Charles to sing on campus

By PAT GRANDJEAN Collegian Arts Writer

The only genius in the business. - Frank Sinatra on Ray Charles.

Einstein — he was a genius. Not me. - Ray Charles on himself.

Ray Charles will celebrate his 40th anniversary in the music business next year. Despite his modesty, he is credited by many for the invention of "soul music" — that improvisational blend of gospel music intensity, country and blues-style narrative and jazz arrangement that first turned up in "Mess Around" (1953) and sold a million records for the scandalous "What'd I Say" in 1959. Local audiences will most likely hear these and many other classics in a University Concert Committee-sponsored concert event (featuring the Raelettes. Charles' longtime backup singers) at 8 p.m. on Nov. 20 in Eisenhower

Charles enjoyed his greatest popularity in the 1950s and '60s, but his lowers has barely diminished since that time. His cover of "Yesterday" in the the late 1960s was a major thrill had spent his own early career with the Beatles singing Charles songs like "What'd I Say" and "I Got A Wom-Germany. Bruce Springsteen had a tribute of his own to give upon witnes-The World" recording sessions at the beginning of this year: "I don't believe it. That's like the Statue of

418 Clay Lane



At 8 p.m. on Nov. 20 Ray Charles will bring his trendsetting music and the Raelettes, his backup singers, to Eisenhower Auditorium.

EXPERIENCED PIZZA MAKER COMMISSION COMMISSION OF THE PROPERTY OF THE PROPERTY

own band and his characteristic, strings.

movie script. He began playing piano ultimate marriage of gospel and gut- ence. Though he's had his share of before the age of 5. Though an unter. "What'd I Say," which sounds critical detractors of late, he hasn't treated case of glaucoma left him like an actual church service at its let them affect his approach to his blind the following year, Charles climax, brought him to the attention art. "Every experience I've had went on to study music composition in of a White audience and earned him a good and bad — has taught me some-Braille and had learned to play alto major contract with ABC Records. thing," he once said. "... All of it saxophone, clarinet, trumpet and or- On this label, he had number one was like going to school — and I've gan by the time he was 15. Beginning pop hits with Hoagy Carmichael's tried to be a good student. I don't his professional career at the age of "Georgia on My Mind" and "Hit the regret a damn thing."

Free Deliveru

16, he hit a few roadblocks: He spent Aoad, Jack." He also cut 1962's landthe first few years as a Seattle lounge mark Modern Sounds in Country and singer and soon began a 20 year Western Music album, which heroin addiction (which ended with a spawned pop/country classics "I well-publicized bust and sanatorium Can't Stop Loving You," "You Don't Know Me" and "Take These Chains Subsequent work as pianist and From My Heart." Since that time he arranger in New Orleans for blues has worked mainly in the pop/counartist Guitar Slim had a major im- try idiom, most of his song arrangepact on Charles' development of his ments built around angelic choirs and

earthy singing style. The mixture of Recent events suggest that Charles sing Charles' arrival at the "We Are his inventive musical mixture with still retains much of his power as a his raw, exuberant vocals made "I've singer. It's his vocals and presence Got A Woman" his first big hit on the that catapult the recording of "We R & B charts in 1955. It wasn't until Are The World" out of the realm of the next year that he hit his stride stiff school recital and into the realm His career history reads like a 40's with "Hallelujah I Love Her So," the of emotional, shared artistic experi-

University Readers:

Show has problems but gets crowd involved

By MARIA SAWKA Collegian Arts Writer

You've got to pay your dues, if you want to sing the blues. - Dr. Smith, professor of bluesology.

In the University Readers' Birth of the Blues last Saturday night, a Dr. Smith gave a formal presentation

concert review

Meanwhile the other performers presented a musical history of the blues in their unique style. Carrying their scripts around the empty stage, they spoke and sang lyrics from classic blues tunes. In the script Dr. Smith, played by Neil Leftwich (senior - psychology), tries his best to explain the blues in scholarly fashion. Leftwich was much too un-stuffed as the stuffed shirt. He was helped out in his explanations by Alcide Clayton (junior — division of under-

right in front of him. During the show, which was also could have done was attempt to performed on Friday and Sunday, make it realistic. Dr. Smith and Slow Drag talked they discussed was highlighted by performing. a musical performance, spoken or

MA Fashionable a

Combination.

talking about life and a way to move more quickly and the ideas graduate studies) as the character make it through life's hard times. got jumbled up. "Slow Drag" - a man who not only He also learned to like Slow Drag's booze. At certain moments in the knows the blues but lives them. Clayton tried to be cool and hip, but show, Leftwich would grab Clayhe kept stumbling over his lines ton's flask and pretend to drink steel guitar and Richard Sleigh on despite the fact he had the script from it, but it was painfully obvious harmonica and guitar. The best that he was faking it. The least he

Finally, after draining Slow about the blues — the ideas, the Drag's bottle dry, Dr. Smith "does

The ''proper'' Dr. Smith turned they talked about was followed by a worked. The audience snapped

cool in the second act and began to musical performance. The format their fingers, clapped their hands

get a real feel for the blues. Smith worked well up to the second act and stomped their feet.

moments were when this trio played alone, without the benefit of The two-hour performance gave style and the emotions. Each facet the blues" for the first time by the history and a lot of examples of Throughout, Dr. Smith's presen- bring the audience into the perforsung by the four featured Readers tation was constantly interrupted mance as much as possible by (Ken Bolding, Jean Zeppi, Eric by Slow Drag, who would insert his making eye contact and speaking own ideas on the subject. Each idea directly to the viewers and it

y were Arthur Goldstein on piano,

. Jerome Zolten on acoustic and

Kane Gang leads Top 20

The following records make up WPSU's Top 20 for the week ending Nov. 6. Tonight at 8 p.m., 91.1

