

Templeton Plays at Murat With Taste and Skilled Tone

By HENRY BUTLER

The woods are full of pianists, but there aren't many Alec Templeton. That's why I'm sorry the house wasn't bigger last night at the Murat when Mr. Templeton gave a fine program, beginning conventionally and ending unconventionally.

As a serious musician, Mr. Templeton is well worth hearing, even

Alvino Rey Coming



Alvino Rey, coming to the Indiana Room with his band for a one-night engagement Sunday.

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Jordan

though the serious part of the program last night was not startling.

He began with Rummell's piano transcription of the great E minor chorale from Bach's Easter cantata, a piece familiar to many through the recording by Leopold Stokowski and the Philadelphia orchestra. (Incidentally, that's about as good a Bach-Stokowski recording as any to have around the house. Play it often and the kids will catch on. It's better than talk about music appreciation.)

Effect of Beethoven

Continuing with a William Byrd pavanne and Daequin's "Le Coucou," Mr. Templeton finished his first group with the "Appassionata" solo.

No one will ever be able to estimate the damage Beethoven's satellites have done to music. All those gruesome Peter Lorre folks like Czerny, for example, who wrote big volumes of piano exercises resembling the uninspired portions of Beethoven's piano-writing probably

retarded music at least half a century.

The "Appassionata" is one of the best examples of Beethoven's inspiration and simultaneous pedestrianism. If he'd lived later, he wouldn't have written that way. The themes, particularly in the first two movements, are marvelous. But the last movement, in any man's musical language, is an ugly rat-race.

Group II was a welcome relief from the aridity of that Beethoven allegro. No space to discuss all the offerings, but, passing over the familiar and obvious Chopin C minor prelude, you heard the A flat interlude. That A flat organ point (it takes a nine-foot piano to make it really sound) with the ingratiating and expectant theme is one of the best examples of Chopin's writing. Consummate Frederic, coughing, no doubt, from the smoke of George Sand's cigars, could light all the musical pin-ball bulbs when he thematized.

Reminded of Wordsworth

Mr. Templeton's improvisations are like. Few, however, grasp him as firmly as Gary. His self-control is marked. This I represented by showing his unmailed fist holding the devil so tightly it can't get free. "And on his right shoulder, his panty-waist conscience whispers into his ear."

Don Pedlow's band from Indiana university will open the newly decorated Stardust room at Municipal gardens from 8:30 to 12 tomorrow night.

A floor show, arranged by Jackie Lawson, will include dancing, singing and specialty numbers.

The Naptowners, directed by Cornell Bell, president, will be in charge of the check room. Table reservations may be made by telephone, BE-2552.

This is the first of a series of Saturday night dances at the Stardust room sponsored by the city recreation department.

Any eager beaver can learn the "Appassionata." Any eager beaver can play traditional stuff on the concert platform. But it takes genius of uncertain order to filter all our musical listening habits and come out with so much fine stuff. The audience roared with delight when Alec parodied opera stars and radio idols.

Virtuosos, are, you might say, judging from ads in the music magazines, a dime a dozen. How many of them can do the creative work Alec Templeton does?

NOTED ORCHESTRA TO PLAY AT PURDUE

Times Special
LAFAYETTE, Ind., April 12. — The Philadelphia orchestra, directed by Eugene Ormandy, will appear at Purdue university June 7 and 8, Prof. J. T. Gunn, chairman of convocations, announced today. The orchestra will play at the first of a series of summer convocations at the university.

Other convocations this summer will include Nan Merriman, mezzo-soprano, July 5; the Footlight Favorites, a quartet of younger stars, Aug. 2, and John Carter, tenor, Aug. 8. Several lectures are to be scheduled also, and will be announced later.

Psychic Cartoon of Amber Drawn—It Isn't Flattering

CHICAGO, April 12 (U.P.)—Amber, from the novel "Forever Amber," has had her picture drawn.

That's because the picture is of her subconscious. It is a psychic cartoon done by a Chicago artist, Miss Lois Fisher.

Miss Fisher makes money caricaturing the little men who aren't there—the impulses, impish and panty-waist, which make people act as they do.

In her caricatures of the subconscious, she always little figures dressed in a panty-waist. Amber's panty-waist lies at her feet—dead.

Before doing a portrait of anyone's mind, Miss Fisher has the subject answer a psychological questionnaire. Many of the questions are embarrassing.

Never Did Exist

But Amber wouldn't be embarrassed at a nudists' convention, and besides she never really did exist, so the artist had her creator, Kathleen Windsor, answer for her. From the novelist's answers Miss Fisher drew up the picture symbols depicting Amber's subconscious.

"Amber is sensuous, half woman, half beast," Miss Fisher explained. "So I painted her as a leopard with a woman's body and no head. Her head wasn't very important in her life, anyway, so I drew it off in one corner. Where her brain should be, she has a bed."

"Cameras to the right of him indicate that the world sees nothing but that. But what is beneath that armor—that's the secret. His shield is a double mask of drama's two faces—comedy and tragedy."

"The world places Gary on a pedestal. But this is a joke on the world. Actually, this pedestal is not a pedestal at all, but a pillar of stability to which he has nailed himself: So I painted nails through his boots holding him in the pedestal."

"All of us have the devil to contend with. Few, however, grasp him as firmly as Gary. His self-control is marked. This I represented by showing his unmailed fist holding the devil so tightly it can't get free."

"And on his right shoulder, his panty-waist conscience whispers into his ear."

Times Amusement Clock

CIVIC
"Blithe Spirit," play at 8:30.

CIRCLE
"Tangier," starring Maria Montez, Robert Paige and Sabu, at 11:30.

INDIANA
"The Falcon" with Tom Conway, at 12:45, 3:35, 6:30 and 9:30.

KEITH'S
"Saragossa Trunk," with Ingrid Bergman and Gary Cooper, at 11:30, 2:45, 7:35, 10:30.

LOEW'S
"Three Musketeers," with Don Ameche and the Ritz Brothers, at 11:35, 2:35, 5:15, 8:15 and 10:25.

"Just Before Dawn," with Warner Baxter, at 12:37, 3:35, 6:35 and 9:32.

Talent show at 7:35.

PLAYHOUSE
"Tars and Spars," with Alfred Drake, Blair Platt, and Tom Ewell, at 11:30, 2:30, 5:30 and 8:30.

"Bobby Vail and Herbie Bariss," with Verna Bloom, at 11:30, 2:30, 5:30 and 8:30.

"The Midnite Show," with Tom Ewell, at 12:35, 3:35, 6:35 and 9:35.

"Behind Green Lights," with Carole Landis, at 8:15 and 10:30.

"Baby Dumpling," with the original Tassel Girl and her Bevy of Dancing Dolls, at 11:30, 2:30, 5:30 and 8:30.

"The Fighting Guardsman," with Don Ameche, at 11:30, 2:30, 5:30 and 8:30.

"Cartoon Fiesta," with Tex Willard Parker, at 11:30, 2:30, 5:30 and 8:30.

"The Cisco Kid," with Gilbert Roland, at 11:30, 2:30, 5:30 and 8:30.

"The Gay Cavalier," with Martin Garellaga, at 11:30, 2:30, 5:30 and 8:30.

"Drifting Along," with Tex Willard Parker, at 11:30, 2:30, 5:30 and 8:30.

"The Ambassador," with Richard Conte, at 11:30, 2:30, 5:30 and 8:30.

"The Water Follies," with Richard Conte, at 11:30, 2:30, 5:30 and 8:30.

"The American Legion," with Richard Conte, at 11:30, 2:30, 5:30 and 8:30.

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