

Livingston Taylor first

Concerts on theatre bill

The State Theatre, once famous for its seething skin-flicks, may soon be known for its concerts, if Bob Brutout of Promising Artists Management has his way. The first concert, by Livingston Taylor and Laurel, will have shows at 7 and 9:30 p.m. Tuesday. Brewer and Shipley are scheduled for Sept. 28. The concerts will be run by Summer Productions and WXLK radio station. Summer Productions is in turn controlled by Promising Artists Management, which consists of Brutout and Jim Summerson. Promising Artists manages four or five acts, including State College's own Morningsong.

Brutout said that it is through contacts made across the country and in return for favors given that he is able to book name acts at a fairly low rate. "I toured Morningsong with Livingston this summer, so for what we've done for him we were able to get him at a cheaper price." Brutout is working on contracts with other performers, and said that if the first few are successful, Summer Productions will "try to do them regularly, even to taking the theatres over." Contingent upon the success and support of these first concerts, hopefully by January we can get to lease the theatre and run five or six acts a week — not every week, not all the time, and of

course it all depends on the response to the first acts." Brutout would like to use the State as a showcase theatre, as well as a hall for name acts. Record companies could test new performers on a concentrated audience of prospective buyers. As Brutout said, "For a record company State College is a good trial market for a new act."

If all goes well and Summer Productions does decide to take over the State, a major overhaul would be necessary. At the moment there is no permanent stage or dressing rooms, and power for the upcoming concerts is going to have to be run in.

The theatre presently seats about 600, and Brutout is aiming for an "intimate concert atmosphere after the Roxy or the Main Point. It's not a Rec Hall. Acoustically, it's great."

Brutout is a former Interfraternity Council vice-president who brought Livingston Taylor, King Crimson, Steeleye Span and Maggie Bell to the University for an IFC summer concert series in 1974.

Tickets for the Livingston Taylor and Laurel concert are on sale now at the Record Ranch. Brewer and Shipley tickets will go on sale Sept. 21 at both the Record Ranch and the State Theatre box office.



Dr. Buzzard's Original Savannah Band

Buzzard band is ballroom funky with return of the rhumba beat

By KATHY CURNOW
Collegian Staff Writer
DR. BUZZARD'S ORIGINAL SAVANNAH BAND.
By Dr. Buzzard's Original Savannah Band.
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They call their sound "atomic star-dust music," "mulatto madness," "Beige-Centennial." Who are they? Dr. Buzzard's Original Savannah Band. What are they? In the words of lead vocalist Cory Daye, "Crazy, baby, crazy." Savannah, who burst upon the scene recently with their

danceable single "I'll Play the Fool for You," have brought a new dimension to the pop scene. The big band sound of the 40's is an integral part of their music. Syrupy passages of dreamy horns and saxes accompany scatty vocals and the slang of zoot suit days.

Such passages from the past should not, however, be mistaken for a mere effort to cash in on the nostalgia market as popularized by the Manhattan Transfer, The Pointer Sisters and Bette Midler. Savannah eschews slavish tongue-in-cheek

copying for a more adventurous style. Experimentation with special effects, rhythms and tempo changes is their forte, and they do it with flair. The musicians are excellent, particularly "Sugar Coated"

album review

Andy Hernandez on vibes. Vocals, especially Daye's, have an ease and freedom of treatment that sound quite labor-free. The music itself is uniformly good.

"I'll Play the Fool," "Cherche Chez La Femme" and "Sour and Sweet" are the upbeat songs, with Daye trilling away with lots of dash. "Hard Times," "We've Got it Made" and "You've Got Something" are slower, smoother numbers, though not slick.

The rhumba has returned, the Hawaiian guitar has made a comeback, maracas are once more a staple of the percussion section. But a more modern beat holds its own against the oohs and coos, for this album is by no means a return to the past.

the daily Collegian arts

Bingo barrels through baseball

By LEAH ROZEN
Collegian Staff Writer
"The Bingo Long Traveling All-Stars & Motor Kings," now playing at The Flick, is a gentle baseball comedy with more than a hint of social significance. It's about a bunch of black ballplayers during the 30's, before the white leagues discovered Jackie Robinson and decided to break the color line. During this period, black players had their own teams and league. "Bingo Long" is about a

bunch of players who rebel against the money-grubbing owners of their teams and set out on their own. Bingo (Billy Dee Williams), a star pitcher, along with James Earl

movie review

Jones, who plays an aging slugger, are the ringleaders of the black all-star team.

They travel about the country taking on local teams, mostly white, usually beating them. At

the same time, however, they have to start indulging in minstrel-type antics (zany costumes, jokes, choreography and other tricks) to let the whites laugh while their teams get beaten.

Meanwhile, the black owners of the regulation black teams are getting steamed-up about Bingo's team and set out to break it up.

Billy Dee Williams, who is surely Robert Redford's rival in the looks department, scores points as the

title character. He is a very coolly efficient actor.

James Earl Jones, with the gap between his front teeth showing every time he flashes that tremendous grin, supports the film. His character is a solid, decent man, ready to stand up for his rights and principles, but not above having a good time.

Richard Pryor turns up as a black player who insists he is Cuban, a nationality he plans to use to enter the white leagues. He is his usual uproarious self.

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