

This Week in Music

Mozart Magnificent; Getz Great

A Brandeis audience was again treated to an evening of fine music, performed by superlative artists, in a concert presented by the Student Union. Artur Balsam (piano), Daniel Guillet (violin), Paul Doktor (viola), and Bernard Greenhouse (cello) were the participants in an all-Mozart program consisting of his Divertimento for String Trio K.563, Piano Sonata K.330, and Quartet for Piano and Strings K.478.

The Divertimento, which opened the program, is undoubtedly one of the supreme achievements of all chamber music. In it, Mozart did some of his most brilliant writing for strings. The long work, with its seemingly endless flow of melodic invention, gives the performers ample opportunity to show their musical and technical abilities. The performance, though considerably short of perfection, was very satisfying. The musicians, playing as a group for the first time in a public appearance, did not always produce the kind of ensemble finesse that prevails when players have been playing together for an extended period of time, repeatedly playing many of the same works.

Individual Excellence Realized

The first two movements of the Divertimento were played in a somewhat diffuse fashion which was abetted by Mr. Guillet's rather wiry tone. By the third movement, the individual excellence of the players could be noted to a considerable degree. It then became clear why Mr. Guillet holds the position of Concert Master of the NBC Symphony and his many excellencies as a leader of the unfortunately now defunct Guile String Quartet were brought to mind. Mr. Doktor's lush, beautiful viola tone could be a balm to the ears at any time, particularly considering the self-effacing tone that most violists produce in ensemble, as if they were ashamed of their instruments. Mr. Greenhouse has long been established as one of our finest cellists. His suave, richly toned playing was always in evidence, giving ample explanation of his many invitations from Pablo Casals to perform at the Prades Festival. It is rather unfortunate that this artist is not heard as soloist in this country more often. The fifth movement saw the artists reaching the peak of brilliance, with Doktor taking the greatest individual honors. By the time the work was concluded the group had more than made up for its ragged beginning.

Balsam Displays Insight

The Sonata K.330, played by Mr. Balsam, followed the intermission. This delightful work was played

with deftness of touch and interpretive insight that puts Balsam into the highest bracket of present-day performers of Mozart's piano works. The rather dull second movement was, to my mind, the only lag in the program on the composer's part. Of particular merit was the closing allegretto which was played with a nimbleness that could rarely be equalled today.

The program closed with the great piano quartet K.478. This work is pervaded by much of the somber beauty that all too few listeners realize exists in Mozart's work. Any listener who can think of Mozart solely as the composer of *Eine Kleine Nachtmusik* should listen more often to the opening

One of the nation's foremost modern jazz groups, Stan Getz and his Quintet, appeared in a concert matinee sponsored by The Friends of the Creative Arts last Saturday. The Quintet, consisting of Getz on tenor sax, Bob Brookmeyer, valve trombone, John Williams, piano, Ted Kotick, bass and Frank Isola, drums features a smooth and mellifluous sound based on the expert teamwork of the two horns.

Getz and Brookmeyer are collaborators of long standing, and with seemingly effortless

ease execute the complex counterlines of trombonist Brookmeyer's arrangements, demonstrating also an ability to integrate their solo work. Getz is one of the top performers on his instrument; his technical mastery is so complete that the listener is almost unaware of it; especially since Getz never finds it necessary to indulge in demonstrations of virtuosity for its own sake. Like all great jazz performers, he is an outstanding improvisator. His manner of playing is rooted in the approach of Lester Young, the fountainhead of contemporary tenor-style: But Getz is not an epigone — by now a mature musician in his prime, his conception is individualistic and has

lacks the expressiveness of a slide trombone and the range and brilliance of its smaller cousin. Brookmeyer is an outstanding composer and arranger; his originals do not sound merely like transposed standards or warmed-over riffs, but have fresh melodic lines; his treatment of such unlikely numbers as "Swingin' on a Star" is anything but trite and adds to the variety of the group's book. As an instrumentalist, Brookmeyer has ideas and fervor as well as execution, but, to this listener, his solo-work has a tendency to become monotonous. However, he has a fine, broad tone and great vitality, and his work with Getz, is, to me, much more rewarding than that of his Mulligan-soujourn. With a some-

pressed us most.

