Then Arthur Fielder carried his band through a selec- tion of "Different Music Through the Years." Mr. Fielder's arrangements of popular songs from the '20s and '30s were com- mercial and entertaining. However, the connoisseur finds that his Latin American tunes dinned a warmer atmosphere. His Can- tina-chica, especially was entirely out of the top ten.

The Pops proceeded with the extra "Hernando's Hide- away" from Pajauta Games, which was very enjoyable. So was "Seventy-Six Trombones" from the comedy "The Music Man." Arthur Fielder always bas one number in which he puts themes of many works and weaves them together into a very pleasant, and at times, hilarious, medley.

Jazz Goes to Deke House

Sunday afternoon saw Dixieland jazz at the keynote of the final event of IFC Weekend in the Dartmouth In- novations brought many laid-back students and date back to life after what seemed to be a rather rough Saturday evening. The "Chiks," in their second annual performance at the Kappa Epsilon were again in a fine, fitting style. Leading the group of boys was their only under-graduate, trombonist Larry Elliott. Others were banjo player Pete Bullin, trumpeter Al Shapin, clarinetist Dave Cook, drum- mer Chuck Schroeder, and pianist Bob Pilchard, all alumni of the Big Green and jazzy men of experience. Their present orchestra came from grad school to Naval Com- mandant to placate at Jazz Village in the Hotel Baudinaces. The latter is Bob Pilchard's hangout, and music, and reports that the place is well worth in- vestigation.

There is something subtly magical about a well organized Dixieland band. The uninhibited often interpret clave as a blasting horn and a bongo drum with a plinking rubber- band in the background, the end result being a mass of incandescent Dixieland, as the Influencers and oth- ers play it, is a definite American art form. There must be a certain tie between the soloists, the harmonizing sections, and the rhythm section. The usual arrangement has the rhythm, either the trumpet, clarinet, or trombonist, setting forth his interpretation of the melody with the remaining two horns playing a syncopated harmony. The banjos and pianos provided a second, more rhythmic harmony while the traps keep the group in step and all members of the audience when to stomp their feet, hands, and beer mugs.

Of course for extra life work is due the banjo-piano team of Pete Bullin and Philiby. Pilchard has the ability to make the crecendo Dixie House piano pour out a terrific ram- blesting style which lends of the old room backhouse piano to Pete Bullin solidifies the team with fine leadership on the strings.

P.E.B. Jr.

Gate of Hell

For some time we have been inundated with movies that we can laugh aside. Premiere of the "Celt" by Maestri. Your reviewers feel this piece that was below par, primarily be- cause of the music of the twentieth-century. Originally being a Spanish instrument, its sensual and red-hot beat should be played with great accuracy. The instrument must antici- pate the beat and not come in directly with the rest of the orchestra, as it is the main key to the effectiveness.

Then the Pops offered Schenck from Mendelssohn's "A Midsummer Night's Dream," an extra, Buch's "Little Piner" is an arrangement by Callier; and a suite from "Guite Parisiense" from Offenbach. The Fielder ensemble may well be entertained for the soothing effect of the orchestra, and although they do an ade- quate job, no special brilliance was achieved in the per- formance. The Mendelssohn fitted this description. The Buch piece was written for organ and the Callier arrangement leaves a lot to be desired. The orchestration was questionable alright which may have been unnoticed by the listener.

The suite from Gaite Parisiense was marked by the lack of co-operation of the violins with its corresponding ef- fects in the rest of the orchestra.

Surprisingly enough, the high point of the program, mu- sic-wise, was Professor Lipsett's rendering of the Brahms Piano Concerto in B minor. Despite Mr. Lipsett's trademark beat, the orchestra responded readily and a sensitive interpretation was the product.

The next MIT contribution was a piece of songs by the Glee Club. In general, the singers were characterized by overall lack of emotion and extreme poor na- ture. The best piece of was the "La, La, La, Lotta from the "Mag- nieke" by Bach. A bad note here was the under par ac- companyment which certainly did not help the performance. Their numbers were the delight of everyone pres- ent and with proper training, he can become a very suc- cessful composer.