

Mangione: playing for the people

Editor's note: Last week, jazz artist and composer Chuck Mangione and the Chuck Mangione Quartet played their second sellout crowd in Eisenhower Auditorium in less than two years. Since his release of "Feels So Good" three years ago, Mangione's energetic and melodic sound has become increasingly popular. After the concert last week, Daily Collegian Staff Writer Justin Cafanoso talked with Mangione about his commercial success and musical convictions. The following is edited for length and clarity.



Chuck Mangione

COLLEGIAN: It seems there's always a dispute after an artist becomes successful that he's sold out to commercialism. I imagine you've heard it before, "Chuck Mangione isn't the same as he used to be — he's gone commercial."

MANGIONE: I hope I'm not the same as I used to be. I'm not the same person as I was a week ago, or yesterday. If commercial means that there's a whole lot of people that like our music, then there's the most commercial thing you can find. And I'm not a believer of forcing anything down anybody's throat and I'm not a believer in playing exactly what I like like playing. And that's what I do.

COLLEGIAN: Good business, then, right?

MANGIONE: It's not business, man, it's my feeling of wanting to play music for people. It has nothing to do with business. If I was a businessman, I would have been retired 30 years ago.

COLLEGIAN: You played a lot of your older music tonight, but with a lot of new touches, new hooks. Was that spontaneous or do you work on them?

MANGIONE: I just play the music. Every night it's supposed to be different. It's not supposed to be the same as the night before.

COLLEGIAN: Your new album (a live double album release due next month) you said was recorded last December during a benefit concert for Italian earthquake victims. How quickly did you get that concert together?

MANGIONE: I only had a couple weeks to get it together because it wasn't really planned. I called up a whole lot of

good friends who I had met musically in the past and they all said they'd love to come.

COLLEGIAN: You said it was a great excuse to get together with some of the finest musicians in the business. But there was a feeling behind that concert. There was a cause there. Was everybody feeling the same thing?

MANGIONE: Whatever they were feeling, it sure was positive. And it was great. I didn't want it to stop. We played from nine at night until five in the morning. I have a double album (coming) out of the highlights of the thing and there's enough music for another double album. It was just a great feeling, and like I said before, just a wonderful excuse to get together.

COLLEGIAN: With your popularity, you're in a unique position to expand your political beliefs. A lot of musicians in a position like yours do. How do you feel about that?

MANGIONE: I don't believe in using whatever relationship I have with the public to impose on them my about feelings about politics or religion or anything that's an individual's point of view. I do benefit concerts, I did the earthquake thing, I do concerts for the Special Olympics. I've had invitations from every political candidate in the world to do benefit concerts for lots of bread, where they'll give you a ton of money. But I think the music is not supposed to be involved in that, that's all.

COLLEGIAN: The music is supposed to be a place to escape from all the bullshit of every day life. That's what it is really. I mean, people go through all kinds of madness all day long and they come to a concert and listen to a song to escape. They go to a ballgame to escape. And instrumental music is very much like an athletic event. People can use their imagination to get involved as a performer or ob-

server and get a way from all that madness. I don't in any way want to impose my personal beliefs on anybody else.

COLLEGIAN: So to you, it's music in its purest form.

MANGIONE: I like to play, man. That's all I remember since I was 10; music and baseball. It's fun and I want it to be fun. And I don't want to put anything on top of that that doesn't belong there.

the daily arts



'Morning Star' questing for brighter future

By MICHAEL RULP
Daily Collegian Staff Writer



Cheryl Fox and Ken Giles

Few musical productions can be as enjoyable and moving as an evening of good folk music. Such was the case at Friday evening's Bright Morning Star concert in the HUB Ballroom.

The band wasted little time getting the show moving, for the audience was clapping their hands and stomping their feet during the opening song. That warm

enthusiasm held throughout the evening as Bright Morning Star combined folk music and political concerns into an extremely well executed performance. The show opened with a haunting folk ballad "Hangin' Tree," which typified the political and social messages that permeated the band's lyrics. They condemn the use of nuclear power and those people who value financial gain more than human safety.

The musician's concern for nuclear power was an especially prevalent theme in their material as well as other environmental issues. The lyrics, as true of most folk lyrics, represented the strong and sincere convictions of the composers.

Bright Morning Star presented their concerns with humanity and humor, depicting greedy businessmen, striking cool miners and victims poisoned from radiation caused by incompetent political leaders.

Although the six member band performed well together, the concert's highlights came when the members performed singly. Two particularly impressive songs were "Serious Men" and "Talkin' Self Defense Blues."

The first dealt sarcastically with those "serious men" in Washington and elsewhere who seem to have perfected the science of creating problems. The latter, a humorous warning to muggers and rapists, told of learning self-defense. It concluded with a warning to street criminals, "cause you never know who you're going to meet on the streets!"