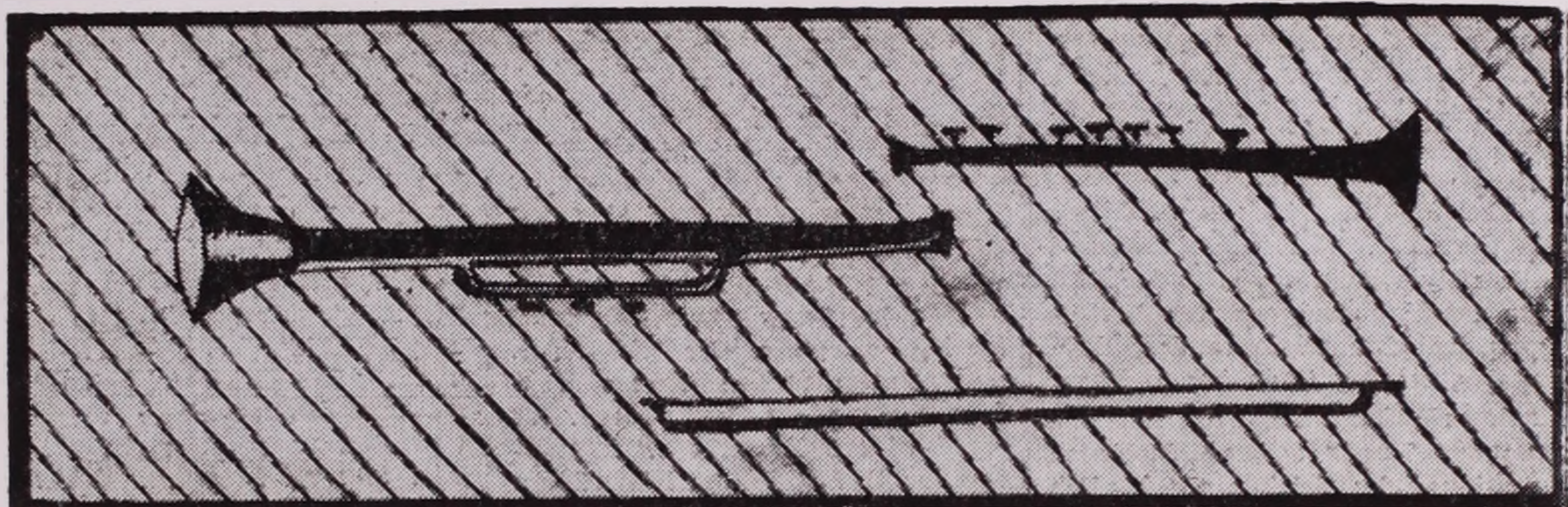
All in all, the Getz Quintet is an impressive phenomenon, combining expert musicianship with drive, warmth and originality; versatile, un-stereotyped, willing to experiment but never straying too far from the essence of jazz. Their appearance at Brandeis was the more rewarding since this campus has been jazz-starved for years. Our gratitude goes to the 'Friends,' and to Ben Shore, who made this concert possible, and we sincerely hope that this venture will not be an isolated phenomenon, but the first of a long, swinging tradition. And lest we forget, our thanks to George Wien, long a proven friend of Brandeis, at whose "Storyville" the group is currently appearing, and without whose cooperation and help the concert could not have been.

Getz "Uncool"

In closing, I feel called upon to make a few personal reflections. It should be news to no one that there is a distinct trend in the presentation of so-called modern jazz, in the attitude of the performers themselves, which tends to emphasize "coolness" on both sides of the bandstand. The casual factors involved are too numerous to allow for detailed analysis here, and include historical, psychological and sociological elements. Suffice it to say that the self-conscious artistic pose struck by too many jazzmen these days and their determined rejection of showmanship is something I don't dig in the least.

Since I fell in love with jazz at a tender age, I have had the greatest respect and admiration for its practitioners. As creative artists they have to take a back seat to none, as human beings I feel honored to be able to count some of them among my friends. But one of the factors that has always drawn me to jazz is its vitality and immediacy, its ability to communi-

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movement of this work. In its passionate emotion it has much in common with the late quartets of Beethoven. The piece resembles a piano concerto with miniature string orchestra, although the strings are given more play than in most actual concerti. The four instruments were well integrated in the first two movements, without being under domination by the piano, thereby capturing the brooding spirit of the work admirably. Although the group began to show signs of strain during the finale, even this was executed with grace, bringing to a close a most distinguished and enjoyable program.

