

2★ makeover 28

Review

He still drives women wild

At 51, a happy Tom Jones keeps on shaking and grinding—and collecting pants from adoring fans

(Reprinted from Monday's late editions.)
By MARK FARIS
Beacon Journal staff writer

At 51, a lot of guys are content to satisfy their whoopee quotient by nursing a few cool ones and recounting glory days passed. But Tom Jones isn't one of them. At least not so far. Although the one-piece frame is showing a little paunch, and the mass of ebony curls is becoming fringed with gray, the amorous Welshman with the booming voice and penchant for groovy bumps and grinds still manages to make the ladies crazy. On Sunday at the Front Row Theatre in Highland Heights, for instance, he moved into the spotlight with a 75-minute set of the torchy ballads, bouncy pop and who-momma gratiations that have kept those panties and flowers coming that past 25 years, and

he seemed none the worse for wear when it was over. Ever natty in that trademark black suit, matching shirt and high-heeled boots, Jones kicked in with a show-opening pass at the Otis Redding suggest Here I Am (recently covered by the Black Crowes) that had the perspiration flowing in short and showed once again that the man is not dead as he is reputed to be. The voice was still big and strong and the moves still intact (mostly), as he harnessed the words and music of his slick, five-piece backup and two vocalists, and flew them into a smoldering Love Me Tonight. It was still raring to go when the inevitable procession of females began paying homage in the form of goodies laid at his feet in return for a peck on the cheek. When a particularly buxom woman approached the stage and

handed him flowers, Jones looked at her wide-eyed. "Oh, brightly," he blushed, "I'll be there aren't many of those to a pound." And when another woman offered a pair of stockings pink panties for him to mop his soaping brow, he inhaled deeply and mused, "Haven't we met?" He interested such unaccustomed tunes as Texas Twister, Killer in the Sheets and a couple of tunes from his new Carrying a True Love Through the Desert, a recording of his, including Dellah; What's New, Pussycat?; Green, Green Grass of Home; and It's Not Unusual. Although never a threat to that Astaire guy on the dance floor, Jones still manages to get a pretty fair rug, as he proved during a shot at Prince's Kiss. But even if he didn't, you'd still have to give him credit. After more than a half-century on the planet, Mr. Jones is rockin' and rollin'—and having a good time doing it.

Review

A couple of tweeters amplify Beethoven at Blossom program

Fair weather, program draw orchestra fans

(Reprinted from Monday's late editions.)
By PHILIPPA KIRALY
Special to The Beacon Journal

The birds began singing too soon during the Cleveland Orchestra concert at Blossom on Sunday night. In the second movement of Beethoven's Piano Concerto No. 3, a solitary bird from the edge of the pavilion joined soloist Jon Kimura Parker in a full-throated and equal duet. Then another, from the pavilion far side, chimed in and the two continued to sing their hearts out in perfect harmony with the musicians for the remainder of this beautiful slow movement. But where you expect to hear birds in Beethoven is in his Symphony No. 6, the Pastoral, with which the concert ends and by that time, the real ones had gone.

to sleep and their roles were taken by the wind instruments. This was an all-Beethoven program, directed by the orchestra's resident conductor, Jahja Ling. The weather was perfect, and a predictably large audience turned out. With a program this familiar—it also included an expert performance of the Leonore Overture No. 3—you don't expect any surprises. It's enough to hear these perennial favorites played as Cleveland always plays them, with precision and exquisite grace. There were special moments in this performance, however, one of which was certainly the birds. Another was the thunderstorm of the Pastoral Symphony. Beethoven's is not a Jove-rattling-thunderbolt kind of storm. Imagine what kind of one Shostakovich might have written for Bartok. The pleasure of this one is its "everyday" aspect. Sunday night, the performance made it so real, one could imagine going out to

the front porch to watch and listen to the small freshness and flowers. Parker's playing in the piano concerto was another pleasure. After an aggressive beginning, a startling juxtaposition to Ling's more temperate approach, Parker settled down to a thoroughly crisp performance. Within a style basically so crisp it was almost crystalline, he explored every nuance of mood in the concerto, his playing firm and feathery, dreamy and lyrical or sparkling. Above all, it was expressive in the classical style. Ling and the players gave him excellent support, and at the end the two continued to sing their hearts out in perfect harmony with the musicians for the remainder of this beautiful slow movement. But where you expect to hear birds in Beethoven is in his Symphony No. 6, the Pastoral, with which the concert ends and by that time, the real ones had gone.

RATINGS

WONE has gone from first to seventh in a year; WKDD's Matt Patrick back in 1st in morning drive

Continued from Page B1 WKDD return to its former musical self. Says program director Jeff Clark: "We put some of the rock-oriented product back on the air. The station got kind of laid-back (during the winter)." To be sure, the Persian Golf W played a role, too. Across the nation, music stations lost ground while those that played rock and country changed their habits to keep

up with war developments. But few music stations suffered the way WKDD did. Many stations in this area hardly missed a beat. Still, the way was good to news-oriented WAKR (530-AM) and news-talk WNRN (100.1-FM), which during the winter did first place, while WKDD remained strong but WAKR is back down to a more usual position (eighth place). Another factor at WAKR was the change in format and personnel.

which took place partway through the ratings period. Although WKDD dropped to second, it recorded the biggest audience share in its history (7.5 percent). WNRN General Manager Bill Klaus jokingly attributed his station's continuing success to "the Dick Goddard factor." In other words, Northeast Ohioans prize longevity in their personalities. And WNRN now has had the same core of announcers in place for more than six years. "If you're talking about Dallas, where there's a wild influx of people, (longevity) doesn't make any difference," Klaus says. "But consistency in a consistent market is a significant benefit." Among the biggest gainers was Cleveland's WPHR (107-FM), which soared from 10th to fourth—its best showing ever in Akron—and boosted its listenership 56 percent. Among the biggest losers was WONE (97.5-FM), which now has gone from first place to fourth to seventh—all in one short year. Asked to explain the demise of WONE, Executive Manager Fred Anthony said, "I haven't had time to analyze it. I certainly wouldn't call it a demise."

Canton Ballet booster honored for her work

1991 OhioDance award given to Jeanne Coen

Jeanne Coen, a board member of the Canton Ballet since the late 1960s, has received the 1991 OhioDance Award for Outstanding Achievement. She was presented the award on June 22 during the OhioDance annual meeting at Baldwin-Wallace College in Berea. Coen was one of 15 original board members when OhioDance

began as the Association of OhioDance Companies in 1976. She also was one of the founders of the Canton Ballet. Barbara Schubert, president of OhioDance and associate director of the Ohio Ballet, said in presenting the award "I can think of anyone more deserving of the honor. Jeanne has never asked to be thanked for the thousands of hours she has given dance in the state of Ohio." OhioDance is a state service organization for dance.

'Robin Hood' commits bevy of historical errors

Historians and linguists can start shooting arrows through Robin Hood: Prince of Thieves. The Kevin Costner film has its share of anachronisms, giving its characters words and devices that had yet to be invented by the Middle Ages. In 1194, Robin Hood features several wastered posters. One problem: Johannes Gutenberg's printing press was 200 years in the future.

Azeem, Robin Hood's companion, produces a crude telescope whenever the enemy approaches. But the first telescope wasn't invented until the early 1600s. When the characters speak, they use a variety of contemporary phrases such as "twit," which surfaced early this century. Audiences weren't faced by a bumper ling, though. Moviegoers have turned out in droves, spending more than \$100 million at the box office.

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