

## CLUBS

## Stresses and Strains

There has been, for several years, in the hearts of many men in the Musical Clubs, a desire to play a type of music that is essentially unfit for rendition by the entire band or orchestra. And yet there has never been sponsored by the clubs an organization which played only jazz in concert style and rhythmic arrangements of the operas and classics after the fashion of Paul Whiteman. Such is the intent and purpose of the Stresses and Strains, and if their popularity at the last two concerts is any indication, the student body approves of the new innovation, mightily. This band of musicians does not style itself a jazz band, but rather a modernistic and perhaps a bit of a futuristic orchestra, whose purpose is to apply a bit of art and finish to jazz and modern arrangements. It furnishes an element which has hitherto been lacking in the musical program of the Institute, and which is necessary to a body of students composed entirely of modern young men.

As everyone who is in the school at the present time is aware, the Stresses and Strains is the name given at first in fun and finally for keeps, to the organization which developed last fall out of thin air. What a name for an organization to live up to! Rather misleading too, is it not? And yet, not entirely a misnomer. Insofar as every man in the band extends himself to his utmost in an effort to produce the kind of music the leader requires, the appellation applies. For the Stresses and Strains are the most enthusiastic and the hardest working of any of the musical organizations. Every rehearsal is crammed with good peppy work from the very start to the very finish; still everyone has a good time and wishes for a little longer time to practice. Even the self-professed tortured ones, who unaccountably drop in to listen to the repeated and chopped up renditions of each number as it is gone over in detail and the bad spots worked out, offer encouragement.

The organization started out with twelve men. Since then the personnel has been changed considerably, chiefly because of a necessity for a change in instrumentation. At present, there is a fairly complete brass choir and saxophone choir, with the drums and banjo rhythm, and the piano to fill in voids caused by a lack of other instruments. In working out an experiment, such as the development of this orchestra must necessarily be, it is but natural that many changes must be made before the correct number and combination of men and instruments is found. However, we feel that progress is being made constantly.

With the giving of a dance in conjunction with the March Concert, it became necessary to procure some kind of a dance orchestra at little or no cost. The only organization of the kind in school was the Stresses and Strains, so it naturally fell to their lot to do double duty on that night, in spite of the fact that they are not and do not intend to become a dance orchestra.

The Stresses and Strains made their first appearance with George Rezac leading. Because of schedule conflicts, he found it necessary to give up all but the direction of the band; but in Thornton Clark, we found a most capable and inspiring leader. Clark has had wide experience with modern music and is well qualified to lead the Stresses and Strains to further glory.