Collegian Arts Writer

baby," and he's getting quite bald

these days, but James Taylor still

sic. Last night, Taylor let his mel-

low voice and words touch the

entire Rec Hall audience. The suc-

Committee-sponsored event should

prove to any doubters that Taylor

Backed by two powerful singers,

Taylor crooned through his most

famous ballads. One-third of the

audience recognized the songs af-

ter only a few strums of the guitar.

Cheers resounded for "Up on the

Roof," "Sweet Baby James" and

"Fire and Rain." Taylor's voice

was in fine form: the words flowed

gently and easily from his mouth.

tunes from his new album, includ-

ing "That's Why I'm Here." "from

the album That's Why I'm Here,"

he said. "Which is why I'm here."

The Buddy Holly tune "Every

Day" was a bit lackluster, but

"Only a Dream in Rio" was purely

Although the evening could be

moving-lyric-and-soft-touch Tay-

Taylor also introduced a few

is not a has-been musician.

has a knack for making great mu- a beat.

ASSIGNMENT DUE tomorrow?

Don't PANIC We're OPEN LATE

do you need a word processor

for a term paper or thesis etc.

LOTUS or SYMPHONY

RENT a Personal Computer at

Fri.-Sat. 10-5

'King Lear':

mances. Sponsored by the Artists Edmund; Guard as Regan, Fool and nonstudents.

Arts and Humanistic Studies and the and the Earl of Gloucester.

The five actors — Sheila Allen, John Burgess, Julian Glover, Pippa Guard and David Rintoul - have worked with the Royal Shakespeare Company and the National Theatre in London, and are now associated with ACTER, the Association for Creative Theatre, Education and Research. Through ACTER, several prominent actors from the London stage go to different university campuses and do several performances as part of a program called A tors in Residence. These shows a designed to give students and fr .ulty a deeper under-

tended for the theater as presented by

Wyatt Cafeterias, Inc. Wyatt Cafeterias, Inc., based in Dallas, Texas, is one of the most successful, stable, and rapidly growing cafeteria chains in the country. We operate over 120 cafeterias throughout 9 states in the Southwest, with a growth rate of 6–8 new cafeterias annually. To meet our needs we are looking for intelligent, energetic, and dedicated individuals that are seeking a challenging career in restaurant management. Wyatt's offers a 10 week Training Program consisting of both formal instruction and on-the-job training. The program will expose you to all facets of our operation. We also offer a full benefits package, excellent starting salary and merit based promotions. If interested, we will be on campus interviewing on 10/14/85

Play one of several presentations given by British actors

A little bit of England will come to Richard Martin, manager of pro- Series as a special event for non- in London in honor of Graves' 80th the University this week when five gramming for the Artists Series. The subscribers at 8 p.m. on Saturday in birthday in July 1975. Consisting of

actors from the London stage arrive performance stars Glover as King Schwab Auditorium. Tickets are \$6 Graves' poetry and prose linked by for a week long series of perfor- Lear; Rintoul as both Edgar and and \$4 for students, and \$8 and \$6 for narration from Glover, the play is, in

Series, Center for the Performing Oswald; Allen as Goneril and Corde-

departments of English, theater and Minimal scenery and costumes are formance the actors will dramatize reading of the heroic epic Beowulf at

film, the group will be doing two another feature of this performance. the letters to and from Pinter, and 8 p.m. on Thursday in the Playhouse

performance of Pinter This Evening, opment specialist for the Artists Se- play Old Times. Pinter will be pre- A Discussion with Actors from the

which focuses on the work and life of ries, commented that sometimes it is sented at 8 p.m. on Friday in Schwab British Theatres is a public forum

modern British playwright Harold the spareness of the sets and cos- Auditorium. Tickets are \$6 and \$4 for and will be held at 4:30 p.m. on

Arts, Penn State's Institute for the lia and Burgess as the Earl of Kent presented by the actors as part of the through his own writings."