The high point of the concert came with a wonderfully abrasive and frighteningly accurate attack on the Reagan regime entitled "Ronnie's Boys." The song was preceded by mournful comments on "day number 60 in the Reagan Crisis, as 200 million Americans are still being held hostage."

The concert ended with a beautifully sung rendition of an old Appalachian hymn, "Bright Morning Star," from whence the band takes its name. Singing in both harmony and round, the band and the HUB Ballroom with the warmth and feeling that is truly great folk music.

'I like to play. It's fun and I don't want to put anything on top of that that doesn't belong.'

—Chuck Mangione

'All Night Long': a sleeper for Streisand

By JUDD A. BLOUCH
Daily Collegian Staff Writer

There comes a time in the career of any great entertainer when the award-winning parts or the songs composed by the best writers start coming in at an ever decreasing rate; lines at the box office shorten and record sales drop. Worst of all, popularity fades. Some performers pull out of their slumps, but many do not. The late actress or actor, songstress or singer enjoys a fleeting thing that once lost is hard to find.

One performer who is not so long ago turned out movies and recordings that pleased both the critics and the public but is now struggling for attention is Barbra Streisand. Her latest product, the comedy film "All Night Long," is a good example of her recent battle to regain her waning popularity.

Now, Streisand's comedic talents are many and no one can dispute that. Her previous roles in films like

"What's Up Doc" and "The Owl and the Pussycat" are classic instances of her ability to play confused, scatter-brained women who usually end up causing chaotic situations. Streisand has left audiences in stitches, clutching their stomachs and rolling in the aisles a million times or more.

But in "All Night Long" the combination of the rapid, Brooklyn accent and the outstanding nose down which peers a pair of large, expressive eyes are no longer enough to get the laughs they used to. When compared to previous movies featuring Streisand, this one has to be considered a dud.

One would never think this to be true from just looking at the posters and other publicity. The ads make "All Night Long" look like another adventure into lunacy with Streisand as your guide. The plot is supposed to be based around Streisand's character, Cheryl Gibbons, the wife of Mike the fireman (Kevin Dobson). Cheryl and Mike's relationship is not so hot,

Ballet: humor, mime

By PADDY PATTON
Daily Collegian Staff Writer

The artists of the Pennsylvania Ballet danced "Coppelia" on Saturday night with an exquisite balance between freedom and control. Through their bodies, ballet, one of the most pleasing and breathtaking art forms, was done justice.

As a ballet, "Coppelia" has been around for more than a century. The plot is simple: Franz becomes intrigued with a beautiful girl, Coppelia, who — unbeknownst to him — is the mechanical creation of Dr. Coppélius. Swanilda, Franz's girlfriend, notices his interest in Coppelia and proceeds to win him back by impersonating the doll.

The production was magnificent. The sets were spectacular, the orchestra was at one with the dancers, and the costumes were colorful without being distracting. But all these technical trappings might have been wasted had not the dancers been as competent as they were.

Yet competent does not begin to describe the excellence of their work. They were consistently in character, and their corp ensemble worked beautifully as well.

But excellence did not limit itself to the supporting roles. Tamara Hadley, as Swanilda,

combined awesome strength and control with delight, lightness and playfulness of character. Smiling gleefully through tremendously demanding allegros and adagios, she made pointe work look like fairytale fun.

William Degregory, as Franz, made his leaps, tours and beats look equally as enjoyable. When partnering, he seemed secure in his lifts and timing. He and Hadley danced to, with, and for one another.

Humor is not often associated with ballet, but in "Coppelia" it is used to advantage. The life-sized mechanical doll roles called for extensive use of mime. Coppelia (Sari Braff) and Swanilda (both moved with the appropriate awkwardness of a wind-up toy).

Swanilda's sequence with Dr. Coppélius (Dane Lafontese) in the second act was exactly timed, making it one of the evening's high points. But good timing was a constant throughout the whole performance, marking the Pennsylvania Ballet as a troupe of thoroughly rehearsed as well as talented artists.

The dancers knew what they were doing and the performance reflected their expertise. When discipline and talent meet on such a level, the result is truly professional artistry.

so she fools around with Mike's sister's cousin's son Freddy (Denny Quaid) and then Freddy's father George Dupler (Gene Hackman).

The action centers mostly around George, how he gets demoted in his corporation, falls in love with Cheryl, leaves his wife and starts a new life as an inventor. This is great for Hackman, but disastrous for Streisand.

The character of Cheryl is, much like other Streisand roles, a bit off-the-wall. She has blindingly blonde hair, wears jump suits of a particular purple hue and composes country-western and opera on her electric organ. She is an odd lady indeed. This isn't enough, however.

"All Night Long" is a loosely written, poorly constructed film that does a better job at exploring the problem of male menopause than it does getting laughs; like before, great for Hackman, disastrous for Streisand.