More Programs Wanted

This concert was the last of those run by the Student Council this year. We hope that the program will be continued in the future and that it will be possible to have an even greater number of student sponsored concerts of the same superlative quality. We would also like to express our thanks to Herb Glass for his two years of service in all the arrangements for the concerts and his unflinching taste in the selection of artists and programs.

J. T. Borodovko

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in turn influenced a host of up-and-coming practitioners. He has a lovely and sensitive way of handling ballads. (The Nearness of You, I Didn't Know What Time It Was); on up-tempo he builds to a climax, swinging every inch of the way. In contradistinction to many (too many) modernists, Stan's playing has warmth and spontaneity, and lies solidly within the mainstream of generic jazz.

Bob Brookmeyer's instrument the valve trombone, is not often used in jazz (the only musicians who have specialized in it are, to my knowledge, Juan Tizol, Bob Envaldsen, and the late Brad Gowans). Fingered like a trumpet, it

what expanded palette of range and tonal coloration, Brookmeyer would be an even more exciting musician than he presently is.

The rhythm-section, paced by Frank Isola's vital and unobtrusive beat, happily free from the over-use of cymbal which mars much modern drumming, furnished a solid foundation for the horns. Ted Kotick's pulsating bass was of the essence; his solo-work interesting. John Williams' solo playing is influenced by Bud Powell and somewhat choppy — he has a tendency to break off in the middle of a pleasant and personal development by inserting Powellish mannerisms. His work in Afternoon in Paris im-

Talented Actors Struggle With Dumas Extravaganza

Edmund Kean, a "derring-do" by Alexander Dumas pere, played for five nights at the Ullman Amphitheater last month. The play starred two New York professionals, a host of Brandeis thespians, a fantastic revolving stage, five magnificent sets, and scores of beautiful costumes a la Ariel Bailiff.

The play itself was however, tedious nonsense. It was typical of its era and genre — lots of longwinded bombast, prune-faced royalty, masked men at midnight, innocent maidens

defending their honor, diabolic villains, jugglers, fighters, and all sorts of motley Cockney characters.

It is hard to appraise the acting, in view of the hackneyed plot and turgid speeches. Most of the cast did a creditable job, at times seeming to struggle with superhuman effort through the speeches which were, as Evelyn Waugh might say, "headache-making."

Acting Spotty

Donald Madden, who played the role of Kean, the actor and libertine, did a polished and professional job. He leapt from fits of depression to volleys of sensual leering, from drunken repose to mad pleasure, from incredible anguish to delirious joy; shifts of emotion that were implausible in their rapidity, a fault of author, not actor.

Rita Lloyd, the New York co-star, was a cold turkey. Her highly styled Countess Elena remained throughout the entire performance an icy wind — never mounting to a gale nor falling to a gentle breeze. It was a hard, pursed, and dull portrayal. Sandy Shayvitz, as Anna Danby, a rich heiress tried hard

with terribly poor lines, but one got the feeling that at any moment she might fade away into just smile like the Cheshire Cat. Henry Grossman, Kean's manager, was nervous and unconvincing. He seemed unable to decide what accent to use (he was supposed to be a Scotchman) and ran the gamut from Chinese to Back Bay, while vocally running the scale in every speech, usually lingering in the upper registers. The bit parts were adequately done, if at a bit times toneless.

Individuals Excel

Our orchids go to three Brandeisians. First Arthur Pepine (Bardolph). A truly talented performance, suavely executed and brilliantly delineated. In Pepine one can find that element so rare in Brandeis productions — Talent! Sheila Handelman, a dancer by trade, created a lovable, vibrantly alive, and humorous Cockney acrobat. Peter Sander as Count Koeffeld, and looking more like Jose Ferrer than even Toulouse-Lautrec ably carried off the part of the discreet and injured husband, he was always a Count-courteous, and controlled.

A Producers Play

More than anything else, Edmond Kean was a "Producer's Play." Ariel Bailiff outdid himself with five deep, sharp, beautiful, and well balanced sets on the revolving stage. His costumes were something to behold; fitting the time and locale of the story, chromatically blending and contrasting with each other and with the sets.

