



by Rick Mitz

True Confession: I laugh at "All In The Family" and have gotten so used to growing up with Lucy on TV that I just can't cut the cord. I run the water while I brush my teeth. I use Tide. And two-ply toilet paper. Blue. With those little fleurs de lis on them. Because they match the motif of my bathroom.

I enjoy blazing fires in my fireplace. The last movie I saw was "Lady and the Tramp," which exploits women. My bottles are non-returnable and I don't separate my garbage; which I burn in my blazing fireplace.

I just can't help it. I'm a failure at relevance.

There are, however, some things about which I am relevant. I don't have a snowmobile or a sable coat. But that's about it. I read the wrong things (Nash, not Yevtushenko). I eat the wrong things (meat, not brown rice). I enjoy the wrong theatre (Neil Simon, not Albee).

So what can I do? I am a product of an educational system and a bio-degradable environment that makes me feel I have to take the pleasure out of pleasure, the enjoyment out of enjoying. The product of a guilt-ridden culture where free-love means I always have to say I'm sorry.

But what's so relevant about relevancy anyway?

A while ago, I visited the University of Wisconsin campus at Green Bay—a college totally devoted to the study of ecology. There one student told me, "It's okay, but you feel guilty doing anything that's not relevant." I thought the remark was ridiculous. After a day there, I found myself checking the soap in the school lav soap dishes to make sure they were using the Right Kind.

So what is relevant? Bicycling? Good for the environment. Cuts down on air pollution. But I don't like bicycling. It's not good for my psychological environment.

And what is meaningful? It's the hey-day of the academic radical chic

where everything must have a Pro-found Meaning; where anything more than a pair of jeans and a stereo system borders on decadence; where back-to-earth means back-to-dearth.

Ecology, racism, women's liberation, war and the rest of the list are all important issues. Too often, it seems that it's not the issues that are significant but only the relevance of the issues. We feel guilty if we're not doing what's Right, and we feel Wrong if we're not feeling the guilt.

There are things—little and big—that can be enjoyed. For their own sake. And for no other reason. Too often the Relevance Regalia focuses only on what's not there rather than what exists.

For some people, perhaps, the patterns of smog formed from a dingy smoke stack might be aesthetically pleasing. That doesn't justify the polluting smog, but it creates a new and positive viewpoint where even the ugliness of pollution can have its own beauty.

Truthfully, I haven't resolved my own guilt feelings about being irrelevant. True Confession: In my city, The Lucy Show is on at the same time as the Evening News. So I sit near the color television—receiving radiation—and constantly recycle the channels back and forth from one show to the other. Last night, Lucy talked about the casualties in Viet Nam while Walter Cronkite put on a Charlie Chaplin costume and danced at a PTA meeting. It all evens out.

German Film Schedule

February 21	DER SCHIMMELREITER
March 2	FILM OHNE TITEL
March 16	DER BIBERPELZ
April 13	DER ZERBROCHENE KRUG
April 27	TONIO KROGER
May 11	DER HAUPTMANN VON KOPENICK

These films will be shown either at Salem or at Wake Forest. Exact time and place will be posted. For information contact either Dr. Timothy Sellner, Wake Forest, or Mr. Adam Stienen, Salem.

Tachibana Dances

Sahomi Tachibana gave a lecture and demonstration of Japanese dance in Shirley Auditorium, 7:30 p.m., Feb. 7. Nervously groping for words, Sahomi began her talk with the history of the first Japanese dance, the kagura, performed three thousand years ago in honor of the sun goddess. Today the kagura is a religious entertainment at Shinto shrines. From the kagura developed the bugaku which has become the official imperial household entertainment. A stylized pantomime, it effectively shows tension in angular movement and deep bends and has a definitely masculine quality.

The nogaku dance was begun by a Buddhist missionary who sought to teach the people Buddhism through the medium of dance. It eventually developed into a performance for aristocratic audiences only. The nogaku is characterized by small, slow steps, and the extensive use of fan and mask to express emotion.

Another style, the kabuki, began as the entertainment of the common people. Today only men are allowed to perform the kabuki dance on stage, while women may perform only in concert. The kabuki is characterized by a stylized mime walk, stamping, and exaggerated poses denoting a climax or the end of a phrase. Famous kabuki families each specialize in a certain style of kabuki, training their children from the age of three onward. The dance is taught as a whole, not as separate techniques. Young girls are taught the same dances as older women but perform in a more simplified manner. A kabuki dancer must also be an actor, for the dancing and acting are inseparable. Chanting is the main musical accompaniment.

The lecture was slow and laborious, the demonstrations intricate and moving. On the whole the program was quite interesting and different.