The first performance of King Lear scheduled for this week.

shows of King Lear as well as one Teresa Tillson, audience devel- they will also do a reading of his short Theater.

beautiful. "I think that the people dents.

actors instead of a larger group. "The opportunity to see a five actor version Schwab Theatre Series. A second day in 101 Kern. The actor wrote this

of King Lear is most unusual," said performance will be offered by the program for the Royal Court Theatre

tumes that lets the acting be really students, and \$8 and \$6 for nonstu- Thursday in 119 Arts Building.

that go will enjoy it very much," Three additional events that will be the Series, the actors are assisting in

will be at 8 p.m. on Wednesday in Glover will be performing A Piece classes during the week for seminars

EQUAL OPPORTUNITY EMPLOYER



the actor's words, "a gentle, incom-

"In addition to the performance for

Schwab Theatre Series. In this per- Glover will also be doing a solo

free and open to the public are also teaching," Martin said, explaining

\$1 off any 16" Pizza with 2 or more items



ATTENTION!!

Pre-Vet Club Members

Room change for Oct. 7 meeting

Meeting will be held in 215 Armsby Bldg.

Time: 7:30 -9:30 Refreshments served



Taylor's melodic soft touch charms audience

And during the chorus of "Show-

er the People," two spotlights

shone on stage: one on Taylor and

one on a tape reel, from where the

background vocals were emanat-

Taylor returned for two encores.

His first contained a beautiful ver-

sion of "You've Got a Friend"

(with the entire audience singly

softly along with him) and the one

people had been yelling for all

evening, "Steamroller." Taylor's

second encore was a strong a cap-

cert was that Taylor was himself

the whole time. He never seemed to

slip into an egocentrical, "I'm

great, aren't I?" attitude. (He had

a plethora of opportunities, with

the audience applauding wildly be-

fore during and after songs.) At

"So. . . . So what?" He paused and

looked down. "I left my f - - - ing

footpeddle on." Taylor never failed

to sing with conviction. His love for

music poured out of him and

lor sings, "People pay good money

to hear 'Fire and Rain' again and

In "That's Why I'm Here," Tay-

again." With Taylor performing so

well, it's no wonder that they

reached the audience in a deluge.

The greatest thing about the con-

pella song with his back-up singers.

Renowned artist Benny Andrews (second from right) was one of the featured panel speakers on Saturday at the Paul discuss the development of a uniquely Afro-American consciousness that holds universal artistic significance. All of

Symposium examines Black artistry over last 60 years

By ELIZABETH A. FRANK Collegian Arts Writer

ing are just a few of the words used "How compelling the images are," to describe reactions to the Since the she said. Harlem Renaissance symposium

But, she added, a kind of "cultural Art in Boston and David Levering African themes as well as the daily Tired is a Black woman sitting down Paul Robeson Cultural Center.

a grant from the Equal Opportunity art. Planning Committee and co-spon- Campbell said she has very mixed sored by the Museum of Art, the feelings about exhibits like this be-Paul Robeson Cultural Center and cause it perpetuates that attitude.

curators, students and art lovers in favor of it.

director of the Studio Museum in Harlem Mary Schmidt Campbell at like to be a part of the New Negro whole new body of Black people, alike yet different than themselves, of her students had ever seen a student had ever seen a student had ever seen a student had ever seen

By VICTORIA JAFFE part Black," Bearden said. Collegian Arts Writer Bearden himself grew up in Har-Black artist Romare Bearden lem and became part of the cultudoesn't want to relegate Afro- rally rich community there. Now American art's impact to just 71 years old (though he looks at

