



Jazz Band rehearsal Wednesday night.

Jazz Lives Again At UNC

by Bryan Cumming
Feature Writer

Jazz is alive at UNC. Not only that, but it's offered for credit. Twenty-one students, a minority of whom are music majors, study jazz improvisation in a unique class which started last year.

"A person who communicates his feelings through a musical instrument is a skilled artist," says the Jazz Band director John Harding, and he should know. Harding, a faculty member of the UNC music department, has played trumpet for such jazz groups as Si Zentner and Les Elgart.

"The big bands still making money are those like Woody Herman and Buddy Rich who adjusted to that rock beat," observes Harding. "They avoid the generation gap, erasing the old concept of the big band. The sound is changing, and it should continue to."

The performance schedule of the UNC Jazz Band was sparse last year; a concert in December, on at the Contemporary Music Festival in March, and some week night appearances at the Frog and Nightgown in Raleigh. This year, the musicians will be busier, with several jobs and dances lined up for the fall.

The musicians in the Jazz Band represent a heterogeneous pool of experience. Several of them are members of the UNC Synphony Orchestra and the Marching Tar Heels. Others have been active in rock and soul groups, Dixieland jazz, progressive and experimental groups and even country-western.

Members returning from last year are Steve Neighbors, Steve Squires, and Arthur Fritz in the trumpet section; Dan Burdette, Torrance Banks, and Rick Reed in the trombones; and Bryan Cumming, Robin Henning, Wade Lineburger, and Allan Ett on saxes.

Other veterans include Dave Mills on baritone horn, drummer Bill Parsely, and bassist Don Dixon.

New to this year's Jazz Band are David

Almond, piano; Jim Bedrick, guitar; Adrian Scott, bass; Hank Stallings, assistant drummer; Weldon Kollock, trombone; Barry Cohen, alto sax. New to the trumpets are Vill Carmichael, David Garret, and soloist/coach John Snyder. In addition to this formidable array of brass, Harding occasionally adds his own high trumpet part.

"Harding brings an interest in modern music that the department needs," comments drummer Bill Parsely. As an indication of the Music Department's new interest in jazz, a course in "The Evolution of Jazz" was started last year. The music library has recently added several jazz recordings to its lists.

One main goal of the Jazz Band is to train student musicians in improvisation, or spontaneous play. This part of jazz must ultimately come from the artist, so "teaching" it is next to impossible.

Harding has a special talent for putting the elusive qualities of jazz into concrete technical terms. In his improvisation class, he explains how solos can weave around the melody of a tune, without telling students exactly how to interpret. He prepares them to improvise on their own in this way.

Area Flicks Feature 'If' And 'Junie Moon'

"SUNFLOWER"—Sophia Loren in a soap opera that got practically unanimously unfavorable reviews from the critics. "TELL ME THAT YOU LOVE ME, JUNIE MOON"—Beautiful. Despite cruel and overly bizarre scenes, it has been a long, long time since there was a movie with such feeling, such tenderness, such compassion for the human race. Exceptional performances, especially from Liza Minelli and Ken Howard.

"THEY CALL ME MISTER TIBBS"—An average-to-good police drama. It takes a while getting started and Martin Landau gives a terrible performance, but there are some nice action scenes. Above all, the picture is dominated by Sidney Poitier in a superbly crafted performance that is surely one of his best. "TROPIC OF CANCER"—An adaption of Henry Miller's book that got favorable reviews from the critics. "WATERMELON MAN"—A black Businessman turns white. Some critics found it funny, but most found it pretty sloppy. "BEYOND THE VALLEY OF THE DOLLS"—Beyond belief and beneath contempt. "BUTCH CASSIDY AND THE SUNDANCE KID"—Do you really need a review of this movie? And do we really need a fifth re-run of it in Chapel Hill? "HELLO, DOLLY"—Barbra Streisand is miscast, the choreography often is poor and under rehearsed, the supporting players overact outrageously, and what is basically just a piece of fluff has been given a gargantuan overproduction. It's still a fairly pleasant way to waste your time, but it's much inferior to the stage version. If you want

to see it, see it now, in Greensboro, while it's playing in 70mm. "HORNET'S NEST"—Rock Hudson in a movie that looks like a junior version of the Dirty Dozen. "IF"—If you want this reviewer's opinion, this is the best picture of 1969. It's a study of a British boy's school with much lying beneath the surface, rather like in a play by Pinter. Well acted and outstandingly directed, it is fascinating on several levels. A great and very mature film which will reward many viewings.

"MYRA BRECKINRIDGE"—This movie gives many hints that it could have been something, but is nothing, mostly because nearly everyone connected with the production turns in a thoroughly inept job. Next to Mae West, Raquel Welch turns in the best job, which certainly says something about the others. There is a rape scene which is the most tasteless sequence ever put on film. Ugh. "OH, WHAT A LOVELY WAR"—A real

disappointment. The well-choreographed musical numbers are merely entertaining when they should be savage, the satire is infantile when it should be brilliant, and the central metaphor of war as a seaside carnival becomes very tiresome. It would take a great director to make something of it, and Richard Attenborough in his first film can't. His scenes are well-staged, but drag on and on, and he has trouble integrating all the elements, especially the musical numbers. Some quiet scenes come off, and there are some bright spots, but it's not enough. "THE

SICILIAN CLAN"—The script for this movie includes many interesting and ingenious crime schemes, but everything is so mildly directed that the whole picture seems awfully tame for a thriller. Moreover it suffers from the usual problem of French thrillers; it goes on and on and scatters itself in too many directions. This version is dubbed. "THE JUNGLE BOOK"—The last cartoon feature that Walt Disney supervised is not one of his best. It's fairly pleasant, but the humanizing of the animals has been stretched to silliness, and the songs are generally nothing much. The whole thing echoes to much better Disney features.

"THE LOVE BUG"—If you can ignore the sappy romance and the terrible serious lines don't make you cringe, you will probably find this one of the most delightful surprise packages of the year. Admittedly brainless, much of the movie is hysterically funny. It's just the thing for those tired of overserious and overblown drama. "MEDIUM COOL"—The camera work is outstanding, and the semi-documentary style is interesting, but that's it. Cameraman Wexler treats his characters coldly and cynically. In this light, his movie is nothing more than a cruel presentation and manipulation of symbols and situations with a built-in moan and slobber appeal to liberals. Those whose hearts bleed mindlessly will probably love the film without realizing they are being had.

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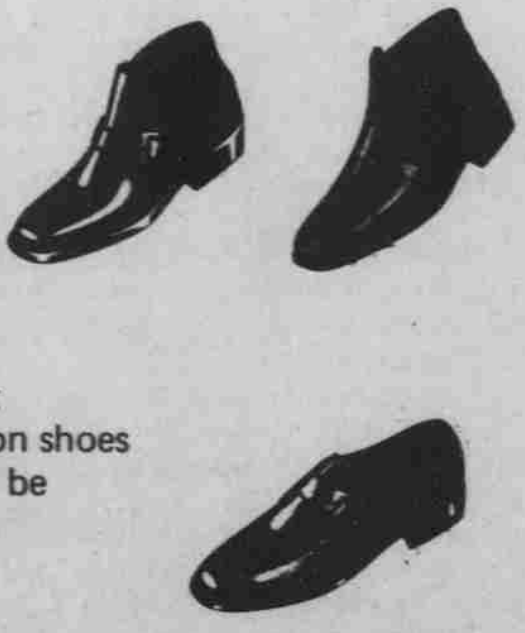
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