

# Brubeck and sons won the crowds

by George Bacso  
Staff Writer

Throughout a career spanning nearly a quarter of a century, pianist Dave Brubeck has constantly evolved while remaining consistently brilliant. One of music's top names in the '50s, Brubeck has of late integrated his own creative individuality into the Darius Brubeck Ensemble, a group led by his three sons, Darius, Chris and Danny, and one in which Brubeck maintains he is "only a guest."

The resulting combination's performance at a packed Memorial Hall Friday night was an exuberant look into the past, present and future of jazz and a profound testimony to nepotism.

"Two Generations of Brubeck" blended familiar Brubeck jazz with contemporary sound and scope, and managed to bridge the generation gap between the performers

themselves and an equally diversified audience. No gap was ever visible or audible between the musicians and their harmonious kinship; affection and respect flowed into the audience.

A gaily bedecked Brubeck entered to polite applause and launched into a swing two on three, trading solos with electric piano player Darius before yielding to Chris' rhythmically rocking bass and a comical, old-time tag ending.

"Unsquare Dance," a cut from the Brubecks' latest album, was their second number. Left foot constantly going, Dave led the family quartet in an exciting uptempo piece until Danny tom-tommed his way to the fore, all the while keeping the feel in seven. The next number fluctuated between a classical-sounding theme and swing, featuring a fugue-ish bass solo by the effervescent Chris and a cadenza solo by Dave. A slow blues number in four revealed the true nature of

the ensemble.

One of the mysterious front-stage mikes was suddenly grabbed by a golden-haired, barefoot harmonica man who came in wailing exuberantly. As Peter Madcat Ruth's solo climaxed, a clarinet wandered onstage to a tumultuous applause and began a laid-back solo in low register. Perry Robinson wound up growling, and necks were strained to see just who, with what, would come out now.

Jerry Bergonzi and a tenor sax treated the troops to a well-built solo, at times reminiscent of Paul Desmond, Dave's confre of the '50s. Dave continued to build, showing the influence of the old stride style, until Chris, replaced by another bassist, continued the surprises by coming back with a trombone and wowing the audience with his tricky slide work. Dave insisted on a key change, and the whole ensemble, now

complete, continued to improvise, creating the effect of a very-much modernized Dixieland. The crowd jumped to a long, standing ovation, which was rewarded by a few more choruses as an ecstatic Dave got up, clapping and jiving.

Perry Robinson's near parody "Call of the Wild" concluded the first set. The song was an exhibition piece for the soloists, in between short, frantic bursts of "Little Liza Jane," and featured Madcat's interpolation of "Dixie" in minor.

After intermission, the Ensemble returned without Dave and began the second half by offering modern, more serious jazz. The next three numbers were exciting and interesting because of their drive and classical emphasis on structure. Solos were a mixture of freestyle blowing and sophisticated rhythmic changes. Bergonzi's "Juice," Ruth's work on "Blues for What's Wrong" and Robinson's effect on "Harem Dance" were all well-received.

Dave came back grinning and the crowd immediately recognized the piano intro to his hit, "Blue Rondo a la Turk," which led into swing and a solid, boogie-woogie solo by Dave. After a brief exit, the group was brought back for another chestnut, "Take 5," as Dave vamped and played the large, heavy chords which were his '50s trademark.

Called back for a final encore, Dave kicked off with some foot-stompin' fun—what's this? —"When the Saints Go Marchin' In!" The scene is transplanted Dixieland: Robinson and Madcat solo impressively; and Dad, enjoying it all, solos in the old blues tradition. An all-out ending brings an unexpectedly exciting evening to an end.



Dave Brubeck

## A "merchant's guide" guide

Student Consumer Action Union Fall 1974 Merchants' Guide: A Guide to Chapel Hill Merchants. (Chapel Hill: privately printed, 1975, ix plus 55 pp., 25 cents.)

For two years, the UNC Student Consumer Action Union (SCAU) has been informing, entertaining, and occasionally scandalizing Chapel Hill students with its short, informative brochures on local offerings of various commodities and services.

*The Franklin Street Gourmet, Southern Part of Heaven?* (a guide to off-campus housing), and *A Guide to Chapel Hill Automotive Repair* listed every local restaurant, apartment and garage, and included short, pertinent comments on how each place was run. Usually, these comments were enlightening. Occasionally, they were hilarious: "Bill's (a local barbeque house) is a real specialty place — pure grease . . . If you really want to, you can defy your stomach and eat there."

If the food was gritty and overpriced, if the apartment walls were made out of cardboard and leaked, SCAU told you about it.

The pamphlets, distributed free, were generally popular, and all of them, except the *Automotive Guide* (which came out just last spring), went through several editions.

*The Chapel Hill Merchants' Guide* apparently rounds out SCAU's series. Rather than duplicating the subject matter of the other pamphlets, it tries to take in everything the others didn't cover. If you need to buy an item that can't be eaten, driven, or slept in, you'll find it in the *Guide*.

The stores are grouped according to product categories, ranging from art supplies to typewriters, and including such useful matters as calculators, camping equipment, book stores, leather shops, opticians and second hand stores.

The entry for each establishment

includes its address and phone number, business hours, owners and/or managers, extent of stock and particular specialties, some note about how prices compare with similar stores in town, helpful hints about service (will it order? will it repair?) and policy on accepting credit cards.

In a brief preface, the editors summarize a consumer's legal rights in dealing with retail outlets and include a few useful suggestions to think about when purchasing.

(Example: "When taking an appliance in for repairs, get the store to itemize the adjustments made and the price charged for each. That way, if you have to take the appliance back in a short time later, they can't bill you twice for the same repair.")

As consumer reporting goes, however, the *Merchants' Guide* seems pretty bland compared to earlier SCAU efforts. Beyond price comparisons, the entries on a number of the stores are little more than simplified stock inventories, with little criticism of products or services.

