

"Jazz? Jazz Is Swingin' Music!"

By Carol Doxey

The Scene—Birdland, Newport, or Carnegie Hall

The Props — Smoke and Sounds; Dope and Dedication

The Character—A hipster, Beatnik, Angry Young Man or any reasonable facsimile thereof.

The Dialogue—Hot and Cool, Blue and Green, West Coast and New Orleans.

Hipster: "Jazz? Well, Man, I mean it's like just way out. I mean like cool, man, cause when you're up, it makes you like the big bird, and when you're down, man, it makes you like crawlin', what I mean, man, is that it's like green, like kelly green.

Well, that's one interpretation, but let's take it from the top, boys . . . a different angle, this time.

Mr. Paine, it's your riff.

The Scene — The Old Moravian Campus

The Props — Smoke and a Type-writer; Term Papers and Dedication

The Character—A tall intellectual young man, wearing glasses and a tweed sport coat, a college professor, Mr. Stephen Paine.

The Dialogue—"Vague memories of years ago."

Mr. Paine: "Jazz?, Humm, well, I can only tell you what I've heard the musicians say. It's Swingin' music, and for that reason it's hard to pick a favorite because if it's one of his good nights, almost any jazz musician makes swingin' music. There are a couple that make swingin' music all the time, though. From what I've heard, Charlie Parker (probably the greatest sax man ever) was one of these. I've seen him once, although I've heard many of his records, and he was certainly Swingin' the night I saw him."

Mr. Paine first became interested in jazz when he was in prep school at Millbrook School about 1947. The boy next door to him played Dixie-land, and instead of screaming at him to "Cut that stuff off!" Mr. Paine decided that he'd listen and try to find out what it was all about. He investigated enough to find out that the boy next door was listening to "Bad Jazz." It just wasn't swingin'. You who have listened enough to hear the difference will know what he's talking about.

Mr. Paine, though he tends toward the "Cool, West Coast" jazz as opposed to Dixie-land says that he's "Pretty catholic about both." strings were playing them." There is some jazz that he has never heard done well, such as the Afro-Cuban Rhythms, and he thinks they could be fabulous if done right.

This brought us around to Kenton who has done things with Afro-cuban concept.

"Kenton," says Mr. Paine, "is himself not a good musician. He has had some fine musicians in his orchestra, and when he just stands off and lets them take it, then out comes good stuff, but he's no piano player." (Anyone want to fight?) "His stylistic contributions to the progressive school were sounds from small combos made to sound as though about forty

In discussing jazz, the word "commercialism" often comes up. It is usually used in reference to a jazz artist who sacrifices his principles and his true art in order to appeal to public taste, which is usually atrocious. Mr. Paine made the observation that today's commercial music (Rock and Roll) has borrowed from the jazz that was floating around in 1949 and 50.

Today, these chords don't seem strange to us. Not only have these sounds influenced Rock and Roll but also the things we listen to with the feeling that this is the real thing, that it is "way out." By this I mean Chet Baker, or Charlie Mingue, or even Kenton.

This is not new sound, it has been here all along, but in our provincialism we don't realize this. Today, there are sounds being made that we won't understand but the next "generation" or college students and jazz devotees will comprehend. What I mean is, man,

What, then, is to come? Mr. we're not as far out as we think we are.

Paine feels that the complex, academic approach to jazz is over. That is the back-ground, and now the musicians are beginning to rely on improvisation more and more. He feels that in the future there will be more ensemble playing. "More of a home feeling, with not so much solo riff." This is only a guess based on what he has heard from his friends who keep up with jazz more closely.

For just listening, Mr. Paine prefers the Old New Orleans, Louie Armstrong, some Glenn Miller, and Billie Holiday. He agrees that Ella is Ella but does not always agree with what she does. On the subject of the "cool vocalists, Chris, and June and Anita, he doesn't have much to say because he feels that cool jazz is meant to be mostly instrumental, with the sax and winds dominating, and of course your trumpet men, Miles Davis and Chet, who he feels has done some good stuff.

On the controversial drum, riff, he says that it has its place in Dixie-Land. "Dixie-Land wouldn't be Dixieland without a hot drum." He feels that the New York Dixieland drum is better than the Chicago style drum. What is the difference in New York and Chicago style? The Chicago style is mainly brass with a short staccato trumpet, Mugsy Spaniard style, while in New York they have the typical "hot trumpet" with the long blaring held note. The best musician who plays New York style Dixieland, according to Mr. Paine, is George Brunis, who plays the trombone, "real Loud."

Mr. Paine wishes to emphasize the point that this is not an authoritative comment, and that he has said these things with no knowledge except "vague memories of years ago."

From this chair, Mr. Paine, it's like green, I mean like the coolest.

