina, Loggins has remained a popular artist with a strong following. His popularity was evident by the loyal fans assembled for the Pine Knob show.

Loggins milked the loyalty of his fans for all it was worth. He added the crowd along by implying that just sitting and listening was uncool. He added that it was his job to get them off their seats.

On the next song, the fans responded by standing and clapping along to the music. Whether he and the band had

provided the proper motivation to elicit such a response is questionable.

Crowd behavior under such conditions becomes an interesting phenomenon. Some people felt motivated enough to rise while the remainder of the pavilion's audience was up and down like a bunch of jack-in-the-boxes playing follow the leader.

Loggins was a most amiable cheerleader, urging the crowd up for every upbeat song. He chided the audience, saying, "I don't know how you can get the adrenalin going sitting down." The audience quickly stood for the next song.

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edge of the stage, he delivered a string of ballads. This portion of the show included "House at Pooh Corner," "Danny's Song" and a nice version of "Here, There and Everywhere." His voice was admirable, and the temporary remission from hyperactivity was soothing.

Loggins genuinely moved the crowd with a fine rendition of "Whenever I Call You Friend" and "Celebrate Me Home." Loggins continued to employ his stage theatrics on "Celebrate Me

Home" by climbing up to the keyboard riser and doing sort of a Jerry Lee Lewis on the electric piano.

Kenny Loggins is a talented singer/songwriter, but his live show needs refinement. His pretentious stage gymnastics are boring and are incongruous to his musical style.

While nobody expects Firefall or Loggins to turn into totally laid-back balladeers, their new rock material lacks balance performed live. Both Firefall and Loggins are produced by Tom Dowd.

Dowd has done a good job of balancing their sound on recordings, but when it comes to a concert, the groups are still best on the softer classics.

Carlos Murphy's Cafe offers versatile menu

Carlos Murphy's Irish Mexican Cafe opened Monday at 29244 Northwestern Highway in Southfield.

Murphy, whose spicy heritage is related on the back of the menu, runs the gamut with food and drinks representing Irish and Mexican.

Appetizers include traditional American favorites, as well as a sampling of Mexican offerings. There are salads, burgers and sandwiches and a number of quiches and crepes.

Carlos Murphy's Irish Mexican Cafe will be open seven days a week from 11 a.m. to 2 a.m.

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