

He: "Beautiful But Efficient." She: "Swingin' But Sharp."

By Carol Doxey

A sound floats out of the piano and achieves a curious intercourse in imitations with a sax; a drummer brushes in the beat and the bass ties it up with strong brown fingers. Then it is thrown to the audience who catch it and examine it with awe and give it back to the four on the stage. The circle of inspiration is complete and "now you has jazz."

The man at the piano is Dave Brubeck intensely improvising sounds which send chills through the audience, which responds with open-mouth applause, is smiling to himself in amusement at something Desmond has just told him in the dialect of saxophone. This is the reason, says Dave, that he smiles, for these four talk to each other with sounds—For instance: Morello lost his watch about two weeks ago and for the next two days Desmond would throw a snatch of "I didn't know what time it was" into his riff.

"Man, I'm beat," said Brubeck, "but it's been a good audience, consequently a good concert. You know, we derive a lot of inspiration from the audience". Or in the words

Paine Calls Brubeck Bad Jazz Man

Stevé Paine, Salem's jazz amateur-authority, was disappointed with the Dave Brubeck concert last week. All of his reasons for his leaving early could be summed up in four words, "I don't like Brubeck." He then said that, generally, the Brubeck group plays off-beat, incorrect jazz (he experiments with classical forms in jazz format) and tries to please the people.

At the Salem concert, Mr. Paine thought that the quartet played "remarkably badly—as usual, off the beat." No one played as an ensemble. When one player took the solo, the others faded out, doing things of no consequence, especially since they couldn't be heard. With the open-armed reception of the first poorly executed number, the quartet realized that "these people would like anything," and continued to "cut-up."

The best man was the bass player—he was keeping time for the drummer—and playing "interesting stuff." But, Mr. Paine observed, he would be better with a quieter group. Even when taking into consideration the gross acoustical defects of Memorial Hall, the quartet was too loud. They didn't need the P. A. system. It was only used to balance the group.

About the sax player. "The alto sax man is lyrical in tone and manner. This is not jazz quality! The drummer "played quite a bit to show off. He would rest for several beats, then hit the cymbals once. It's weird, but it's not jazz."

Mr. Paine much prefers the jazz styles of Miles Davis, Gerry Mulhigan, Charlie Parker, and Dizzy Gillespie.

of Eugene Wright, who played bass and who said when I asked him about the audience, "Man, it's like you understand!"

Brubeck derives his inspiration from a mixture of classical counterpoint, the audience, a sound that Morrello, Desmond or Wright might make or, as in the case of the riff he took in "The Foolish Things," he plays a song that's been on his mind recently. Here he used the theme from "The Flower Drum Song" which he had seen the night before on Broadway. "You know," he said, "it's like if you've been playing Bartok all day, he'll come out in the performance that night."

One of the most remarkable things about the group is what might be called their miraculous "togetherness" or an almost intangible understanding which runs through, fitting the improvisation into an understandable whole.

Technically, according to Brubeck, they all build on a basic framework comparable to a ground bass of Bach and go "way out" from here, eventually returning to practical intervals or because they know when to because of long association with each other.

Desmond says this is the main reason he likes playing with Brubeck, because it's a challenge. He explains his unmistakable sound by saying, "I play wrong"—hardly, Mr. Desmond. He and Brubeck met after the war and have played together since 1950. He improvises even when imitating playing "just what he feels." Some of you may have realized when he changed his "Dancing Mood" riff somewhat.

Mr. Desmond described Salem girls as being "not only beautiful, but remarkably efficient," and may we return the compliment by saying that he is not only "swingin'" but remarkably sharp." I mean, like Endsville.

The group was perhaps best summed up by Gene Wright, who said, "It's just like everyone of us likes to play, and man, it's like we don't do nothin' we don't like!"

Like, I mean man, we like!

Wake Forest Glee Club To Entertain

The Wake Forest Glee Club, directed by Dr. Thane McDonald, will present our chapel program on March 19th.

Because of its variety of serious and entertaining numbers, we are anticipating a most delightful program. Following the sacred group, which includes some Negro spirituals, will be a lighter, secular part.

Featured in the second half will be "The Grasshopper", a take-off on opera. The performers of this skit are: Martha Teachey, soprano; Edna Haynes, alto; Buddy Goffrey, tenor, and Roy Hughes, bass. The accompanist is Ramond Ebert and Dr. McDonald is the narrator.

It is interesting to note that this performance is the first of a two-day tour. On Thursday night, the glee club will be at the Wilson First Baptist Church in Wilson and on Friday they will conclude their tour with two performances.

Salem AAUP Will Discuss Education

On Wednesday, March 18, the Salem Chapter of the American Association of University Professors will hold their regular meeting. The A. A. U. P. is the professional organization for university and college professors. The Salem Chapter is made up of those professors who are members of the A. A. U. P. here at Salem.

