In "A Wife Should Always Sleep in Her Own Bed" Alfred Baker (Gerard Saul, '58), a mild-mannered bookman, comes to the apartment of John Kidland (Michael Pollippery, '60), young playwright, in search of his wife, Michaela (Virginia Hughes), who has left home before. Alfred hopes to prove that there has been illicit activity in John's bedroom so that he will have solid grounds for divorce. Michaela, who has been sleeping in whose bed during both the previous night and the whole of Alfred's marriage. Toward the end of the play, however, there comes a devoted agreement. The supporting cast included John Possak, '58 Alfred's Lawyer, Solovey Trosel as John's sister, Helen, and Renoe Vielmo as a very handsome, young man who gains permission to marry Helen in a subplot. At the curtain a strange woman (Linda Greiner) comes on stage in the spirit of that in this play. The lines in the body of the play are cleverly written. Jean Tealton's performance was very realistic despite her age and she almost brought tears and many laughs. Marinos Costelos deserves credit for mastering the despotic attitude of Claude.

P. E. B. Jr.

Last Saturday night, the big bands head of Herb Pom- mery blew into Kresge with a "Living History of Jazz". This "Living History" consisted of a commentary on the evolution of jazz given by John McLellan, a noted jazz-his- torical and musical illustrations of the different forms by the Pomeroy aggregation. The band also played four se- lections in their own style. The event was sponsored by the MIT Pomeroy Bands. Almost any "Mural History of Such-and-Such" always seems to leave us with the same feeling that perhaps a time spent reselecting a sale nobody-else could have been more profitably put to use. Of course, we are speaking about popular music and jazz, where original recordings are available. But, be that as it may, the performance was, on the whole, pretty well done. Mr. Mc- Lellan's narration was a lot more than the usual fare-came-Dixieland-and-then-came-Swing "hysteria" that is of- ten heard. However, it was at times, a little too pedantic. The other hand, the performance was too often shown (.....) the rhythm was brought over on slave ships by the West African Negroes. They might be called the "Roughly West Coast" group, a collection of the players played along with enthusiasm. As an example, the au- dience was treated to the scene of half-a-dozen bandsmen playing while moseying along by the oldest street parade and funeral jazz bands of New Orleans. A couple of the more interesting parts were the novelty of most of all the other bands. The Herb Pomeroy might change from Armstrong thus Eldridge to Gillette demonstrated by Lonnie Johnson on solo trumpet, and secondly, the changing of the "best" from Dixieland to Swing to Bop, demonstrated by Jimmy Zitano, on solo drums. Ray Sat- tilio, piano, also deserves special commendation for his part.

Review

Three original one-act plays were presented by Drama- shop Saturday evening in the Little Theatre. They were: "The Best Thing To Do" by David Fuchs, '55, "A Wife Should Always Sleep in Her Own Bed" by jean PIERCE, Offen, '01, and "May I Present Miss Inge" by Regi W. Schults, Jr., '57. Directors were Michael Merker, '58, Mr. Tealton, A.F. Thomas, and Moore, '44, and Don- ald Silverman, '44 respectively. John Tealton again did set and light design for all performances."The Best Thing To Do" concerns a woman (Joanne Miller), who has been murdered, and her husband and calls in her lawyer (Michael Merker), ostensibly to help cover up the murder. The dead husband, on the floor during the performance, was played with much subtlety by Bern Miller with great quality of hair and beard. The lawyer works out an alibi for the murderer only to discover, to his horror, that the wife was a murderess, who had him standing over the corpse with the murder weapon in his hand. This ending is the crux of the play, as all previous dialogue without any comic relief. Michael Merker deserves compliment for a realistic portrayal of the sophisti- cated Madison Avenue lawyer. Joanne Miller's part as the murderess Indeed a certain amount of vivid charac- terization.