The play was well directed and well staged, the barroom brawl was perfect; entrances and exits smoothly executed, using the stage and the intricately built sets to good advantage. The intermission music was on the weird side, but it was meaningless one way or the other.

The choice of Edmund Kean as the major production of the Theater Workshop was a disappointment. There are hundreds of little known and rarely produced plays which would at least serve to try the acting ability of the talent which those in command have garnered, rather than display a light and overlong swashbuckler that would have been more successfully done in CinemaScope.

— David A. Himmelstein

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Blue Nine Loses To Bates; Sharenow Hurls Five-Hitter

After dropping two straight and tying one, the Judges began to show some life, recovering from a four-run deficit, only to be edged out by Bates College, 5-4, last Saturday. Brandeis displayed a powerful batting barrage, collecting eleven safeties to Bates' five; but once again, errors hampered the attack.

Art Sharenow tossed a fine five-hitter for the Judges, fanning ten, while only passing six. The Brandeis curve-ball artist pitched himself out of several tight spots, exhibiting the same form he showed against Harvard last season. Roger Morgan, powerful third sacker, finally regained his old batting form, collecting a triple and a single in

Judges Tie MIT, Lose To Harvard

In a game lasting three hours and some odd minutes, played in perfect football weather, the Vermont Green held the Judges completely powerless, banging out 14 hits and 15 runs before the long afternoon drew to a close. More players than spectators turned out to witness the contest.

The Catamounts from Burlington started fast, collecting six tallies in the first frame and adding a seventh in the fourth canto before the Blue and White pushed a run across in the fifth. Vermont rallied for four in the sixth and four in the eighth to round out the slaughter.

A single and three consecutive passes forced the initial run home in the top of the first, and within 15-minutes, Vermont had assembled six runs on only three hits. With the sacks filled, an error by Morgan scored the second run and two consecutive singles increased the margin to 5-0. A double steal registered the sixth tally of the inning. A single, followed by a triple made it 7-0 in the fourth.

Judges Score

The Judges broke into the scoring column in the fifth when John Fusco singled, took second on a pass to Wally Flewelling, and scored when Shortstop McLan threw a double play ball over the first baseman's head. From this point on, the going was rough for the Judges. Four hits, accompanied by two Brandeis errors led to four more Vermont runs. In the sixth, the Green added their final four scores in the eighth on two singles, a walk and two doubles, all with two out.

The losers made more errors than hits. Wacker Cunningham, Bill McKenna, Maury Stein and Fusco accounted for the quartet of Brandeis safeties. Stein was the starting and losing hurler, allowing 5 earned runs. Johnny Chambers replaced Stein in the seventh and yielded four runs.

In its opener on April 15, the Varsity tied MIT 6-6, through nine error-filled innings. The game will be played off this Wednesday along with another regularly scheduled contest with Tech. Frosh lefty Maury Stein went all the way for the Judges, getting touched for eight safeties. Thirteen strikeouts were registered by Stein and he issued five passes. Shortstop "Skeets" Karvoski and Stein led the eight-hit attack with two singles apiece.

In the second scheduled encounter, Harvard jumped to a first inning 3-1 lead off Art Sharenow. Four Brandeis runs in the fourth inning gave the Judges a short-lived 6-4 lead, but the Cantabs came back with three scores in the fourth, two in the seventh and four in the eighth to emerge with a resounding victory, 13-6. Hitting by Bill McKenna and Jack Kirkwood was the only consolation for the unfortunate Blue.

four trips to the plate. Bill McKenna and Tom Rosse also contributed two hits apiece, including a double by McKenna to deep center-field. All in all, the outlook seems brighter for the final fourteen games.

The winning Bobcats jumped to an early lead, tallying three runs in the second frame. A single by Dunn and two passes to Hall and Vokes filled the bases. With one out, Phil Carletti promptly singled, and Dunn and Hall scampered home, Vokes stopping at third. The winners, then executed a double steal; with Carletti scoring run number three of the frame.

Bates added another run in the fifth with the aid of two Brandeis errors. Atwater opened the inning by reaching first when Stein dropped Morgan's throw. Dunn sent Atwater to third on a single to right. When Morgan threw Martin's grounder over Stein's head, Atwater scored. Sharenow fanned the next two batters to end the inning.

