

light, the gentle, decorative music by William Schybal, and the choreography by the artist and tellingly descriptive book.

The sense of "Night Journey" is the simple beauty of its imagery and symbolism. When Odysseus and Jocasta are on their bed of joy and shame, and they are physically tied together by an umbilical cord of passion, that in itself conveys the

**COTTON CLUB GALA HAS SONGS AND TAPS**

In its day the Cotton Club was the center of the Harlem night spots offering the top in popular entertainment. In its present East Village reincarnation it achieves a balance between vintage tap and modern jazz and dances that mixes some fresh faces with proven quality. The Cotton Club-Gala at the La Mama Annex glittered on Sunday evening like gold at times and iron pyrites at others but was imbued with enough energy and laughter to satisfy all but the most jaded taste.

The heart of any boisterous presentation is the challenge set there: individual turns reveal the individual's range of talent. The Cotton Club-Gala had and has the slightly disarming dignity of the man preserving his balance humorously after one too many for the road. Ralph Brown's easy-over style has a courtly elegance, and Jimmy Slide at times appears to be moving on glass with balletic grace.

For delicacy of tapping partners, Chuck Green is in a class of his own, shifting smoothly from one partner to another and back again. The twinkling of his talented feet makes Brown offer several walks of varying intensity and great difficulty while assuring everyone that it really was easy, and Lon Chaney's paddle and roll retains its spirited élan.

DON McDONNAGH

Women, also delicately limned in the details of Miss Graham's Americana etching.

**Tokyo's Shinjuku: Chaos of Unplanning**

By PAUL GOLDBERGER  
We tend to think of Japan as a land of serene, natural forms and delicate, refined objects. But there is another aspect to Japan, as lanky-tonk as the traditional esthetic is quiet, as chaotic as the traditional esthetic is ordered.

It is an aspect that shows itself in "Jinrikisha," a street scene in their congested and unguided growth have come more than Park Avenue. Perhaps the loudest, most densely filled urban area in any city in the world is Shinjuku, a development built around a train station. It pulls from the center of Tokyo, along the train lines, several million people a day that passes through Grand Central Terminal.

The Shinjuku development is the subject of a provocative exhibition entitled "Shinjuku: The Phenomenal City," opening today in the Goodwin Galleries at the Museum of Modern Art. Designed by Peter Gluck and Henry Smith, Americans who have lived in Tokyo, and by Tomoko Tomita, a Japanese architect, the exhibition is an attempt to communicate the vitality and the variety of this extraordinary area.

Shinjuku was completely unplanned; it simply grew up over the years around the area of transportation lines. The point of the exhibition, thus to repeat what is rapidly coming to be a new doctrine among planners and architects—namely, the idea that planning in itself is often not worth the trouble, and that

torawk Chorus sings precisely and with good tone, some tonorial scrawlines, and stylistically conscientious, even if the vocal soloists are only applied and accounted for and all the soloists, vocal and instrumental, are at least competent, with David Britton, the tenor, Michael May, the baritone, and the solo trumpet, standing out.

As for Mr. Randolph's interpretive ideas, they seemed to work a bit better on Sunday than on Saturday. In the first, his mannered dynamic changes were a bit more fitting to sound like a real Baroque ensemble. In the second, he was a bit more convincing in his interpretation of the "Lullaby." The choral singing is probably more convincing and more convincing in the "Lullaby" and "The Little Lamb" than in the "Lullaby" and "The Little Lamb."

All that said, his ideas are all seen forced and, often, unconvincing. The choral singing is probably more convincing and more convincing in the "Lullaby" and "The Little Lamb" than in the "Lullaby" and "The Little Lamb."

It is a bit of a surprise, in light of the fact that the exhibition is a major exhibition on the architecture of the Boxer Arts, which is running currently, although Shinjuku argues not in favor of replacing the modern academy with an older one but in favor of no academy at all.

Finally, then, the message is similar to that of the time and, so long as it does not become a new dogma unto itself, it remains fairly convincing. The wall text of the exhibition concludes with the note that a huge area adjacent to Shinjuku is about to be redeveloped along more proper modern lines. Like Shinjuku, the new area of whatever name may think of as difficult in general, it is difficult not to feel that Shinjuku and its banqueting is a lot better than what is about to go up next door.

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