

## M'Coy and Bestor Blow To Draw in Band Battle; Lewis Joins Swing Parade

"Thrill of a Lifetime" Is Maestro's Show Mounted Enjoyable; Lamour Sings Title Song.

"The Battle of Swing" is on at the Circle this week and, although no one is going to win, this is one "draw" that's worth your while.

If you're an addict of that thing swing, you'll want a ringside seat to see and hear Don Bestor and Clyde McCoy fight it out with their respective grunt irons, squeal boxes, pistons, licorice sticks and what have you.

And, even if you don't understand the vernacular or the finer points of "jam" technique, you'll surely recognize and enjoy Mr. McCoy's rendition of "Sugar Blues" and the work of Mr. Bestor at the ultra-high.

But, to quote Mr. Lewis, "everything's new but the old top hat. New acts, new people, New York, New Haven, New Bedford, new-monia and happy new year!"

This seems to be about the best show that the histrionic band leader has presented in many years. For one thing, it's handsomely mounted.

And he has a bigger and better band, which flaunts Lewis' tradition to the extent of giving the customers some up-to-date "swing."

### Local Girls Sing With Coots

Mr. Lewis also has the assistance of two able and decorative Indianapolis girls, Ruth Thompson and Maxine Moore, who sing with Ben Yost's Varsity Coots.

Among the show's new attractions is the Sylvia Manon Foursome. Miss Manon is a blonde mite of a girl, and her assistants are three husky young men. Attired like three Mephistos in a rather gaudy "Faust," these young men play toss and catch with Miss Manon, and finally kick her out from behind the goal posts.

For the finale, the young lady is snarled on an end-over-end flight toward the fly麸. She contrives to be caught each time and win herself a deserved round of applause. It's a rather exciting turn, though adagio dancing isn't supposed to be very hair-raising entertainment.

Another clever act is by Ray Royce, who makes simulated inebriation the excuse for a lot of fancy acrobatic dancing. And there are other dancers, a "torch" singer named Gave Dixon, and several special orchestra numbers.

### Presented Pleasantly

"The Battle of Swing" is a novel idea and is pleasantly presented. There are no dull spots in the show. Even Mr. McCoy's "jam session," and that is a novelty for this form of amusement.

"Thrill of a Lifetime," the screen presentation, tells the story of a young man who has written a play in which he has attempted to prove that there is no such thing as love. He knows, for he has been operating a summer camp experimenting with his theory.

At first glance that may sound like work for the censors, but "Camp Romance" turns out to be a very nice place where the members of the cast behave themselves perfectly, carrying the plot to its logical conclusion.

### The Plot Thickens

The young playwright invites several phonny producers to be his guests in order that he may convince them of the soundness of his idea. He finds it necessary to produce his play at the camp to secure their backing. At the right moment a genuine producer turns up, sees the show and buys it out, script, actors, scenery and all.

The fact that the author falls in love, disproving his theory, doesn't seem to bother anyone.

But "Thrill of a Lifetime" is innocuous and you'll probably enjoy it. Ben Blue, former Taxi Boy, hasn't the greatest opportunity of his career here, but he's very funny, as usual. Dorothy Lamour sings the title song for her only appearance in the film, and the Yacht Club Boys and Judy Canova manage to contribute enough life to the party to keep it moving along. (L. H.)

## Evans' Full Cast Is Due

Much-Praised Staging to Be Seen Here.

The most highly praised Shakespearean actor in recent memory, his original New York cast, and the original settings for 11 scenes, all will arrive in Indianapolis early next week for Maurice Evans' performances of "King Richard II" at English's Monday and Tuesday nights.

Mr. Evans' advance representative makes a special point of the fact that the cast which resumed the play's performances in New York on Sept. 15 has been taken intact on the road tour.

Included among the supporting players are Fredric Worlock as the rebellious Bolingbroke; Lee Baker as John of Gaunt; Charles Dalton as the Earl of Northumberland; Donald Randolph as Mowbray; Lionel Hogarth as the Duke of York; and Eleanore Phelps as the Queen.

