Charles Lloyd's saxophone pooms Tuesday night at Kresge.

Charles Lloyd has put melody and harmony back into modern jazz, as he so ably demonstrated in his concert at Kresge Auditorium Thursday night.

The audience could sense the mixture of the new and the old music that was to come when they entered an auditorium filled with the smell of burning incense. There was no doubt about the music from the moment Lloyd, with his great fun-hall of hair, walked onto the stage and played the first note on his saxophone. Here was jazz for the new jazz age, an exploration of the new horizons in modern music combined with the emotions, formal and styles of an already well-established and defined style of music.

Musical precision

Lloyd's most notable insertion leads quartet in creating tone of the old into the new in his musical precision. He never 'almost' hits a note, he plays it exactly. There is no blurring and blurring of the notes in the fast passages; each one is played clearly and distinctly and there is no waversing in the slow passages, it is always pitch perfect.

The concert was divided up, not in any strict order.

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A shirt with an educated collar

This Arrow oxford shirt meets all the traditional requirements for a shirt that excels in style and comfort for the college man. Authentically styled with a high banded soft roll, button down collar, tapered university fashion and back pleat. 100% luxurious oxford cotton - "Sanforized" labeled - $5.00, long or short sleeves. Bold New Breed from "ARROW-

movie...

Pinter spy tale avoids Bond format

"The Quiller Memorandum" is a welcome change from the James Bond type of spy thriller. It is much more conservative and subtle, yet certainly as intense. The principal fault is perhaps that it is overly subtle. The story, which is frighteningly contemporary, takes place in Berlin. A Berlin school teacher hangs himself when he is exposed as a war criminal. A British espionage agent is murdered just after he discovers the location of a powerful and potentially dangerous group of German nationalists, modern Nazis.

Quiller caught by Nazis

High Intelligence calls in British agent Quiller, played by George Segal, to finish the dangerous job of finding the location of the Nazi headquarters. Quiller, realizing that he will have a very difficult task locating them, sets out to save the Nazis find him instead. After a number of maneuvers, he succeeds.

He is captured, when he least suspects it, and consequently finds himself in the peculiar position of having found out nothing and being at the mercy of his enemies.

A potent fault of the movie was that many questions were left unanswered. This fault probably carries over from Pinter's experience in the theater. What was attempted in the movie was to show the audience rather than to tell them. The scriptwriter, as is consistent with some theories of the modern theater, tried to make available all information which would be needed to answer questions which arose. In most instances this was very effective. But where the attempt did not succeed, the movie seems very empty.

Not like Bond movies

Quite unlike the James Bond movie, the characterization was very much away from the "big guy than life" roles.

The cast takes to this scale very well.

Alan Bates plays Quiller, the top intelligence man. His ability to realize the utmost seriousness and simultaneously the dry humor of the part makes the movie remarkably funny. Ironically, Gale

SUNDAY, FEB."