FM will present the Top 20 Count-1. "Gun Law" - Kane Gang

2. "25th Pill" — 28th Day 3. "Cruiser Creek" — The Fall 4. "Don't Run Wild" - Del Fue-

5. "Faron" — PreFab Sprout 6. "Can't Get Enough of You, Baby — Color Field 7. "Hate Paper Doll" — Husker 8. "Return to the Haunted

House" — Fleshtones 9. "I'll Be Around" — What Is

10. "Strength" - Alarm 11. "Piece of Your Love"

12. "Drinking and Driving" Black Flag 13. "Hell's Home" — Cabare

18. "99 Red Balloons" — Seven 19. "Big Man" — Electric Peace 15. "Forget the Swan" - Dino-

has also been the principal conductor The Vienna Symphony Orchestra of the Hamburg Philharmonic and

Vienna Orchestra visits campus At 8 p.m. this Sunday in Eisenhow- their Vienna or world premiere with the world

present one of Europe's most distin- certo for the Left Hand.

The group will perform works by become its principal conductor. He Mozart, Brahms and Strauss. was founded in 1900 by conductor the Orchestre de la Suisse Romande Ferdinand Lowe. Since 1913 the group and is the honorary conductor of ductor have an affinity for the music has performed in the Vienna Konzer- Tokyo's NKH and Rome's Santa Ceci- they are playing," said Richard Marthaus under a number of different lia Symphonies. He is presently the tin, manager of programming for the directors. One of the most distin- Music Director of the Bavarian State Artists Series. "It promises to be a guishing facts about this group is that Opera in Munich and regularly convery satisfying concert."

er Auditorium, the Artists Series, them. Among these pieces are Schon-Center for the Performing Arts will berg's Gurrelieder, and Ravel's Contra will be performing three pieces: guished performing groups - the Sawallisch, one of the world's lead-Vienna Symphony Orchestra under ing conductors, made his Vienna de-Strauss' tone poem Ein Heldenleben,

16. "The Baby Screams" - The

17. "Grimly Fiendish" - The

20. "Underground" - Kafir

over 900 musical works have received ducts operas and orchestras all over

Brahm's Tragic Overture and the direction of Wolfgang Sawallisch. but with this orchestra and went on to Op. 40. Jan Pospichal will have a

Princess tops

this week's

Jam 10 list

taken all week.

Groove All-Stars

The following records compose

WPSU's Jam top 10. The list is com-

piled by call-in votes and requests

3. "Alice, I Want You For Me

5. "Object Of My Desire"

6. "Love Bizarre" — Sheila E.

7. "I'm Leaving Baby" - Con-

8. "You Are My Lady" - Freddie

9. "The Show" - Doug E. Fresh

4. "Krush Groovin" - Krush

The Pennsylvania State University LABOR STUDIES CLUB PRESENTS:

A Month of International Labor Relations Featuring: Central America, Japan, and Australia

*NOVEMBER 6 Miguel Cifuentes, International Representative of CNUS, the Labor Umbrella Organization representing the 3 major Labor Enderstions of Control America Organization representing the 3 major Labor Federations of Central America "The Current Labor Situation: Military takeover of Union Headquarters" 7:30 pm in 158 Willard

NOVEMBER 13

Don Kennedy, Prof. of Labor Studies at PSU "My Trip into the World of Japanese Labor Relations" 7:30 pm in 307 Boucke

NOVEMBER 20

Brahm Dabscheck, Prof. of Industrial Relations at The University of New South "Recent Corporatist Developments in Australian Industrial Relations"

7:30 pm in 307 Boucke

10. "Never Look To Love" - Cam-

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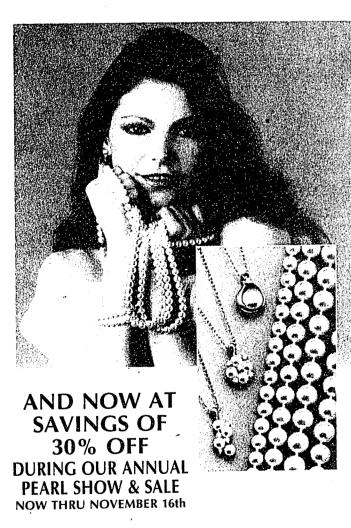
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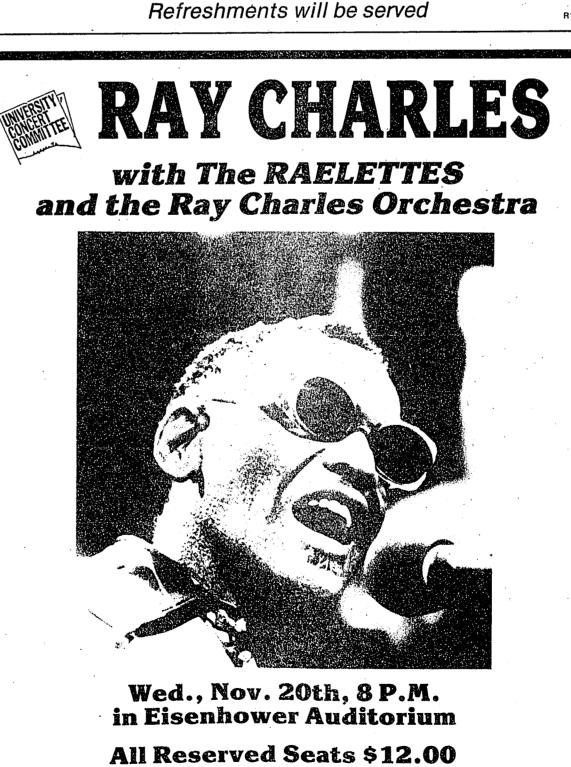
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