Black culture. Black art is Ameri- least ten years younger) Bearden

can art, Bearden told a group of is a very straight-forward and reporters last Friday at the Mupersonable man. He said that he is Bearden is an internationally acclaimed American artist and painting for Howard University the current director of New York's and a Social Security building in Cinque Gallery. He visited the Long Island, N.Y. His advice for University as part of the weekend young aspiring artists is to work symposium, Since the Harlem Re- hard and try to find your own way. naissance.... This "Renaissance" took place in the 1920s in which it was done and makes a when people came from the south social comment, not a political to Harlem for more economic op- statement, he said. portunities. This influx of people His own work is on display on brought ideas and fostered an ar- the second and third floors of the

tistic community. "What hadn't Museum of Art. One of the paintbeen in Harlem before then was ings, The Rites of Spring, a 1967 now blooming," Bearden said. Bearden sees his art work and a depiction of a gardener friend he that of the other contributing art- knew in the '60s who was "conists as an important aspect of cerned with growing things," he American cultural expression. In explained. His cubist rendering the United States after you have shows a woman giving a leafy spent about two generalions here, bundle of plants to a man as a "you are part New Englander, peace-offering.

Campbell said she saw the exhibit sance on. when it was being mounted at the The first panel, The Harlem Re- Gaither's social emphasis. College of Old Westbury and thought

through a few songs. Especially good was his cover of "Knock on

well as his own talents, Taylor

smoothly moved from tender bal-

lad to mellow rock without missing

Taylor's voice was simply beau-

sounded better live than it did on

vinyl. "Handy Man" also illus-

trated Taylor's gentle vocal abili-

There were humorous moments.

too. Before a song called "Mona,"

Taylor told the audience that they

could go to the bathroom or have a

smoke now, because the intro to the

song would be rather long. It seems

that Taylor received a pig for his

21st birthday named Mona, who

"was about as big as a football"

back then, but soon grew quite

large. "She gained 650 pounds."

Taylor said. And his brother said to

him, "One day, that pig is gonna

his brother could make a roast out

of her. Mona swallowed rat poison-

ing. Thus, Taylor's tribute to his

pal — "so much of you to love, and

too much of you to take care of."

Taylor sang of Mona "pushing up a

pine tree in my field," and how

"when I think of how I caused your

tiful. "Carolina in My Mind"

Wood." Thanks to a great band as

apartheid" exists that keeps Black American artists from being includ-

Held in conjunction with the Since in Afro-American art she asked: of Afro-American Art exhibit at the from? What's kept them alive?"

creating more art now than ever

before, citing the murals that he is

All art work expresses the time

collage and mixed- media work is

Chisolm moderated. Gaither said 1940s and 1950s.

Referring to the recurrent images was bigger than the Harlem Renais- er who still lives in Mexico. She sance, although Harlem saw itself described herself as 1. Black 2. a the Harlem Renaissance: 50 Years "Where do these visions come as the center of the movement. woman and 3. a sculptor. "I didn't Museum of Art, the symposium Campbell said if this exhibit can of that period as part of a social said, "not a public speaker." American art?" asked executive symposium was getting to hear who moved to New York met a in New Orleans thar was off-limits and we're beautiful. Look what gloves and a Miss America-style

the keynote speech Friday evening. Movement from the Harlem Renais- that redefined the black experience, museum. "Some people are still Social themes dominated the '60s he said. Levering agreed with working under the same conditions and Jeff Donaldson, William Walker

The event was sponsored through ed in general surveys of American ers University where he was named Romare Bearden, Elizabeth Cat-Martin Luther King, Jr., professor lett and Ernest Crichlow were the of history. Manhattan Community artists who participated in the sec-College professor of art Michael ond panel Afro-American Art of the the New Negro Movement in the '20s Catlett is a sculptor and printmak-