WELCOME
PARENTS

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Band To Highlight Parent's Day

LEE CASTLE

It has long been established that when someone had to get up and lead a Dorsey band (who was not named Dorsey) that someone would be Lee Castle. For Lee, one of the best trumpet-players in the country, has been more than just a member of the Dorsey band for many years; he has been considered the "third son" of the Dorsey family.

Lee started playing when he was very young, accepting every opportunity to play that he could get, spending a great deal of time playing at the local Italian street festivals, but still not quite sure that it was to be his career. It took the sound of one of America's greatest trumpet players, Louis Armstrong, to settle Lee's mind and that was it—he decided that the trumpet was his instrument and the name of "Mr. Trumpet" and "Prince of the Trumpet" (a name given to him by Jackie Gleason) are now well related to Lee's capabilities and achievements.

It wasn't long after Lee decided to play the trumpet professionally that he started with the Joy Hyams Band, and from there went on to play with the better-known bands of the day, such as Artie Shaw, Glenn Miller, and Tommy Dorsey. Dorsey immediately noticed the potential talent that Castle possessed and insisted that he leave Pennsylvania to study with Mr. Dorsey, Senior. Lee spent a great deal of the next few years studying under the Dorsey name and became so popular with the family that they adopted him as their "third son."

Finally, the call came from the Dorsey boys once again to join forces. Tommy and Lee both disbanded their organizations and joined Jimmy to create the new group to be known as the "FABULOUS DORSEY ORCHESTRA." Lee became musical conductor and featured trumpeter for the group.

THOSE FABULOUS DORSEYS

Even though many talented performers achieve stardom in show business, the entertainers who can

excite and delight fans over a two-decade period are very few and far between. Tommy and Jimmy Dorsey were two such performers. Together, or with their own individual orchestras, they delighted audiences from coast to coast with their great music. Reunited a few years ago, an entirely new generation who had known of "The Fabulous Dorseys" only by reputation saw and felt for themselves in the same great band that delighted their older brothers and sisters, and in some cases, parents, years before. And now, carrying on in the same tradition, is the Great Jimmy Dorsey Orchestra.

The first Dorsey brothers orchestra was formed in 1922, a small group called the Dorsey's Novelty Band which played local dates in and around their home town in Shenandoah, Pennsylvania. Then, for nearly ten years they performed as top instrumental soloists for the leading orchestras of the period. In 1934 they organized their own orchestra and began to make musical history. Bob Crosby was their vocalist, Ray McKinley played the drums, and the late Glenn Miller played second trombone in this great musical aggregation, which in two years established musical tradition for an entire generation. Finally, Tommy and Jimmy decided to go their individual ways, and two fine orchestras emerged. Together and apart the Dorsey brothers sold a combined total of 110 million records.

Both Tommy and Jimmy made great individual contributions to popular music. Tommy was the first bandleader in America to use the trombone as a lead solo instrument, and he gave his warm instrument a new place in music. Jimmy, on the other hand, is credited with beginning one of the great saxophone styles of the early Jazz Era and the man who, above all other bandleaders did the most to launch the juke box industry.

Before they were out of their teens, the Dorseys were playing with the "Scranton Sirens," a fa-

mous "hot" band of the day. Then, first Jimmy and later Tommy, began to break in with the top name orchestras of the day, a history of instrumental performances which climaxed with their appearances with Paul Whiteman. The King of Jazz. By 1934, when Tommy and Jimmy decided to form their own group, both were accomplished stylists and masters of their instruments. During the following two years, they won nationwide acclaim.

The Dorsey Brothers split up in the early part of 1936, each with the idea of building an orchestra around his own conception of music. Tommy's orchestra was the first large dance band to play theatres as the featured attraction, and during the late 1930's, he established box office records which stand to this day in many houses. Tommy was responsible for the first success of many top vocalists, including Frank Sinatra, Dick Haymes, Jo Stafford and Connie Haines. Jimmy, on the other hand, emphasized a sweeter style which brought such tunes as "Amapola" and "Besame Mucho" into the class of standards, and was responsible for such stars as Helen O'Connell and Bob Eberly.

For nearly seventeen years, the Dorsey Brothers carried on a friendly feud which ended at the Hollywood Paladium where Jimmy was playing an engagement. Tommy and his Orchestra were the next attraction, and, more or less as a preview of coming attractions, Tommy played with Jimmy's band. They drew such a tremendous hand from the audience that they decided to pool their resources again.

Playing before their greatest audience on the CBS-TV hit program "Stage Show", the Fabulous Dorseys won the favor of an entire new generation of music lovers.

Lee Castle and his Fabulous Jimmy Dorsey Orchestra have recently had successful engagements at the Steel Pier in Atlantic City, New Jersey and New York's famous Riverview Room.