The play concerns the first abdication of a British monarch and for that reason the revival has been of timely interest. Yet, the play is 342 years old, and the events described took place in the 1390s.

Margaret Webster has won almost as much praise as Mr. Evans for her direction of the play, and many critical compliments have gone to David Ffolkes for his settings which will be seen here.

### DUNA SIGNS

Steffi Duna, fiery little Hungarian actress, has been signed to play the role of a gypsy spitfire in "Gypsy," Jane Withers' newest picture.

**DANCE**  
TONIGHT  
Paul Collins Orch.  
40c All Evening

**INDIANA ROOF**

## MUTUAL

Starting at the Sat. Night Midnight Show  
New Faces 1938 FOLLIES  
THE SEVEN-COMEDIAN SHOW  
ARLINGTON and CLIFFORD — SHORT and MORRIS  
CANDLER and McCLELLAND — WATTS and EARNEST  
MILDRED GALL and MARIE WOODS  
WITH A Nifty Chorus of Girls

GET UP A PARTY AND ATTEND OUR FAMOUS SAT. NIGHT MIDNIGHT SHOW

## BALLET RUSSE TO RETURN



## Anniversary Music Heads Concert Bill

Interesting Program by Local Symphony to Be Repeated Tonight.

### By JAMES THRASHER

For the symphony orchestra's fourth pair of subscription concerts, Mr. Sevitzky has presented us with another varied and interesting bill. And as soloist, we have the justly admired violinist, Leo Luboshitz, on one of his leading feminine exponents of the violin.

The program, which was presented yesterday afternoon and will be repeated this evening, contained some rather appropriate "anniversary" music: Mozart's "Eine kleine Nachtmusik," which is 150 years old; Rimsky-Korsakoff's "Capriccio Espagnol," vintage 1887, and the "Lone Prairie" movement from Arthur Shepherd's suite, "Horizons," which had its first performance 10 years ago.

To begin with, however, Mr. Sevitzky played Mauro's "Pavane," in memory of the composer who died Dec. 26. And this sad and stately funeral music for a dead Infanta was a fitting tribute to its aristocratic and rather austere cerebral creator.

Opening the scheduled program was the Eighth Symphony of Beethoven. It marked the first appearance of the composer's name on any of the subscription concert lists this year. And as the first serving of this staple and delightful fare, we received what is surely the most serene and good-natured of the nine.

Movements of the other symphonies may have a more aban-

## INSTRUCTOR



Berniece Fee Mozingo has been named organ teacher at the Burroughs School of Music. Jane Johnson Burroughs, director, has announced. Mrs. Mozingo is a member of the American Guild of Organists, a former pupil of Van Denman Thompson, Palmer Christian and Marvin Titus and is Minister of Music at the Irving Methodist Church.

donned, bacchic gaiety or more Olympian joy, but the Eighth, as an entity, betrays a minimum of the typical Beethoven struggle and conquest. The very lack of these dramatic qualities poses a problem of interpretation and performance that was not always met yesterday.

Lethargic and inexact moments were encountered here and elsewhere, but that is to be expected.

Our young orchestra almost has spoiled us by its mature strides. And, though it is bound to stumble now and then, it has accustomed us by learning to walk before it crept.

Mme. Luboshitz' interpretation of the Bruch G Minor Concerto might be described as "intimate." A player scarcely can avoid emphasizing the melodic character of this work. But even the pyrotechnical moments it contains were made reticent and deliberate.

The result was an interesting projection, small in dynamic compass but pure in tone. There was no broad sweep or surge of tonal line, because Mme. Luboshitz obviously does not "feel" the work, in the traditional sense. This was evident in the solo instrument's measures, usually given out as a dramatic declamation. Yesterday they took on a musing, improvised quality, and this subjective mood pervaded the entire work.

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