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Civic to Open Murder Play

Fanchon Fattig and Whyte Given Leads.

Starring Fanchon Fattig and R. Kirby Whyte in the title roles, "Mr. and Mrs. North," a comedy about murder, will open tomorrow night at the Civic Theater and play through next Wednesday.

The drama was adapted by Owen Davis from the New Yorker magazine stories written by Richard Lockridge. New York Sun critic, the same stories which Mr. Lockridge and his wife later incorporated into a book, "The Norths Meet Murder."

Mr. and Mrs. North come home to their Greenwich Village apartment one October night, and upon going to the liquor cabinet, find not only that but also a corpse. Presently the police arrive.

Mr. North, a harassed young publisher, finds the cross-examination plainly boring but his wife is excited by it all and, glibly person that she is, implicates one of her peculiar friends.

Kermit Arnold will be seen as Lieut. Weigand and William H. Cook as Detective Mullins. Others in the cast include Harold Arnholter, Diane Trago, Harry Latham Jr., Betty Peffer, James McDaniel, Leslie Aye, Paul McNamara, Harry Eller, Harry Wade and Kenneth Badger. Richard Hoover directed.

INDIANA UNIVERSITY Auditorium, Fri., Feb. 27

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*NOTE: This is a special added attraction. NOT one of the regular SERIES programs.



Charlie Barnett and Harriet Hilliard swing in "Juke Box Jenny," filmusical opening tomorrow at the Circle. The other feature will be "The Wolf Man," with Lon Chaney, Claude Rains, Evelyn Ankers and Warren William.

RECORDINGS By Fremont Power

Liszt: "The Mefisto Waltz"; the Boston Orchestra, Serge Koussevitzky conducting (Victor).

Like the composer's own life, the music of Franz Liszt is a colorful, turbulent, at times voluptuous affair. This second from "Two Episodes From Lenui's Faust" is a rather good example.

There are "quiet" periods of solo passages which forebode more climactic events to come—and when they come we find a good deal of the satanic element in them.

The album is comprised of two records, with an excerpt from Rimsky-Korsakov's opera, "The Invisible City of Kitezh," on the fourth side. The Boston Orchestra, as usual, pours the music out richly, with room both for sternness and soft sentiment, as the occasion may require.

Chabrier: "Trio Valses Romaniques" for two pianos: Robert and Gaby Casadesu (Columbia).

The brilliant Casadesu duo spends a brilliant, pliable technique on music that is witty, bright and delightfully unimportant. Mr. Slonimsky writes in the program notes that Chabrier's waltzes were born in a time between Schumann and Ravel, but it seems that the composer was a little uncertain as to which way he was heading.

There is an engaging crispness to his music—and at times a solid boredom.

Walton: Concerto for Violin and Orchestra; Jascha Heifetz, violinist; the Cincinnati Orchestra, Eugene Goossens conducting (Victor).

Finished in October of 1939, Mr. Walton's concerto was dedicated to Mr. Heifetz. But because the composer is devoting his services to his country, England, he was unable to hear a performance of it until this recording was flown to him directly from the RCA presses.

Though a recording will never suffice for an actual, in-the-flesh performance, Mr. Walton nevertheless must feel gratified over the playing of Mr. Heifetz, and also of the Cincinnati Orchestra under Mr. Goossens' hand.

There is a hard glitter in the concerto, which Mr. Heifetz seems to admire so much. Too, there is a brief melodic episode in the third movement which finds a ready place in the memory. Mr. Walton sticks to solid harmonies, fetching rhythms and brief scintillating cadenzas—all the time allowing no thematic statement, once put forth, to go unresolved.

The concerto is of about "average" length—six sides—and there are three movements: Andante tranquillo, presto capriccioso (with Mr. Heifetz displaying great amounts of his digital agility) and vivace. On first hearing, it impresses this reviewer as good, not great, music.

Singles

THE PHILADELPHIA Orchestra, Eugene Ormandy conducting, makes the waltz movements from Richard Strauss' "Der Rosenkavalier" light and fluid, while the Boston "Fops" Orchestra, Arthur Fielder conducting, comes forth with a couple of light numbers: "Oh, Susannah" and "Sally in Our Alley." Both releases bear the Victor label.

Of a vocal nature there is the Passover scene of Halevy's "La Juive," Act II, wherein Jan Peerce, the rising New York tenor, displays his clear, compassionate, strong tenor, accompanied by the Victor Orchestra. Wilfred Pelletier directing, with the solo soprano role taken by Dorothy Sarnoff. It's an attractive Victor item.

Bruna Castagna, contralto, instills rich drama into "Oh, Fatal Gift," from Verdi's "Don Carlos," and "Thanks Unto Thee, Angelic Voice," from Ponchielli's "La Gioconda" (Columbia).

Igor Gorin, baritone, is in full legato voice (which he unfortunately never seems to be for his Indianapolis appearances) in "From the Immortal Summit," from Verdi's "Attila," and "Lift Thine Eyes," from Goldmark's "Queen of Sheba." The fact is, Mr. Gorin sounds very good, which may be a surprise to those who have heard him fight a sore throat.

THE WESTMINSTER CHOIR
PRINCETON, NEW JERSEY

DR. JOHN FINLEY WILLIAMSON, Director and Founder

at MURAT THEATER
3 P. M. SUNDAY, FEBRUARY 22

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Disney Tax Film Shown

It's Here at 3 Theaters, But Who'll Pay?

THROUGH the courtesy, it appears at this moment, of no one, Donald Duck will be cavorting on the downtown screens next week in a new cartoon called "The New Spirit." It opened at Loew's yesterday and will start at the Circle and Indiana tomorrow.

This is the one Walt Disney ripped off in six weeks for the Treasury Department, the idea being that Donald show the American populace how to pay the Federal income tax with a smile. The U. S. House of Representatives, however, didn't catch the "new spirit" so quickly.

Already purple in the face over the hiring of a rhythm dancer at \$4600 yearly as a "defense" measure, the legislators said they'd be hanged if they'd pay Mr. Disney \$80,000 for Donald Duck. All of which leaves the Treasury Department with an unpaid bill on its hands, Mr. Disney with a headache, and the theater managers pleasantly amused. The film costs the theaters nothing, and the audiences like Donald.

Maybe Mr. Disney can deduct the \$80,000 from his income tax—without a smile.

Comes to Fox



Beverly Lane, with Bimbo Davis and Al Farr as comedians, heads up the new stage showing opening tomorrow at the Fox.

Gable Left All In Carole's Will

HOLLYWOOD, Feb. 12 (U. P.).—The will of the late Carole Lombard, killed in an air crash last month, has been admitted to probate in a brief and routine procedure.

Her entire estate was left to Clark Gable, her actor husband.

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