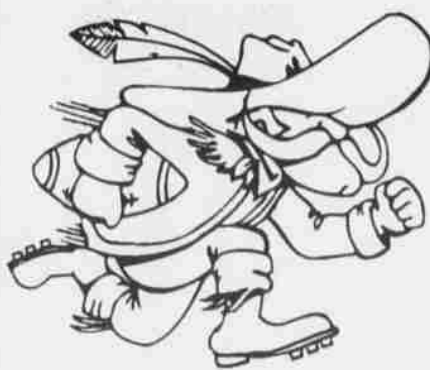


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REBEL
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Coming next week in Variety:
 M-TV Comedy Jam Preview
 Ariel View, the Las Vegas Scene
 DAMN the Machine Interview
 Rich Little Interview
 Your Rebel Horoscopes
 Randy Travis, George Strait, Aaron Tippin

Charles back in limelight, uh-huh

BY BRAD PALMER
 STAFF WRITER

Joy, laughter, tears, and mixed emotions are what Ray Charles instills in everyone that listens to his music. For nearly four decades, he has painted the world with his collage of music. His expressions can be heard in such songs as "Georgia on My Mind" and "America the Beautiful."

Born Ray Charles Robinson in Albany, Georgia, he moved with his impoverished family to Greenville, Florida in 1930 at the height of the Depression. At age four, Ray began to lose his sight, and by age seven he was blind. He entered a school for the blind in St. Augustine, Florida, where he was allowed to develop his gift for music.

After the death of his mother, Ray left school to begin his career as a musician. He built his solo act by imitating Nat "King" Cole, and shortening his name, so he wouldn't be confused with "Sugar" Ray Robinson. He then moved to Seattle, Washington.

He became a local celebrity, and in 1958 made his first big record, "I Got A Woman." This song became the first in a long line of Ray Charles' hits that boasted 11 Grammy Awards, many gold records, and a host of other honors.

Charles has the distinction of being both a national trea-



Ray Charles is the genius of soul

sure and an international phenomenon. With such albums as *Genius Plus Soul Equals Jazz* and *Modern Sounds in Country and Western*, Charles became a legend in Soul music. Also with the help of two classic songs, "I Can't Stop Loving You" and "Georgia on My Mind," Charles set the stage for the blues singers of today.

Later, Charles had hits with such songs as "Hit the Road Jack," "Hallelujah, I Love Her," and the remake of the Lennon/McCartney tune "Yesterday." These songs earned him several awards, as well as a place in the Hall of Fame, along with such colleagues as Nat "King" Cole and Smokey Robinson.

"Born to Love Me" was released in 1983, and was one of many No. 1 crossover smashes for Charles, and earned him a Grammy nomination. To date, Charles has earned a total of ten Grammy Awards, the most recent in 1975.

In 1986, Charles was seen all over television with, what would later become his trademark commercial, "The California Raisins."

Charles once again renewed his popularity with Diet Pepsi commercials, which hit the scene a few years ago. Also, Charles appeared on Billy Joel's album *The Bridge*, and was noted for the smash duet "Baby Grand" which he did with Joel.

In December of that year,

Charles was one of the recipients of the Kennedy Center Honors, celebrated with a television gala at the Kennedy Center for the Performing Arts in Washington D.C. The Honors are presented annually to individuals who, through a lifetime of achievement, have enriched American life by their achievement in the performing arts. Charles was the only black and the only popular musician honored that year and the second youngest ever to be so honored at that time.

In 1990, Charles had a huge comeback with *Would You Believe?* and a guest appearance on Quincy Jones' album *Back to the Block*, which included the song "I'll Be Good To You," a collaboration with Chaka Khan.

In the same year, Charles earned an Honorary Doctorate from the University of South Florida. It was an emotional moment for Charles, who began his professional musician pursuit in the Tampa area.

To this day, he selects his material with utter disregard for trends. His latest release, *My World* proves that he is not concerned with what style is current, rather good ole' fashioned rhythm and blues. "Still Crazy After All These Years" is a cover version of the 1974 Grammy Award winning song for Paul Simon. "A Song For You," his current single, has earned Charles a spot back on the pop charts.

D.I. to perform at the Huntridge

BY ARIEL
 STAFF WRITER

You might remember DI from the early days of punk rock when the Adolescents and Dead Kennedys ruled. Well, Punk's Not Dead! This Saturday, October 9 at the Huntridge, DI will be returning to Las Vegas for a KUNV sponsored event.

Featuring the original line-up of Casey Royer, vocals (and previously of the Adolescents); Fredrick Taccone, bass; John "Bosco" Calabro, guitar, and John Knight, drums, the band will be performing old favorites like "Richard Hung Himself" (which is performed in the film, *Suburbia*), "Johnny's Got a Problem," and "Pervert Nurse" as well as a few new tracks.

"We try to be fresh in the context of what we are," says Taccone, "a Southern California punk band." According to Taccone, DI have stuck to their roots and will be playing the same "old school" hard core as always.

Local bands I.O.H. and Redemption will be opening at 8 p.m., so put on your Docs and go moshing.

The Oxymoronic Implications of 'Jesus'



BY JARED DEAN
 STAFF WRITER

The UNLV University Theater's production of Andrew Lloyd Webber's *Jesus Christ Superstar* opened in the Artemus Ham Concert Hall last week to a three-quarters capacity crowd.

As you enter the auditorium, you're immediately assaulted by a giant video screen separated into two different segments. On the left side of the screen is a slide depicting American currency and the words "In God We Trust." On the right side is a huge eye-ball staring at you, blinking occasionally. There's a wooden cross, rocks, and graffiti. The cast is donned with a part cloth, part metal garb. Sort of a Billy-Socrates-Idol look.

The concept behind JCS is

profoundly disturbing. Webber has chosen a 20th-century setting to tell the story of Christ. It originally opened in New York, in 1971, and was a controversial success. People should be warned that the UNLV production is true to Webber's vision and not watered down. If anything, it's more shocking coming from a collegiate community and not Broadway.

Because of the plays magnitude and fast paced modern dance scenes, and the fact that all the dialogue is sung (hence the term "Rock Opera,") it's difficult to hear what's going on.

Edward M. Barker, who plays Jesus, has a terrific vocal range. Gerry Schooler, on the other hand, is a questionable choice for the roll of Judas. Most of the material was past his upper-range, forcing him to sing in falsetto.

There were a couple of other questionable calls as far as cast was concerned, but over-all the singing was great. Melissa Supera, who played Mary, was



"Hey man, are those Bugle Boy boxers under there?" *Jesus Christ Superstar* at Artemus Ham Hall.

superb. Her singing was by far the best on stage, and she was a joy to watch.

This play forces you to think. Whether it's the fact that Jesus is black, half of the apostles are women, or the scenes of Hitler, greed, and starving children flashing across the giant TV screen - the audience is not a passive objector. This concept is even taken to the extreme when the camera is turned on the audience twice, to

capture reactions to various key points in the play. These images are transformed to the giant TV and reflect the audience's response as a whole.

The UNLV University Theater should be praised for taking on such a major project and doing it fairly well. But be warned, there are scantily clad people running around performing controversial sexual positions, mingled with the various ramifications of reli-

gion. Careful thought should be considered when taking children, or possibly not attending yourself should your religious convictions not allow you to view objectively and enjoyably. If anything, you'll come away with a stronger conviction in communications being the drug of the 20th century and religion the target.

Where is Malkovich?