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The Following Free U Courses are Still Available

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Limited Courses — Call Free U at 863-0038 or Course Initiator (#'s in Booklet)			
Realizations and Religious Traditions	Danielson	171 Willard	Wed. 6:00
Assembly and Nonviolence	Rainbow	711 Willard	Fri. 6:00
Beginning Quilting	Ginny Kerr	206 Chambers	Wed. 7:00
Quilt Craze	Carolyn Petros	111 Sackett	Thurs. 3/26/81 8:00
Beginning Needlepoint	Stephanie Savage	308 Willard	Tues. 7:00
Psyche and Modern Times	Aaron Mishra	308 Willard	Mon. 8:00
Israeli Music	Rabbi Eisenstat	Hillel 224 Locust Ln.	Mon. 8:00
Live food and holistic health	Danielson and Rainbow	171 Willard	Tues. 7:00
Private Pilot ground school	Eugene Scholl	319 Boucke	Mon. 7:00
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Resist the Draft	Chuck Dugan, Rainbow	171 Willard	Thurs. 6:30
Nuclear Awareness Week	Eco-Action	863-1972	
Eco-Action Recycling	Eco-Action	863-1972	
Eco-Action: Hot-Water Insulation	Eco-Action	863-1972	every other Sunday
Gay/Bisexual women's support group	H.O.P.S.	319 Boucke	Mon. 8:00
Gay/Bisexual men's support group	H.O.P.S.	321 Boucke	Mon. 8:00
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If you think it looks strange from out there you should see it from in here	Richard Fiocchi	321 Boucke	Tues. 8:00
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Alkide	P.S.U. Athletic Club	1M Wrestling room	Mon/Tues 6:30
The satisfying vegetarian living course	Steve McClain	220 H.D.	Tues. 6:00
Why cook? The satisfying vegetarian living course	Chuck Dugan	171 Willard	Tues. 6:00
Traveling in the third world	Rita Snyder, Betsy Smith	Lot behind Willard	Sun. 10:00 AM
Camera Operation	Richard Ward	210 Walker	March 25 & 26 at 7:30
Bicycle Touring Seminars	Jeff Ackerman 238-8676	321 Boucke	April 8
Cord Surtall	Stacy Vachek	Stacy Bicycle Shop	Sun. 10:00 AM
Installing phone	Nathan Pyles	HUB lawn	begins 3/22
Colony	Terry Ambros	308 Willard	T. Th. Sun. 1:00
Horizons	Fred Ramsey	308 Willard	3/6, 4/8, 4/22, 5/6 at 7:30
	Mike Manahan	244 Hammond	Thurs. 7:00 3/28/81 only
	Colony	320 HUB	Wed. 7:30 in the HUB
	Sonnat, Free U 863-0038		
	Curtis, G.S.A. 865-0081		
	Dennis, Eco-Action 863-1972		
	Carl Young, Dana Northway	248 Hammond	Thurs. 7:30
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A Commemorative Worship Service
9:30 p.m. Tuesday Evening March 24

The Anniversary of Archbishop Romero's Assassination
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THE TUBE

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6:00 (1) WEATHER WORLD
(2) JERRY'S WORLD
(3) 60 SECS NEWS
(4) HAPPY DAYS AGAIN
(5) INTRODUCTION TO PHILOSOPHY
(6) CAROLINNETT AND FRIENDS
(7) TIGER TROOP
(8) ABC NEWS
(9) SANFORD AND SON
(10) 60 SECS NEWS
(11) MACHETE WITH RAYMOND
(12) LOTTERY NUMBER
(13) BULLSEYE
(14) BARNEY DOUGH
(15) BARNEY MILLER
(16) COVER UP
(17) PM MAGAZINE
(18) NEWS
(19) THE HOUSE CALLS
(20) TIGER TROOP
(21) ALL IN THE FAMILY
(22) THE SEASON BASEBALL Los Angeles Dodgers vs New York Mets
(23) THE NEWS FEU
(24) NEWS
(25) WOOD SQUARES
(26) ALL CREATURES GREAT AND SMALL
(27) PM MAGAZINE
(28) LITTLE HOUSE ON THE PRAIRIE
(29) THAT'S INHREDIBLE
(30) THE WHITE SHADOW
(31) BELL GRAMM GUILD
(32) MEN OF LETTERS
(33) GREAT PERFORMANCES: LIVE FROM LINCOLN CENTER
(34) THE TONIGHT SHOW

6:00 (1) ABC NEWS NIGHTLINE
(2) 60 SECS LATE MOVIE "QUINCY, M.E.: Last Six Hours"
(3) FANTASY ISLAND
(4) MOVIE "DRAMA"
(5) MOVIE "ADVENTURE WESTERN"
(6) MOVIE "THE BROTHERS"
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