

## Virovai Lists His Program

Includes Sixth Sonata For Violin Alone—by Bach

Robert Virovai, the 19-year-old Yugoslavian violinist, will play the following program in his first Indianapolis recital at 8:30 p. m. Monday at English's:

The Leonard arrangement of Correll's "L. Folia"; the Prelude from the Sixth Sonata for violin alone, by Bach; Vieuxtemps' Concerto in D Minor; the Beethoven Romance in G; the Capriccio alla Saltarella by Wieniawski; in Kreisler's arrangement, "Zephyr" by Hubay; and the Rossini-Paganini "I Palpitanti."

Vladimir Padwa will be Mr. Virovai's accompanist. The recital is the second offering of the Martens Concerts season.

Dale W. Young, organist and choir-master to Zion Evangelical Church, will give a recital at the church on Sunday at 4:30 p. m. He will be assisted by the Zion Senior Choir.

Mr. Young's program includes music by Campra, Bach, Wagner, Sowerby, Wolf, Schubert and Edmundo. The choir will sing Parant's "Lord, for Thy Tender Mercies' Sake" and "The Lord Is My Light," by Parker.

The last of three recitals dedicating the new organ in the Franklin College chapel will be given on Sunday afternoon by Elsie MacGregor, F. A. G. O., of Indianapolis.

The first program in the dedication series was given on Thursday morning for faculty and students by E. Wayne Berry, former member of the Franklin music department faculty. Miss MacGregor was soloist for the second program Wednesday morning. Sunday's recital will be open to the public.

The new organ, a three-manual Teller-Kent instrument, is the gift

## Back at Fox



Appropriately bundled up in a fur hood, June St. Clair is playing a return engagement at the Fox on the new bill opening today.

of an anonymous donor. Cost of its installation was provided by another friend of the college who desired that his name be withheld.

Marjorie Lawrence, this week-end's soloist with the Indianapolis Symphony Orchestra, will sing Bruennhilde in the Chicago Opera production of "Die Walkure" on Monday night. Rose Hampton and Rene Mason will be the Sieglinde and Siegmund, with Emanuel List as Hunding and Fred Destal as Wotan. Paul Breisch will conduct.

Other bills for the week are: Tuesday night, Wolf-Ferrari's "Jewels of the Madonna" (Jagel, Giannini, Czaplinski); Wednesday night, Verdi's "Falstaff" (Thomas, Giannini, Hartell); Friday night, Verdi's "Rigoletto" (Haskins, Pearce, Morelli); Saturday afternoon, "Martha" in English (Jepson, Sten, Melton); Saturday night, Puccini's "Tosca" (Pauly, Klepura, Czaplinski).

## Guild Does '12th Night'

Shakespeare Comedy Is Neat Job.

By JACK GAYER

NEW YORK, Nov. 29.—The Theater Guild has come through with a fine production of "Twelfth Night" as its first offering of the season. Helen Hayes and Maurice Evans head the cast, which should be sufficient bait to attract even the most wary of theatrical fish.

Miss Hayes has had her eye on the role of Viola for some time and it is pleasant to report that she does nobly by it. She always has possessed a delightful comedy touch and here has a chance to indulge it to the utmost as the maid disguised as a man whose irksome task it is to serve the man she loves by pressing his suit for the hand of another woman.

Evans adds the sedate Majordomo Malvolio to his gallery of "incomparable Shakespearean portraits." An innovation in his interpretation of the role is the use of a slight Cockney accent, which may sound out of place in the telling of it, but which is vastly humorous when heard. Evans fans, of course, must expect not to see too much of their favorite in this play because, while Malvolio is a major role, there are others which get more stage time.

The entire company is a highly commendable one. I am allergic to Shakespeare's fools for the most part but the manner in which Donald Burr plays Feste, the clown, is something to appreciate and remember. It is not only his first role in a Shakespearean play but his first part in a dramatic work. His previous stage experience has been confined to musicals. His excellent singing voice is heard frequently in this production.

