

Use Of Building Is Worth Money

The matter of use of our Union Building by organizations not in the University family was brought up and discussed at a recent meeting of representatives of various major organizations on campus.

It was, astounding to us that this privilege was granted free of charge to community organizations who wished to use the facilities of our Union for meetings, banquets, or whatever.

Obvious Need For Additional Funds

At a time when the Union program is in obvious need for additional funds in order to finance an exciting and worthwhile (and paid for) series of lectures and entertainment it seems quite logical to tap the resources made available to us through our ability to serve outside groups by providing suitable places for meetings.

During the gathering of students which discussed this matter, the point was made that there is a difference in money spent for the Union program and money used to maintain and operate the building. Still, more money coming in from other sources to keep up the building itself means less strain on the purse strings that guide the Union program.

The Policy Has Been Proposed

Dean of Students Don MacKay has, in the past, proposed a policy for charging outside organizations to tie up the Union with meetings, but the move did not get very far. Community relations are, of course, important and rightly so, to us. But, as one student leader so aptly pointed out, student-administration relations are "infinitely more important."

And there was some malcontent aroused in the hearts of students presenting the Green Garter who were asked to hold off in starting the show until the meeting of an outside group was concluded upstairs in the Parquet Room. Now the reason for postponing the entertainment downstairs was a freak in the construction of the building. The gym and the Parquet Room are ventilated by the same system and sound from the gym is sort of piped into the Parquet Room. But one can't help but feel that the students wouldn't have been quite so impatient if some revenue had been made for the Union by the delay.

Union Is Catchall For Criticism

Dwayne Spitzer and John Lafferty, chairman and vice chairman of the Union program board seems to be held responsible for all activities (in the way of lectures) on campus! "We get blamed for and given credit for everything from the Blackfriars to the University Forum", Mr. Lafferty pointed out. A lack of communication, a phrase which has been almost a watchword in the directing processes of student life here, seems to be the reason for this misinformation on the part of students. Perhaps a lack of interest in the Journal is responsible in part for the situation but then if you didn't read that the Blackfriars are a drama group on campus, or the names of the University Forum council on the front page of last week's Journal, then you probably are not reading this. It's sort of a self-perpetuating ignorance.

Many Students Lack Interest

Another student brought out the point that many students did not even visit the Union except to purchase supplies in the bookstore. Therefore, several hundred students on campus have failed to take advantage of the fine art exhibits which have been on display there as well as numerous other facilities made available for student use (cafeteria, game room, attractive lounge)

To return to our original point, it would seem that now is an appropriate time to begin action to set up a table of charges for use of our excellent facilities. As our University grows, it increases in independence.

And besides, we need the money.

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Jazzman Wein Says Kids Express Rebellion In Sounds

BY ROD SMITH

The Charlotte Bicentennial Celebration is going to be big when it gets into full swing. Real big. And one of the biggest events will be the first annual Charlotte Jazz Festival on May 10 and 11. I know. I've already seen the evidence.

Thomas C. Creasy, a Charlotte lawyer, and Bicentennial Jazz Festival chairman, presided over a small gathering in the NNCB penthouse of representatives of the news media. Creasy injected a little of his well-directed energy into the entire group which met February 26 to hear plans of the coming festival.

The highlight of the evening was the presentation of George Wein, originator of the famous Newport Jazz Festival. Wein is a short stocky New Yorker who is the epitome of the word dynamic. He loves his work and gives it his best, which is, apparently, enough.

Wein has been in the business for eighteen years and has conducted successful concerts and festivals in Dallas, Oakland, Atlanta, Boston, Chicago, and many other cities as well as, of course, Newport.

The Newport Festival has become so big that it now travels to Europe yearly.

"I love working with jazz musicians", said Wein. "They are real artists in the strictest sense of the word."

Wein, a jazz pianist in his own right, is married, but has no children. He remarked that the only unattractive part of promoting is travelling.

"I enjoy meeting the new people and associating with them like this," explained Wein, "but that city-hopping gets to you after a while. Sometimes I may be in five or six cities in rapid succession, perhaps in the space of one week. I spend more time in airplanes than I do in my New York apartment."

When asked if he ever got a chance to relax and enjoy the sound when a show was on stage, the dedicated jazzman was taken aback. He replied that he had to be on his feet at every moment.

"You have to be sure that the

performers stick to the schedule, because if they get to feeling right, they'll play on and on, just to prolong the sensation."

He told of an occasion when a group was told to relax and take the second show easy. The performance concluded at 4:00 a.m. the next morning.

Mr. Wein demonstrated that he is a dedicated student of applied psychology as he articulated some of the trials and triumphs of dealing with sensitive creative artists.

On the subject of current popular music, Wein was more reserved in his judgments. His opinion is that the kids of today are expressing their rebellion in their sounds by rebelling against music itself.

"These kids want to make the big money and gain the fame at the same time. I'm happy for them if they get rich. I hope they all make a million, but I don't think that they deserve the prestige that is achieved by the truly great jazz artists."

In his address to the gathering, Wein pointed out that jazz appeals to people who show discrimination in the type of music they enjoy. It has some intellectual appeal. Charlotte is an area ripe for reaping as far as jazz interest is concerned.

Mr. Wein compared jazz music to a museum. He explained that new rooms are constantly being added, as new things happen, but people don't forsake the old rooms just to see the new ones. They continue to attend them. That is why most of the older jazz stars are still very popular, he said. Veterans like Monk and Brubeck do not suffer when Ramsey Lewis and Hugh Masekela begin to gain a following. Jazz has true validity as an art form, and that is why it is ageless.

As for the Charlotte Festival, Wein is spending over \$30,000 on talent alone. This figure is approximately the same budget as the first Atlanta festival of two years ago.

"We think we've put together as good a show for Charlotte as we've given anywhere," said Wein. "Of course, it will be a representative festival. All festivals are because there's no one

jazz artist who can fill the Coliseum, but the accumulation of all this talent can really make it go. Each artist's performance will run about thirty minutes. They'd play on for hours if we'd let them, but we can't. Everybody has his own favorites, but jazz fans have a desire to hear an entire spectrum of the field. Still, we don't want to take the chance of anyone getting bored when his particular favorite is not on stage. So we have to limit it to a half an hour apiece."

Friday night will feature the great purist "Thelonius Monk and his piano, the genius of the drums Buddy Rich, Herbie Mann, Hugh Masekela with his African style trumpet, and, handling the vocal portion, Nina Simone. The Newport All-Stars, featuring Wein on the piano, will also appear.

The great Dave Brubeck, for saking a short retirement, will headline the Saturday show. Gerry Mulligan, well-know saxophonist, will play with Brubeck's new quartet for the first time here on May 11. Everybody's all-star guitarist Wes Montgomery, the Cannonball Adderly Quintet, and dynamic young vibrophonist Gary Burton round out the program for the second evening.

Wein is certain that the Charlotte Festival can become an annual event if we can make it go the first year. In order for this year's festival to be a success, 1,000 patrons' tickets must be sold for each performance. The patron's tickets are \$10 per seat per night and entitle the holder to the best seats in the house and a patron's breakfast after the Saturday show. Those interested should contact Mr. Marshall Basinger at his office in the Law Building.

Other tickets will range from \$2.50 to \$5.50 and, according to Creasy, are all good seats from the standpoint of both acoustics and vision.

Can Charlotte's Festival top Newport? Probably not, but if the people of Charlotte will get behind this first one this year, we can build ours to the point where the difference between the Charlotte Festival and the Newport Jazz Festival is no more than an academic question.

