

on the scene

by Chuck Israels '58

I arrived in New York on the first day of vacation, and by the time I left I had seen one excellent play, a concert, a fine movie, and just about every modern jazz group that was in town. The play was Giradoux's "Tiger at the Gates", an enjoyable work whose plot revolves about the events leading up to the Trojan War. The author has taken considerable liberties with the trite "Helen of Troy" story in order to build a stimulating play. On first thought it would seem that Giradoux is saying that war is inevitable, but subsequent discussion brought out several other and somewhat less defeatist views, including some important insights into the question of just who causes wars anyway. At any rate, it is the kind of play that makes you think, though the acting of Michael Redgrave, Morris Carnovsky, and the rest of the cast, keeps the play on a pleasantly entertaining level.

On Christmas eve I attended a folk song concert given by The Weavers at Carnegie Hall. Not having heard the group since they disbanded three years ago when they were at their peak of popularity I didn't want to miss this opportunity. I was so anxious, in fact, that I pulled all kinds

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of strings to get a ticket and even then I had to buy the one remaining four dollar box seat. It was worth it. The hall was filled to capacity and more (there were seats set up on the stage as with the recent Oistrakh concerts). Pete Seeger was a little more subdued than usual but Lee Hays was in top form with his up to date folklore and Ronnie Gilbert's voice never sounded better. I hope that the success of this concert will make it possible for The Weavers to appear together again on some regular basis.

I finally got to see the movie version of "Tales of Hoffman" and was especially impressed with the successful combination of music, dance and drama. Movies have many advantages over the legitimate stage which I have never seen used to such a degree of excellence before. Because it is possible to dance or act while merely mouthing words and dub in voices later, there can be a great improvement in the quality of the singing. The directors did a very artful job on the film, using these and other means to achieve the best possible finished product. When my companion told me that it was a low budget movie, my faith in Hollywood "million dollar extravaganzas" was completely shaken (not that it wasn't pretty weak before).

The jazz ranged from some of the best I've heard to some of the least interesting. On the dull side was Jerome Richardson's Tenor and Flute playing at Minton's in Harlem with only Art Taylor's drumming worth listening to. The Clifford Brown-Max Roach unit was also disappointing with the substitution of Sonny Rollins for Harold Land making little difference in their lack of group sound. More encouraging was the improve-

ment in Don Elliot's group due to the change in rhythm section. Bassist, Vinnie Burke, besides having a big, even sound, has such regular timing that he seems to have a metronome in his ear. The difference between that group and the one Don brought to Boston is another indication of how hard it is to get good musicians to leave New York (dance committees hiring bands with fluctuating personnel take note).

Most interesting of all the groups I heard was Charlie Mingus's quintet at the Cafe Bohemia which incidentally seems to be vying with Charlie's Tavern for the honor of having the most musicians hanging around at any one time.

I have a couple of bones to pick with Mr. Mingus however. For one thing, in asking the audience to be quieter, he compares them to a concert audience and himself to Heifetz. Now there may be some small argument in comparing Mingus's virtuosity in the bass to Heifetz, but to compare jazz to what would be played at a good violin recital or the audience at the Bohemia to that at a concert is a little silly. My other gripe is a musical one. Mingus occasionally has the rhythm section stop playing, or at least stop the strong four four beat, presumably to allow the soloist more rhythmic freedom. Not once during any of these breaks in the rhythmic pattern did I hear a soloist take any liberties with the beat. They kept playing as if the rhythm section were still there and the whole thing became a game or exercise rather than an experiment in free improvisation as it could have been. I will make it a point to ask Charlie about this in a letter and print his reply.

beaver barks

by F. Helmut Weymar

Athletic Association publicity director, Dick File, along with Beaver Key, announced plans Wednesday to hold a pre-Harvard game basketball rally on Briggs Field tonight at 8:15. Among the featured attractions will be Coach Scotty Whitelaw, co-captains Bernie Benson and Dee Vergun, a bonfire, a dixieland band, and beer. In case of inclement weather, the rally will be moved into the cage.

The Harvard game could well be a stepping stone for the Beavers to one of their best seasons in history. The Cantabs are traditional rivals for the Engineers, and hold victories over both Cornell and Amherst, two of the top teams in the East. Having held a three game winning streak going into Thursday night's game with Lowell, which had not been played at this writing, the basketballers are looking to tomorrow night's game as a gateway to winning the rest of their games.

If ever a true show of Tech spirit will be called for, tomorrow night will be it. Should Coach Scotty Whitelaw's red hot quintet gain a decisive victory over the Cantabs, they will have a good chance of going through the rest of the season undefeated. A capacity crowd with organized cheering behind Tech's new crew of cheerleaders will have an inestimable effect on the final outcome, both through boosting the Cardinal and Gray, and through demoralizing the visitors. We'll be seeing you there!

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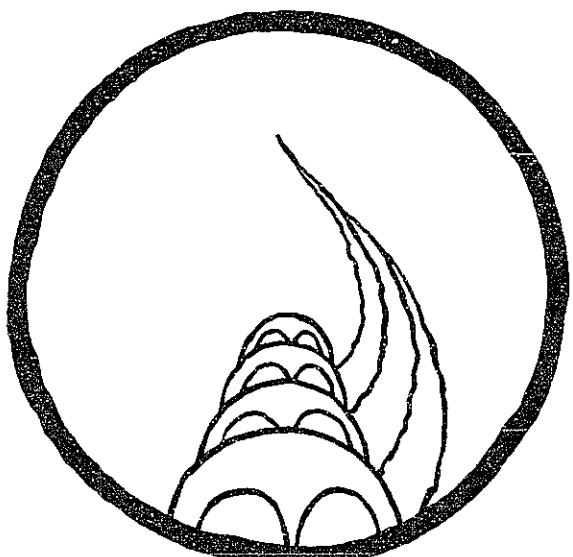
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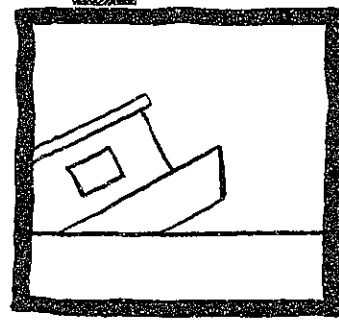


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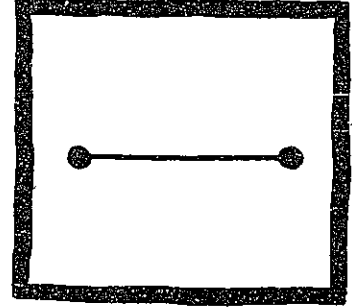


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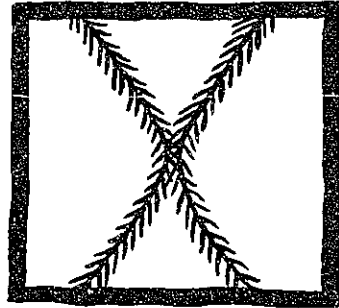
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