The meetings serve as a discussion ground for various problems relating to the education field. Such topics as the raising of educational standards in the United States, problems of academic freedom, and legislation pertaining to education are among those discussed.

Dansalems Attend Arts Festival, Elect Officers

Dansalems recently elected new officers for the coming year. Alta Lu Townes is president; Henrietta Jennings, vice-president; Kay Pennington, secretary; Dot Smith, treasurer; Suzanne Taylor, publicity chairman; and Trisha Weathers, WRA representative.

Immediate plans for the club include participation in the Greensboro Arts Festival on Friday and Saturday, March 13 and 14. On Friday afternoon June Gentry will take the Bach "Prelude and Fugue" to be criticized for the choreography point of view. Martha Goddard, choreographer, will be joined by Sarah Ann Price and Jean Smitherman in an interpretation of a Bach four voiced fugue.

The critic is Lucas Hobing, leading male in the Jose Linon Company. This Company is the meeting ground of modern dance and ballet. Miss Gentry is quite enthusiastic about the merit of Mr. Hobing. He was teaching at the Connecticut School of Dance when she was there and she remembers him as being a very exciting, healthy, untyped dancer.

On Friday night, instead of the usual professional concert, some of the groups who danced on Friday afternoon will be asked to perform. The groups will be chosen in order to give the concert variety.

Miss Gentry is pleased that the

ten girls who attend the Master Class on Saturday will be exposed to another phase of modern dance. The girls attending this Master Class are: Alta Lu Townes, Henrietta Jennings, Sarah Ann Price, Trisha Weathers, Jane Pendleton, Sarah Lou Richardson, Margie Foyles, Kay Pennington, Jean Kane, and Agnes Sende.

Jan Rubes Sings Boris For Symphony

Mr. Jan Rubes will appear with the Winston-Salem Symphony Orchestra on March 17. Mr. Rubes, born in Czechoslovakia, is a bass-baritone. He is a member of the Columbia Artists and has sung with the New York Civic Opera. He will be assisted by the Winston-Salem Civic Chorale Society, under the direction of Paul W. Peterson, in their first appearance this year. Mr. Rubes and the orchestra will sing excerpts from Moussorgsky's tragic opera "Boris Godounoff."

The action in this opera is laid in Russia and deals with the last years of Boris Godounoff, (c. 1551-1605) Czar of Russia. He was suspected of having murdered the Czarevitch Dimitri, son of Ivan the Terrible, in order to secure the throne. A pretender, a monk named Gregory, who claims to be Dimitri, heads an uprising against Boris. The people acclaim Gregory and Boris, half insane, dies in the midst of the excitement.

The orchestra, under the baton of John Luele, will open the concert with Hans Kindler's orchestral arrangement of Taccaco by Frescobaldi, followed with Mozart's Symphony No. 39 in E flat major.

The program will be held in Reynolds Auditorium at 8:15 P.M.

MORRIS SERVICE

Next To Carolina Theatre

• • • • •

Sandwiches—Salads—Sodas

"The Place Where Salemites Meet"

FOR ANY BEAUTY PROBLEM—CALL



Thruway Shopping Center — Phone PA 5-8081
Mezzanine Robert E. Lee Hotel — Phone PA 2-8620

Easter Cards and Gifts SALEM BOOK STORE

A RACY, RIOTOUS NEW COMEDY HIT!

M-G-M presents
DEBBIE REYNOLDS
TONY RANDALL
PAUL DOUGLAS

PLAY
"The Mating Game"
CINEMASCOPE and METROCOLOR
co-starring FRED CLARK
with UNA MERKEL

STARTS FRIDAY
* WINSTON *
Look Out Brigitte
Here Comes "Gidget"*

Easter to the Winston!

Hey! Hey! Actually Filmed Where It Happened!
**"GIDGET" a small girl, one too small to be called a girl and too large to be called a midget. So, put them together she's a "Gidget"



HIP, HIP, HURRAY for the GREYHOUND® way to save money!

Got the good word about Greyhound Scenicruiser Service®? It's the latest, the greatest way to go... with air-conditioning, picture windows, air-suspension ride and complete restroom! You'll have a ball headin' home on a Greyhound—it's often faster than other public transportation, and always less expensive!



COMPARE THESE LOW, LOW FARES:

New York	\$15.80
Washington, D. C.	8.80
Jacksonville, Fla.	12.75
Columbia, S. C.	5.60
plus tax	

BAGGAGE PROBLEMS? You can take more with you on a Greyhound. Or, send your belongings by Greyhound Package Express. They arrive in hours and cost you less!

IT'S SUCH A COMFORT TO TAKE THE BUS...AND LEAVE THE DRIVING TO US!



UNION BUS TERMINAL
418 N. Cherry St.
Phone PA 3-3663

COMMERCIAL ARTISTS
PRINTING PLATES

DIAL 9722

iedmont engraving co.