

# Anything Goes Is More Good News! For the Port Summer Show

By Jim Podobinski

Port Summer Show Co-Presidents and Co-Producers Dee Otte and Martha Zeleniak hugged each other in the rear of Sousa auditorium on August 10, 2003 after the curtain dropped for the last time on the highly acclaimed run of *Good News!*, then looked at each other and asked, almost in unison, "How can we ever do this again?"

Indeed, how can you get another musical with a great score and sufficient parts to showcase as many of Port's talented students as possible? How can you present a high-quality show charging the cast only an \$80 registration fee - which also covers the cost of a commemorative T-shirt, a special gift and the cost of the cast party? How can you attract a quality director, choreographer, musical director, orchestra director and stage manager when you have such a low operating budget?

In the months that followed Dee and Martha were constantly reminded by veterans of the summer show how difficult their job would be in 2004. Undaunted, they set upon the task. They put together a team of dedicated parents for the important, time-consuming committee work. Then they assembled a team of talented individuals: Director Jason Summers, Choreographer Heather Wahl, Musical Director Karla Schonbrun, Orchestra Director Charles Giezahals and Stage Manager Charles Albanese.

Well, the "Good News!" for 2004 is that they all succeeded. And how! Just ask any member of the audience who saw *Anything Goes* in Schreiber auditorium on Aug. 5 - 8 who, once again, experienced community theater at its very best.

*Anything Goes*, a song and dance extravaganza featuring classic songs of Cole Porter, is set aboard the ocean liner *American* on its 1930s voyage from America to



The entire cast at the finale

Europe. But this is no ordinary crossing.

Not when you have aboard the cunning, chameleon-like Billy Crocker (Andy Malone) who, while trying to avoid his boss, Wall Street's Elisha J. Whitney (Michael Ambrosio), encounters his long-lost flame the aristocratic Hope Harcourt (Alison Rich) traveling with her high-society mother (Deirdre Saunders) and her fiancé, the very British Sir Evelyn Oakley (Jimmy Thompson).

Not when you have Evangelist/Night Club owner Reno Sweeny (Lauren Elicks) who has her eyes set on the engaged Sir Evelyn Oakley accompanied by her bubbly, sophisticated and high-stepping "Angels" (Christine Imperatore, Elyssa Jakim, Claire Talcott, Fredi Bernstein, Allison Schenkler

and Dance Captain Kathryn Podobinski).

Not when you have the vivacious Bonnie (Amanda Otte) smuggling aboard the notorious, gun-toting *Moonface Martin* - a/k/a Public Enemy #13 with his eyes on advancement (Greg Ormont).

Not when you have the suave captain (Frank Hinck), the pompous bishop (Stefan Muller) traveling with two Chinese crap-shooting converts (Mark Labadorf, Jonny Schechner), the authoritarian purser (Nick Otte) the helpful steward (Matt Podobinski), sailors (Tom Bar, Andrew Cuthill, Andrew Martinolich, Jesse Stayton, Erick Schroeder), reporters (Nicole Lalena, Katie McCulloh), featured soloists (Meaghan Elicks, Sammi Garrett), models (Emma Puglisi, Molly Fried), and

an assortment of colorful passengers (Caitlin Foye, Kate Hughes, Christina Mele, Danielle Scialo, Meagan-Marie Lewis, Lillian Weingart, Carolyn Bernstein, Maria Martinolich, Celina Cicchetti, Leann Li, Liana Young, Lisa Fearn, Katherine Corteselli, Liana Maraschiello, Katie Maxted, Heather Foye, Ashley Ramos and Taylor Wilsey).

Space does not permit a description of the show's 17 musical numbers and how wonderfully the talented orchestra and cast performed them. A few deserve special mention.

Reno's poignant solo *I Get a Kick Out of You* was performed by the rich, clear

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