

Faculty Corner

REMINISCENCES OF AN OPERA-GOER

Very soon now, of a Saturday afternoon, a flood of golden sound will come pouring from our radios: the opulent voices of soloists, swelling choruses, thrilling masses of orchestral tone, and Milton Cross' resonant word-paintings bringing the source of this richness to our eyes as well as our ears. "The Season" will be on.

Opera, the most complex, spectacular, glamorous of all the arts, and the most inconsistent! For with so many diverse elements making up the art of drama with music, each cannot always be carried through to perfection. The true opera lover realizes this, and forgives much.

My first opera was perfect, however,—the San Carlo Company's *Butterfly*. Pinkerton was a tall, beguiling, American tenor, Butterfly a tiny Japanese with a lovely voice. I sat in the top balcony of the old, up-state opera house and wept myself sick. But in *Faust* the next day, Marguerite was scrawny and sang like a crow, and the way she flung herself out of the window onto Faust's neck was ludicrous! *La Bohème's* Mimi was too tall for Rodolfo, but one forgot that when she lay dying, surmounting in limp tones the difficulty of singing pages all on one note while lying flat on her back. Another short tenor, singing *Lohengrin* in Philadelphia, wore three-inch soles on his silver shoes to appear knightly beside his Elsa. The Philadelphia's Faust's shoes squeaked (like Figaro's in Raleigh) and Siebel's paper-flower bouquet rustled so crisply one had difficulty in concentrating on the "Flower Song." The ballet in *Thais* at Paris' famous *L'Opera* looked odd to me in long white stockings—a far cry from the modern ballet of the San Carlo's *Aida* here last winter! And that reminds me of the fantastic under-water ballet in Rimsky-Korsakoff's *Sadko* at the Metropolitan, staged with weirdly costumed fishes and strange sea-creatures cavorting in intricate patterns, the dancers on their stomachs on little wheeled trucks, pushing themselves around with their hands.

Despite such amusing sidelights, opera is thrilling. I shall never forget *Fidelio* and *Tristan* in Salzburg in 1934, although they had felt the strain of Chancellor Dolfuss' assassination the week before. There was certainly perfection in the Wagner performances at Bayreuth, Germany. *Die Meistersinger* is still my favorite stage-show, barring none. *Tristan*, again, performed uncut by the Philadelphia Orchestra with a group of fine singing actors was a rare experience; and singing like Flagstad's and Melchior's at the Metropolitan will never be heard again in my lifetime.

Galli-Curci, with her dumpy little figure and homely face, superb in voice and characterization as Gilda; Bori as Manon, trying to set scared Richard Crooks at ease at his debut, until he sang "The Dream" divinely; Jeritz's golden beauty in *Tannhäuser*, and Tibbett's beautiful apostrophe to the Evening Star; Mignon singing "Know'st Thou the Land?" to tall, sympathetic Norman Cordon as the old Harper; *Parsifal*—glorious memories, all!

R. H. S.

"OFF THE RECORD"

CARMEN CAVALLARO

Dancing in the Dark
Lover

Decca 3112-A

Both of these sophisticated piano solos by Cavallaro make smooth listening, and the accompanying guitar, string bass, and drums break the piano repetition which may be monotonous when one is accustomed to full orchestra. Syncopation in *Dancing in the Dark* is excellent.

JACK LEONARD (Ray Block's Orchestra)

I Could Make You Care
If I Had You

Okeh 5777

For a disc of pure vocals *I Could Make You Care* does well. The mellow voice of Jack Leonard has improved, but the orchestra does not make as good a job of playing as Leonard does of singing. Reverse side of oldie *If I Had You* provides a few minutes of pleasant entertainment.

WOODY HERMAN

Music By the Moon
Bessie's Blues

Decca 3380-B

In *Music By the Moon*, Woody gives good orchestration supplemented by vocals by him. Words are slightly trite. *Bessie's Blues* on the reverse side falls below the usual Herman standard, in other words, "corny."

TOMMY DORSEY

Our Love Affair
That's for Me

Victor 26736-B

For the sentimentalists in our midst *Our Love Affair* fills the bill. Connie Haines as vocalist puts the finishing touches on a delightful record. In *That's for Me*, Dorsey "waxed strong" as Homer would say, meaning that this record is definitely in the proverbial groove.