He explained that he sees the art write a speech. I'm a sculptor," she brought scholars, artists, museum bring about this kind of inquiry she's movement because art objects are She described her experience of best understood in their historical having to get special permission to things from your own experience." from all over the United States to All of the artists who participated context. The 20th century black urbus in her students from Prairies- Margaret Taylor Burroughs parart. For example, artist Lorraine in the symposium are represented ban community began in the '20s ville University in Texas to see a ticipated in the 1960s panel. She said O'Grady crashed a New York open-"Why is it after 60 years we're in the exhibit. One of the most inter- when Blacks migrated to the cities Picasso Retrospective in 1940. The in the '60s "Blacks held up a mirror ing to which she was not invited in a still mounting surveys of Black esting and exciting aspects of the from rural communities. Blacks exhibit took place in an art museum to America and said we're Black dress made entirely out of white

in the south,'' she said. naissance, included artist David The first panel stressed that the Commitment, support and a com-National Center of Afro-American and legitimized the Black theme. period, she said. Her sculpture Lewis, author and professor of histo- life of Black people became subjects with an exhausted look on her face. Artist Ernest Critchlow likened

the artistic atmosphere of the '40s

warmth, caring and concern were

and the '50s to the '60s. He said

James Taylor and band entertained at Rec Hall last night with their own brand of mellow music. The concert featured

three songs from an upcoming album, That's Why I'm Here, but its high point was a rendition of "You've Got A

Friend." Taylor has no shortage of friends in State College.

evident during the '40s and '50s, in an interracial environment that included visual artists, musicians and He said that art is like a great pie: Sims. historian and associate cura-It's not all black or white, you put tor of 20th century art at the Metroyour piece into it and don't try to be politan Museum said that Black like others. "Don't copy — draw

and other Black artists took art to the people when they received no Historic, spiritual and enlighten- it was both important and beautiful. Driskell, Edmund B. Gaither, direc- Harlem Renaissance brought about mon purpose were the three things academic recognition. They created tor and curator of the Museum of the a sympathetic portrayal of Blacks that characterized the artists of that a wall of art on adjacent buildings in The last panel dealt with the contemporary scene. Benny Andrews. a panel member, characterized the are much less visible. "They're silently waiting behind closed doors to be ready when society opens up again," he said. Black artists, though, are becoming more a part of

the selection process in exhibits, Andrews said. Panelist Lowery S. women are making personal statements through performance

Bearden: Black art is U.S. art | Count Basie orchestra provides some shining moments though songs are obscure at times events highlighting Afro-American solo during "Frankie and Johnny" sweetly performed "Am I Blue?"

By DIANE D. DIPIERO Collegian Arts Writer

I'm a music lover, not a music critic. Thus, I can't tell you when a piano is slightly off-key or when a trumpet misses one note. I know when music is enjoyable, though, and I can tell you that the World Famous Count Basie Orchestra was entertaining: It had a good beat and-"you could dance to it." But I couldn't give it the highest rating, simply because the band didn't play enough songs that everyone could recognize.

concert review

The Basie Orchestra's Saturday night concert was presented by the Artists Series, Center for the Performing Arts and the Harlem Renaissance Symposium — a series of any praise? Danny House's alto sax was vocalist Carmen Bradford. She its founder must have possessed.

contributions to American culture. was so smooth, it seemed too easy. and "My Funny Valentine." But It's great to know that the memory A tall, husky Bob Ojeda held his her voice was too weak to project of one of America's greatest jazz trumpet as though it were a child's through the entire auditorium, and composers and musicians lives on toy. But he put incredible power often her words were garbled be-Full of verve and wit — not to

greats such as "One O'clock Jump" handkerchief across his forehead as and "Around about Midnight." Ojeda held his notes with strength. However, guitarist Freddie Green It was nice to watch old pros announced the songs before the enjoying themselves on stage. audience stopped applauding, mak- Trumpet player Sonny Cohn smiled ing it difficult to catch all the names through the whole performance and and be sure they were Basie songs. gave a shy grin to the audience "Moonlight Becomes You" and after his excellent solos. "The Good Time Blues" featured The highlight of the evening,

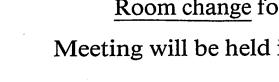
audience into the picture.