Wesley Addy, as Orsino, adds to his stature as a rising young player of classical roles. Mark Smith did not strike me as the best Sir Toby Belch I have seen, but he has his moments and is somewhat more than adequate. June Walker is a gay and admirable Maria. Others prominently cast are Wallace Acton, Sophie Stewart, Ellis Irving, Alex Courtney and Anthony Ross.

Gilbert Miller, for years producer of the plays in which Miss Hayes has appeared, joined the Guild in presenting this production. Margaret Webster, the British director who has had such success here as director of Evans' Shakespearean productions, can put another feather in her cap for the inventive manner in which she has directed this one. Stewart Chaney designed colorful sets and costumes and the considerable music employed in the creation of Paul Bowles.

## Karloff to Deliver That Coup de Grace



Here on the left is Boris Karloff, about to deliver the coup de grace to an overstuffed adversary in "The Ape," the Ambassador attraction beginning Sunday. Beside him are Evelyn Keyes and Bill Elliott (who seems to be a little early with his Christmas gift) in "Beyond the Sacramento," now at the Alamo.

## RECORDINGS

'Hot Jazz Classics' Start With Trumpet; Feminine Crooners Have Successful Week.

By JAMES THRASHER

Hot Jazz Classics; Vol. I, Louis Armstrong; Vol. II, Bix Beiderbecke (Columbia).

Things move swiftly in the dance band world, and the solid five of yesterday is the corn of today. Nevertheless some music has achieved a certain permanence and some of its performers have taken on legendary qualities. And so today we find the cult of swingers with its own esthetic standards and its own set of deities.

Among these olympian figures are Louis Armstrong and Bix Beiderbecke, to whom Columbia has devoted the first two volumes of its Hot Jazz Classics series.

The swing-record connoisseurs—and they're a goodly number—don't need to be told anything about "King Louis" or the late Bix, already a fabulous figure and the posthumous inspiration of a novel called "Young Man With a Horn." However, these addicts might be interested in knowing that the Armstrong album contains two sides never before released. Also there is present, in the "Heebie-Jeebies" record, what is reputed to be the first example of scat singing.

This came about when Louis dropped the music on his second vocal chorus and, not knowing the words, improvised some meaningless syllables while the score was being retrieved. Likewise three of the recorded tunes are noteworthy for Earl Hines' piano playing.

Each of the two albums contains eight sides. And among the Beiderbecke items is a re-creating of Paul Whiteman's "Sweet Sue," in which Bix took a half-chorus solo. And in something called "For No Reason at All in C," Bix laid down his cornet to demonstrate that he was no slouch as a pianist.

Even if you're only mildly curious about swing and its beginnings, you might want to try or buy these albums. They're re-creations from masters cut in 1926-1928. And they'll give you some really inspired jazz trumpet—if you've a taste for such things.

All the playing is free-swinging, untutored, unsophisticated and low down. It's born of the New Orleans honky-tonks, but it has a real and compelling vitality.

Recent recordings are decidedly grateful to some of our crooners on the distaff side. And by far the best of the current lot, for my money, is Maxine Sullivan's soft, simple but definitely exciting version of "Barbara Allen" and "Molly Malone."

Miss Sullivan, it will be recalled, was the girl who first put "Loch Lomond" in the groove, thereby scaring up a host of inferior imitators who blitzkrieged the mellow towers of song with a devastating downbeat. But Miss Sullivan can do the trick where others can't and shouldn't.

No less appealing than her singing of these ancient folk songs is the accompaniment that goes with them, especially in "Barbara Allen." The style and harmony are strictly Tudor, but the easy rhythm is contemporary. And there's a vastly amusing anachronism in the orchestra's quotation from the "Lohengrin" Wedding March. Be sure to hear this one.

Also on Columbia is Mildred Bailey's coupling of "I'm Nobody's Baby" and "Give Me Time." Billie Holiday, whose colorful crooning is practically a twin to Miss Bailey's, contributes "Laughing at Life" and "Tell Me More" to the Okeh list.

Dinah Shore, for Bluebird, gives us "Smoke Gets in Your Eyes" and "How Come You Do Me Like You Okeh list."

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