GENE KRUPA

Only Forever
Love Lies

Okeh 5686

In the different Krupa style this record is a good investment. *Love Lies*, better than the reverse side, has some nice clarinet work and together with vocals by Howard Du Lany is very acceptable.

THE CLOTHES LINE

Believe it or not, winter is really here! These icy blasts remind us that it's coats to the spotlight. Suppose the clothes we are wearing could come to life. Think of the various tales they could tell, where they came from, and how they got here. Last week the Congress of Coats had delegates from all parts of the world. Our heavy and rough friend, Harris Tweed, from cold and damp Scotland took all honors in the sports class. If you want the latest thing in brown, you might consult Betty Wales; her Tweed is a beauty. Tweed's first cousin, Camel's Hair, ran a close second. Bettie Vann's tan one told hair-raising tales about how it narrowly escaped being torpedoed when it was coming over.

Two interesting delegates were Happy Hoover's and Bettie Battle's swiss coats. They are both heavy, gray material, one trimmed in green, the other in red. The fitted waists and full skirts make them ideal for winter sports, not that we have any, but snow is "the thing" in Switzerland.

One section of the Congress was devoted to fur. Brother polar bear had his hide skinned right off him so "Wankie" could have a big white coat with a red lining. Just the thing for snow, but again we don't have any. Even though Elvira is awfully tiny, those summer ermines are tinier still. Her brown fur coat with hat to match is the envy of all of us; too bad she's so small it won't fit us. Our furred friends from Canada told us not to worry, they weren't going to war, and we could stake our claims on their hides. Enough of them were willing to die to let Becky Tinsley have a lovely blended mink dress coat. Those frisky creatures, squirrels, all died for the cause of Ann Dunn; one baby squirrel even hopped in so she could have a hat to match. Some animals were not so generous with themselves, and they must be used for trimmings. We had no penguins, so no news from Admiral Byrd. Betty Hess' lovely tan fitted coat with small brown fur collar and fur strip down the front told of the sad misfortune of being caught in a trap—I mean the muskrat did.

Sorry, but there were no other districts represented. Let's hope the war won't bother our European friends, and the cold won't hurt our furred ones.

Two moths sitting on the sofa—the one said to the other: "You come to me out of mohair."

—The Log.

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"It looks as though the reign won't last much longer," said the anarchist as he tossed the bomb under the royal carriage.

Sir Brown.

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Carry an apple if you're in love with the doctor's wife.

—Panther.

NO TIME FOR COMEDY

[Ambassador: Wed., Thurs., Fri., Sat.]

The latest Warner Brothers production that is definitely in the lighter vein is the movie version of the Broadway success, *No Time for Comedy*.

Rosalind Russell and James Stewart are starred in the leading roles of this sophisticated story of sophisticated people. James Stewart is as much like himself as ever (that is enough for most of us), while Rosalind Russell maintains her former reputation as one of Hollywood's finest commediennes.

The original story of the Broadway production which starred Katherine Cornell has been somewhat changed in the hands of the script writers, but the general air of frivolity and lightheartedness that was so much a part of the former production has been preserved. The plot leaves much to be desired, but the efforts of the two stars make the production thoroughly delightful and amusing.

At The Theaters



AMBASSADOR

NOV.

13-16—Down Argentine Way
17-19—No Time for Comedy
20-23—Third Finger Left Hand
24-27—You'll Find Out
28-30—Arise My Love

PALACE

15-16—Ride Tenderfoot Ride
17-19—Down Argentine Way
20-21—No Time for Comedy
22-23—Cherokee Strip
24-25—Third Finger Left Hand
27-28—Moon Light and Melody
29-30—The Ape

STATE

15—Angel Over Broadway
16-17—Rangers of Fortune
18—Musical Show
19-20—The Great Profile
21-22—Girl from Ave. A
23-27—Dreaming Outloud
28-29—East of the River

WAKE

15—Bachelor Mother
16—The Big Guy
17-19—He Stayed for Breakfast
20—House of Seven Gables
21-22—One Million B.C.
23—They Can Split Fire
24-26—Lucky Partners
27—Green Hill
28-29—Cross Country Romance

CAPITOL

15-16—On Wagon Train
17—Up in the Air
18-19—Robin Hood
20-21—Something to Sing About
22-23—Pioneers of the Frontier
24—River's End
25-26—Untamed
27-28—Fugitive from a Prison Camp
29-30—Law and Order