The Judges attack materialized in the sixth. Morrie Stein started the rally with a single to left. After Cunningham popped out, Morgan drilled a triple to deep left-center, scoring Stein. Tom Rosse followed with a single up the middle and Morgan scored. McKenna continued by driving a 2-2 pitch into deep center for a double — Rosse stopping at third. Rosse crossed the plate on Bill Orman's ground out and McKenna tied the game at 4-4 when John Fusco singled to deep short.

The Bobcats collected the deciding marker in the seventh. After Dunn had walked, Martin drilled a double in between Taub and Orman, and Dunn raced home with the run.

The Judges will be going after their first win in the coming week's schedule: At MIT, Wed.; BC, Thur.; BU, Sat; Tufts, Mon.—all home games.

Getz . . .

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cate and to generate a response in the listener to create a two-way relationship which is unique in the world of music. I know only too well what sufferings the boorishness of squares, their noisiness and musical illiteracy can impose on musicians. But there is a wide intermediate field of possible response between such unfortunate behavior and the conventions of the symphony audience. And it is incongruous to observe in the musicians a calculated attempt to appear as rigidly unpersonal and withdrawn as the tie-and-tail clad members of a string quartet. It is incongruous and absurd, it takes away from the enjoyment of the music and the communication between the artists and their audience. And it is by no means necessary to degrade oneself by obvious showmanship and foolish antics to create such an atmosphere. Watch the bands of Count Basie or Duke Ellington in action, observe the atmosphere at a real jam-session, (not the staged monstrosities that sometimes go under that name), feel the warmth generated by a performer like Errol Garner and you will see what I mean. There was no human contact between the five men on the stage at Siefer and their audience excepting that element which was organic in the music itself; we might as well have observed the group through a glass-screen. This was saddening; a little word, a slight gesture could have gone a long way toward creating the kind of environment which constitutes the unique charm of a jazz performance in the flesh. If some of the listeners were striving for this and thus injured the artistic sensibilities of the performers, it was a real drag, to coin a phrase. They apologize. They were uncool. They are victims of a delusion: That Jazz is not "cool" music, but warm, living stuff that moves the emotions as well as the cerebrum. The next time they promise to bring along a deep-freezing unit and relinquish the silly dream that inner and outer reality correspond.

— Dan Morgenstern

on the judges bench

Apathy Reigns

by Morfy Ginsberg

Apathy is a word which has, more than any other word, been used when Brandeis students describe life hereabouts. Yet it is definitely invalid to apply this term to many of the activities, such as the Justice, the Debate Society, the various drama groups on campus and others. In these groups, interest is high and participation fairly widespread. We will go along, however, with those who suggest that in a broad sense, Brandeis students do not take full advantage of the varied and copious extra-curricular opportunities which are offered.

That this is to be condemned needs no statement here. Neither will this writer attempt to advance the usual reasons for the apathy or suggestions for its elimination at this time. However, the blase attitude that accompanies many school functions becomes particularly disturbing when it is clearly visible.

Elsewhere on this page you will find a statement that "more players than spectators turned out to witness" a baseball game. The Brandeis baseball team has never enjoyed a winning season. Is this a reason for poor student attendance to the games? If this year's squad had absolutely no chance of winning any games, (which is definitely false), this would still be no excuse. College athletics are one of the chief ways a young school, without traditions of any kind (thank goodness), can develop a cohesiveness within the student body. Furthermore, we must consider the athletes themselves, who cannot be expected to do their best under conditions of miserable support from their schoolmates.

Naturally, we understand the many obstacles keeping students from attending games. We are also cognizant of the fact that baseball is the most boring thing to watch for many people. All we can ask from students is that, on one of these lovely New England spring days when a Brandeis home game is being played instead of lolling on the grass in front of Hamilton (where the scenery is usually beautiful, we admit), students take a short walk down the hill to the baseball field to supply some sorely needed support.

In the realm of old business, Jim Houston, the most prolific scorer in Brandeis' basketball history, has been elected captain of the 1955-56 quintet and awarded the Joseph L. Linsey trophy as the team's outstanding player. At a banquet at which 10 letters were awarded, Roger Morgan received the Ace Weinstein trophy for being named the most valuable player. The lettermen were: Houston, Morgan, Hubie LeBlanc, Art Bernard, Babe Yoselevitz, Gerry Smith, Bob Osterberg, Marty Aranow, Mal Avchen, Rudy Finderson, and Manager Mel Nash.

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