Occasionally one finds tidbits of unfavorable comment — *The Hell's Bakery's* brownies, unlike their date bars, are "not very good," while *Kemp's* record prices are "strange" and not that much under manufacturers' list — but the bite and incisiveness of the "Gourmet" or "Heaven" are just not there.

In fairness, this is more the fault of

SCAU's own built-in limitations than any timidity on its part. Information for the *Guide* was compiled by 21 unpaid student volunteers, each of whom was trying to handle a full academic schedule.

Considering the *Guide's* tremendous scope (a couple of hundred assorted shops, compared to a few dozen beaneries or garages), it was almost inevitable that individual survey coverage would have to be sketchier and more generalized.

Within its limits, however, the *Chapel Hill Merchants' Guide* is still indispensable for students who are not extremely familiar with the Chapel Hill business establishment, or who might be getting ready to buy some product they don't know too much about.

At the very least, it can save a lot of walking around. Last night, for instance, I knocked my typewriter off my desk and broke it. So, I grabbed my review copy of the *Guide*, turned to the Typewriter section to look for a repair shop, and . . .

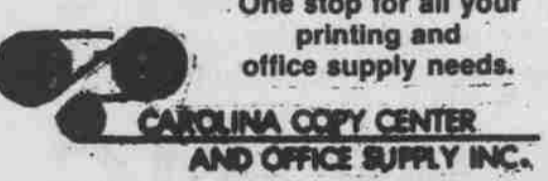
Let your fingers do the walking.

(Copies of the *Merchants' Guide* are available from the Carolina Union Information Desk, the Bull's Head Bookshop, and the SCAU offices in Suite B of the Carolina Union, at a cost of 25 cents each. Original copies of the survey data may be seen in the SCAU offices upon request.)



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Bruce Dayhuff	4	1-1	1.000	3-4	.750	1	0.3	0	0	5	1.7	3
Mark Moeller	8	5-15	.333	1-2	.500	11	1.4	5	0	11	1.4	6
Bobo Jackson	10	5-17	.294	3-7	.429	13	1.3	15	0	13	1.3	7
Jerry Hunt	5	2-5	.400	2-4	.500	1	0.2	1	0	6	1.2	4
Creig Kuszmual	9	4-10	.400	0-0	--	7	0.8	8	0	8	0.9	2
Dwight Johnson	7	0-3	.000	1-2	.500	3	0.4	5	0	1	0.1	1
Team Rebounds		54	Dead Ball Reb:		NCS 19; OPP. 20							
STATE TOTALS	11	459-900	.510	181-261	.693	544	49.5	255	8	1099	99.9	144
OPPONENTS	11	329-756	.435	145-242	.599	462	42.0	253	13	803	73.0	88

N.C. STATE		HIGH MARKS FOR SEASON		OPPONENTS		
Thompson vs. Buffalo State	57	Points	26	Richardson, Buffalo State		
Thompson vs. Buffalo State	27	Field Goals	10	Richardson, Buffalo State;		
Rivers vs. Oregon State	10	Free Throws	8	Brown, Wake Forest		
Spence vs. East Carolina;	17	Rebounds	19	Pallas, UNC-A; Horowitz,		
Thompson vs. Buffalo State		Shelton, Oregon State		Davidson		
1974-75 RESULTS						
NCS	Opp.	High Scorer	Top Rebounder	Site	Attendance	
98	East Carolina	81 Thompson	33 Spence	17	H	12,400
111	UNC-Asheville	68 Thompson	42 Spence	11	A	6,352
*144	Buffalo State	98 Thompson	*57 Thompson	17	H	12,400
101	Virginia	72 Spence	26 Spence	14	H	12,400
86	Oregon State	73 Thompson	28 Spence	10	N	11,924
95	Davidson	79 Thompson	43 Carr	12	A	11,666
99	Kent State	61 Thompson	39 Spence	14	H	9,600
86	Pittsburgh	70 Thompson, Spence	20 Spence	16	H	10,800
78	Wake Forest (L)	83 Spence	22 Spence	16	N	15,381
82	UNC-Chapel Hill	67 Thompson	26 Spence	10	N	15,381
119	Western Carolina	61 Thompson	32 Spence	12	H	9,600

\*Ties ACC and N.C. State record. \*\*New ACC and N.C. State record.

## Shakespeare starts Union week

The National Shakespeare Company's performance of *Merchant of Venice* is at 8 p.m. today in Memorial Hall. Admission is \$2.

French Cinema presents *The Rules of the Game* at 8 p.m. Wednesday in the Great Hall. Admission is free.

*Babes in Arms*, the Rodgers and Hart musical about a group of young theatrical apprentices who are trying to perform their musical revue for an important New York critic, begins Thursday and runs through Saturday. The play will be presented free by the Carolina Union and the UNC Laboratory Theatre in room 06 of Graham Memorial.

Applications and sing-ups for Operation Input and Forum and Performing Arts Union committees for the 1975-76 academic year will be held through Thursday. Sign-up at the union desk.

Carolina Union free flicks include *An Andalusian Dog* and *The Exterminating Angel* (Friday in Carroll Hall). *The Discreet Charm of the Bourgeois* (Saturday) and *Diary of a Chambermaid*, (Sunday, both in the Great Hall.) All shows at 6:30 and 9 p.m.

The annual bridge tournament, open to any full-time graduate or undergraduate students, will be at 2 p.m. Sunday in rooms 207-209 of the Carolina Union. Winners represent UNC at the Regional Tournament February 14 and 15 at Virginia Polytechnic Institute in Blacksburg, Virginia.

The Carolina Duplicate Bridge Club meets at 7:30 p.m. today in the Carolina Union.

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