

# Composer Rehearses Singer in Civic Theater Musical Show



He: Ready, begin.  
She: "Hold your hats,  
Pull yourselves together,  
And laugh at the weather . . ."

He: Now, swing it.  
She: "Life is like a sleigh ride,  
Let's make it a gay ride . . ."

He: That's good.  
She: "Let it be your by-word,  
I'm giving you my word,  
That the first rule of diplomats  
Is 'Hold Your Hats' . . ."

She: How did it sound?  
He: Pretty good. But put more animation into it.  
Let's try it again.

## Leader Talks on Music as Players Tune Up in Cold

Dr. Vladimir Bakaleinikoff Predicts Great Future for Indianapolis Symphony Orchestra.

BY JAMES THRASHER

As violinists ran practice scales with cold-numbed fingers and frigid trombones emitted complaining tones, Dr. Vladimir Bakaleinikoff, guest conductor of the Indianapolis Symphony Orchestra, talked about music above the increasing din that preceded a rehearsal for the next concert on Feb. 18.

"There is a great future for this orchestra — that is my sincere opinion," said the distinguished director, as he removed his overcoat, looked through his scores and gave instructions to librarian Sam Bremen.

It needs some slight improvement, to be sure, but every orchestra does, even the big ones. A conductor coming to New York or Philadelphia would tell you the same thing."

He smiled toward the assembled players, and continued in his rapid and highly Russian-flavored English:

"Their enthusiasm and co-operation are remarkable, especially in America. Money seems to be the prevailing idea in this country, a sort of contagion contracted in childhood. Yet these players have come to each rehearsal faithfully, not for the little money involved, but through their love of music.

"Of course, the orchestra some day will need a permanent endowment. The public is too inclined to sit back and enjoy the music without realizing that such an organization can not run itself . . . However, in Cincinnati, when the word was given out that the orchestra would have to disband for three years because of lack of funds the concert attendance increased 80 per cent. The same thing happened in New York and would here under similar circumstances, I am sure."

### Cities Have Symphonies

We asked Dr. Bakaleinikoff if European cities the size of Indianapolis have symphony orchestras.

"Indeed yes, and good ones, too," he replied, his black eyes sparkling with enthusiasm.

"In my country a city of this size would have an eight-month season of opera every night, both legitimate theater and musical comedy every night, and orchestra concerts once a week. You see, music to them is a necessity instead of an entertainment."

He spoke of Cincinnati's initial season of opera, sponsored and presented by the Symphony Orchestra.

"In America, opera is still a novelty. To the people, it must be a spectacle, although Europeans can be satisfied with simple presentations. So when big orchestras like the Cincinnati and Cleveland and Philadelphia produce it on a big scale, it attracts attention."

"The three operas presented in Cincinnati so far this year not only have been satisfactorily done, but actually have made money for the management."

### Tuning Is Completed

Meanwhile, tuning had been completed, and the players sat waiting, or softly played over difficult phrases. Dr. Bakaleinikoff rapped for attention and raised his baton for the opening bar of Borodin's overture to "Prince Igor," music of tsarist Russia in which the conductor was born and reared. As a child he studied violin at the Imperial Conservatory in his native Moscow under Grimaigi, and received instruction in composition from Sergei Tanieff, teacher of many famous contemporary Russian composers.

His career as performer, conductor and composer has been a brilliant one. His first important position was as a member of the string quartet of the Grand Duke of Mecklenburg-Strelitz, with whom he remained for 10 years. He has held professorships in the St. Petersburg Conservatory, the Imperial Conservatory of Petrograd and the Moscow Conservatory. Before coming to Cincinnati in 1926 as solo violin and assistant conductor, he had served as conductor of the Theater of Musical Drama in Petrograd, the Symphony Orchestra and Opera in the same city, and the Moscow Art Theater.

At present he is associate conductor of the Cincinnati Symphony Orchestra and conductor of the Louisville Civic Symphony Society. Last year the University of Cincinnati conferred upon him the honorary degree of Doctor of Music.

### Wears Pajamas 8 Days

Robert Taylor is wondering when, if ever, he is to be able to get dressed up again. He has spent eight days on the "Small Town Girl" set in pajamas and dressing gown, and is scheduled to remain attired thus informally for another week or so.