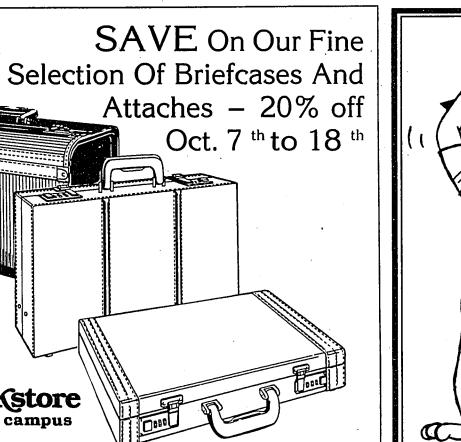
mention fabulous talent — the band "Keep it up, Bob." "All right,

the outstanding brass section. But though, was bassist Lynn Seaton's and the audience ate it up.

into his solos. Behind him, the other hind the microphone. "Were you band members cheered him on. expecting Lena Horne?" a man in leaving Eisenhower Auditorium featured upbeat versions of Basie man." The piano player wiped a asked his disappointed wife. Not highly acclaimed band would feaadvantage to feature Bradford at the beginning of the second set, and then gone back to swinging instru-Despite the setbacks, the Basie Orchestra was a hit with the audi-

ence, and received two standing the songs weren't popular enough for all audience members to stop and say, "Ah, yes, I like that tune." of Louis Armstrong and Animal on the songs weren't popular enough wild scat singing — a series of strange noises combining the voices and say, "Ah, yes, I like that tune." of Louis Armstrong and Animal on the fun that the Count himself must There are other boogie numbers The Muppets. The piano player have experienced on stage. But that would have brought the whole laughed so hard he lost his place, they say there's nothing like the real thing, and the Basie Orchestra, Still, how can you deny this group The performance's weak spot just lacks something that certainly





EDGE CONFERENCE COMES TO PENN STATE ON OCTOBER 19, 1985 Prospective teachers are invited to attend an Early

Development of Great Leaders in Education (EDGE) conference. Professional educators from across Pennsylvania will present 7 three-hour workshops which offer

experience and training in areas of education of interest to future educators. They include:

- Programs and Strategies for the Gifted and Talented

- High Technology in the Classroom

- Improving Parent Conferences

- L.E.A.S.T. Method of Classroom Management/Discipline

- Child Abuse and Neglect

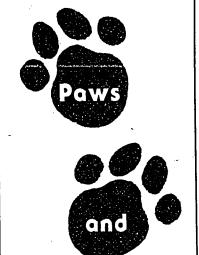
- Teacher and Student Motivation - Student Stress and Burnout

Registration begins at 8:30 a.m. in 112 Chambers Building To reserve a space at one of our workshops, please call

the Office of Certification and Education

Services, 865-0488. FREE ADMISSION sponsored by the PSU Chapter of

SPSEA and the College of Education Student Council



the Collegian

Owned and Operated by

the Pennsylvania State University

Stebeo[®]

Penn State Bookstore

Penn State Bookstore on campus

MEET THE AUTHOR

MAY SARTON

by the Pennsylvania State University



Owned and Operated



POETRY READING **MAY SARTON**

Women Friends & Lovers

"A Celebration of

Myths & Goddesses'

MONDAY, OCT. 7 8 PM **ROOM 121 SPARKS**

Women's Studies Program Center For Women Students Religious Studies Program

• Gerontology Center

SPONSORED BY: Speech Communications Dept.

or a computer for

The Daily Collegian Monday, Oct. 7, 1985-15

Next to Domino's Pizza phone 234-4220 Sun. 2-8

play prestory

standing of the nature of works in-

This group of actors will be presenting their own version of one of Shakespeare's greatest tragedies, King Lear. They have reworked the play so that it can be performed by five

Penn State Sub Shops

Meatball Monday \$1 off an 18" Meatball Hoagie Offer expires Oct. 7th