Stee Gee Decides On Concessions

One of the main business items before the Student Council this week concerned the use of money received from the concessions on campus. The following petition was read by Sandi Shaver for the Council's recommendation. It will be brought before the Student Body for final approval at the next Student Government meeting.

The Committee to investigate the distribution of returns from campus concessions submits the following recommendation to Student Council.

1. That a committee of five to be called the Concessions Administering Board be appointed with one representative from each class and one faculty representative; the chairman to be designated by Student Council.

2. That a portion of the concession returns be given to each dormitory treasury at the beginning of each school year at the rate of \$.25 per student, to be used by each dormitory at its own discretion.

3. That the remainder of the concession income each year be turned over to the Concessions Administering Board to be used in such a way as to give the greatest benefit to the whole campus. Requests from any organization on campus may be substituted for consideration by this board.

4. It is strongly recommended that the Concessions Administering Board give special consideration to requests for conventions and re-

gional meetings when sponsoring groups have insufficient funds for expenses.

A discussion followed on the duties of the faculty advisor and on joint meetings between the Faculty Advisory Board and Student Council. The Council decided to invite Miss Palmer, the faculty advisor, to meetings in a purely advisory capacity. It will be left up to each new council whether or not to have the advisor present, so it will not be entered in the handbook.

A joint meeting of the Faculty Advisory Board and Stee Gee has been planned for next week. Margaret MacQueen felt the Board would be interested in the aims of the Student Council. Also definite policies and procedures need to be established in dealing with student violations. The Council plans to ask the Board to make clear what violations merit severe punishments. The Faculty Board's opinion on a Salem Judiciary Board will also be sought.

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For the flowers, cards, messages, visits, letters, phone calls, and other forms of condolences shown by the students and faculty of both Salem College and Academy during my three weeks of illness, I am indeed grateful to each one of you.

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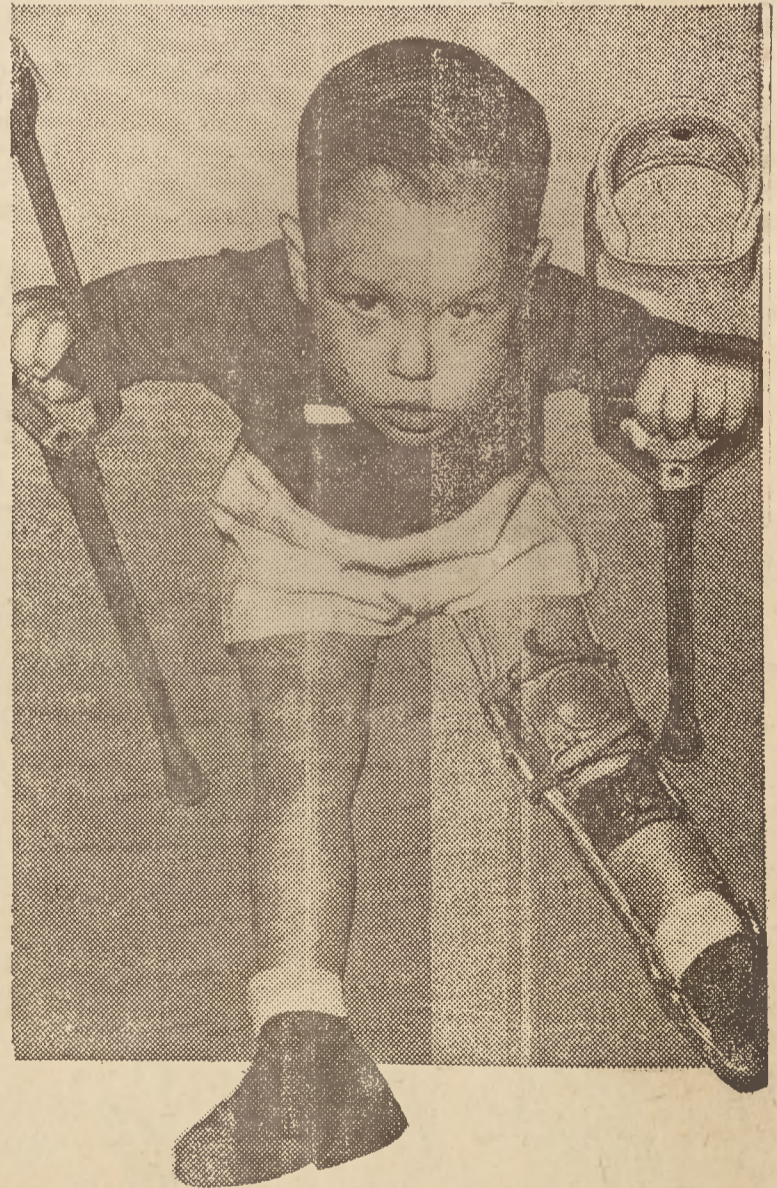
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