## Hollywood Has Its Own Slang

**Tiddypunka** There is same as 'Baby,' 'Toots' here.

BY PAUL HARRISON

HOLLYWOOD, Feb. 11. — (NEA) — A talkietown lexicographer would have to get around to a lot of cocktail conferences if he wanted to keep up with new developments in slang. Here are a few additions to the glossary:

**Spigolater** — A person who is in right with the wrong people, and vice versa.

**Tiddypunka** — Word coined by Mona Berrie and used in informal salutations for "baby," "honey" or "toots."

**To give** — To put extra effort into one's acting. First used by Jack Oakie; now in all vocabularies.

**Fllopala** — A bad or unsuccessful picture.

**Let's catch a chop** — Let's eat. An expression employed by Ida Lupino, which indicates how quickly an English actress goes to Hollywood.

**Mug** — Exaggerate.

**To mugg** — To exaggerate an expression before the camera — or anywhere else, if one is putting on an act.

**Take it big** — Exaggeration of action before the camera. Dick Powell may be said to "take it big."

**Neehorhappo** — Phonetic adaptation of Cantonese phrase meaning, literally, "nuts to you."

**Onkapringa** — More Chinese, or something. Means "good."

**Snidder** — Excellent. This term saves a lot of verbiage and can be used instead of "stupendous, terrific and colossal."

**Genius** — Any producer under 30.

**Let's have a Gish** — Director's request for a mournful expression.

**They got me, pal!** — Bing Crosby's

## WPA Theater Provides New Entertainment for Negroes

**'Walk Together Chillun'** Is First of Plays to Be Staged in New York Under Federal Project.

BY WILLIAM ENGLE  
Times Special Writer

In that part of Harlem where the first floor show opens at midnight and the last at 3 a.m., a new means of entertainment was offered this week by the Federal government, and nightly, a fair-sized audience goes to the Lafayette Theater to see "Walk Together Chillun," first of the plays to be produced by the New York Federal Theater Project under the WPA.

They came the "first night," quiet, respectable people with a middle-class look, most of them Negroes, and they witnessed something Harlem has not had before — a Negro theater. Not a hot spot for Negroes and whites. Instead, a serious, vigorous effort to establish the drama for homogenous audiences, with Negroes comprising the cast and production crews.

Red-capped blue-gowned Negro girls used the patrons to their seats. A Negro orchestra played. And the drama's message — frankly an impassioned message — was directed sharply to a Negro clientele.

Frank Wilson, whose performances in "Porgy" and "In Abraham's Bosom" were outstanding, wrote it and John Houseman, the managing producer for the PWA project, has put it on with fidelity to the playwright's hope. It is by Negroes and for Negroes, a fervent dramatization of the struggle between a working class with white overlords.

Although the plot was trite, there was something electric about the thing.

**Stirs Audience**

It stirred the audience to robust applause. It elicited every once in a while little waves of murmured approval or disdain.

But it was not in the climactic moments that emotion in the audience ran at a peak. The homely depiction of happy Negro traits, of customary Negro reaction to the

"Jones Family" in "Every Saturday Night," with Jim Franklin, Spring, Burton, June Lang and Thomas Beck at 11:58, 1:58, 3:58, 5:58, 7:58 and 10:58.

**INDIANA**

"Next Time We Love," with Margaret Sullivan, James Stewart and Ray Milland, at 11:21, 1:30, 3:37, 5:45, 7:56 and 10.

**LYRIC**

"Spikes of 1936," with Gladys Swarthout and John Boles, at 11:40, 1:45, 3:50, 5:50, 7:55 and 10.

**OHIO**

"Hands Across the Table," Carole Lombard, at 1:35, 4:27, 7:32, 10:15.

"I Found Stella Parrish," Kay Francis, 11:30, 2:55, 5:47, 8:52.

acknowledgment that a shot just completed of him is satisfactory.

Let's wrap it up — Grace Bradley's way of saying "Let's quit work."

Clark Gable has tea every afternoon at 4 o'clock on the set. With his tea he has pound cake. After weeks of eating pound cake, it may be that Mr. Gable would like a nice crisp wafer, or a sandwich, or some other kind of cake.

Mr. Gable is gallant about it, though, because the pound cake is provided by a 15-year-old admirer named Katherine Minnick, who also happens to be the daughter of M-G-M's fire chief and thus has access to the studio.

She bakes one every afternoon — a labor of lo 啸! — admiration — and it goes to the lot. Katherine herself worries a good deal about the monotony of Mr. Gable's tea-time diet, but it happens that pound cake is the only thing she knows how to bake.

Mr. Gable is gallant to be told that last year's "Meet My Sister," that he cajoled his former Dartmouth classmate, Mr. Gaynor, into helping him build the local revue.

**Mr. Gaynor Gets Surprise**

Mr. Gaynor, busy in New York writing music for various Broadway celebrities, finally gave in and came to Indianapolis, quite honestly expecting, he said, to have to work with a bunch of "amateurish, stage-struck kids."

Those in the act are to be "Spanky" McFarland, Darla Hood, Billie "Buckwheat" Thomas, "Al-falfa" and Harold Switzer. They are to be accompanied by Joe Cobb, fat boy of the original "Our Gang," who has grown up, and Mrs. Fern Carter, who has acted as teacher to the various "generations" of juvenile actors since the troupe's inception.

Not because Mr. Gaynor, who is curly-headed, bright-eyed and looks nothing like a composer, was contrary, but because he had written an opening number for the show entitled "Thirteen In A Bed," he thought the show should go by that name. Mr. Gaynor being the guest of honor, Mr. Burleigh relented and let the title be changed.

**Revue Gets Third Title**

The Broadway tradition, however, would not be denied. For in selecting, Mr. Gaynor was toying with another tune, "Hold Your Hats," which he hoped he could finish before the show opened.

One Saturday night after rehearsal Mr. Gaynor announced his new idea and tapped out a phrase for members of the cast. As one no longer heard from the closeted composer. Then suddenly one night he appeared with the completed song. And even the ever-careful Mr. Burleigh wanted to be sure the music and lyrics on paper in Fred's cast are unusually talented and have a mania for working hard and long."

The Broadway tradition of promiscuous title-changing has been observed in the production of the Civic's show — mainly because of Mr. Gaynor.

When the young man from Manhattan arrived on the local scene, he found that Mr. Burleigh had settled on the show title, "Times Is Different," and that some progress had been made under that name.

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**French Star Picks Hollywood Leaders**

By United Press

HOLLYWOOD, Feb. 11. — Charles Boyer, French film star, today joined the ranks of movie personalities picking the most interesting persons in Hollywood.

The actor did not attempt to pick any interesting men, but devoted his list to 10 women headed by Pat Patterson, his actress-wife.

Others on the list were Claudette Colbert, Merle Oberon, Mrs. Samuel Goldwyn, Ginger Rogers, Katharine Hepburn, Marlene Dietrich, Margaret Sullivan, Ruth Chatterton and Mrs. Marcella Benet Rabwin, United Artists studio executive.

**Seeks Professorship**

Ray Mayer, whose comic talents are to be displayed in "Farmer in the Dell," is studying to get a Ph. D. degree and admits that his greatest ambition is to be a college professor.

**APOLLO**

25c Till 6-25c, 40c After 6

**SPICES OF 1936**

Featuring COUNT BERNI VICI and His Girl Band Cast of 50

On Stage Extra

"GIRL IN THE GOLD-FISH BOWL"

On Screen

**Ohio**

LAST DAY: Fred MacMurray — Carole Lombard — "HANDS ACROSS THE TABLE"

Kay Francis — "I Found Stella Parrish"

**OHIO**

LAST DAY: Fred MacMurray — Carole Lombard — "HANDS ACROSS THE TABLE"

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**MUTUAL**

Burlesque Theatre in the Middle West

**HAWAIIAN NIGHTS**

Features Ruth Wilson Southerland Chorus

**TEXAS**

Deborn at 10th Double Feature GENE MARSHALL Robert

"THE BRIDE COMES HOME" — "SHIP CAPE"

40c E. Wash. Double Feature Dick Powell

"THE BRIDE COMES HOME" — "CHARLIE CHAN IN SHANGHAI"

**TUXEDO**

Deborn at 10th Double Feature Dick Powell

"THANKS A MILLION" — "MARY BURNS, FUGITIVE"

**GARFIELD**

Deborn at 10th Double Feature Carole Lombard

"BANDS ACROSS THE TABLE" — "THREE KIDS AND A QUEEN"

**INDIANA**

Margaret Sullivan in URSULA PARROT'S

"NEXT TIME WE LOVE"

RAY MILLAND 25c

**ROSE OF RANCHO**

John Boles, Gladys Swarthout

**SHAROLD HARDING**