

IN ONE EAR

By ART KELLY

Varied Life For Radio Entertainer

The irascible Judge Hooker who gives "The Great Gable" drive many a headache every Sunday evening at 6:30 P. M. ENT. over WJAM is in real life Earl Ross, a mild tempered fellow who knows acting from A to Z.

Ross went into show business in 1904, as a singer still in his teens. For four years he toured the country on one night stands learning the mechanics of his profession. In 1908 he starred in "Fire Heat" which was followed by other headline roles and featured parts in Broadway productions, such as "The Port of Missing Men," "Common Clay" and "Black Beauty."

Then radio came in. There was an Earle Ross Theatre of the Air when crystal sets were still the latest thing in radios. For more than ten years following his radio stock companies were heard over several stations, including WOWO (61 Wavnes) which was one of the first 50,000

watt stations. He wrote, produced and acted in the program. For seven years he conducted one of the largest schools of the theater in the United States. It was in Oak Park, Illinois, and Ross had thirty-nine teachers, including such famous ones as Cavafy and Sanborn, on his staff. In 1930 he went to Hollywood for the first year he made seventeen pictures but the last several years he has been devoting most of his time to radio. Twenty programs, emanating from Hollywood such as the Lux Theatre "Blondie," Hollywood Premiere, Bob Hope's show and "Big Town" have him on their regular cast list.

Although acting is his favorite field, it is not his only forte. He has written stage plays, pulp and "smooth" magazine stories and less "ghosted" five novels.

Through nearly forty years of the drama he has found time for all the extra curricular things that most people only wish for. A champion tennis in his youth he still enjoys the sport. He takes canaries, gardens, has a library of unusual editions and plays the violin.

Monday Merry-Go-Round

This super-dance program heard every Monday at 10:00 P. M. will utilize the talents of Bea Wain, Phil Dwyer and Evelyn MacGregor, singers, a mixed chorus, and an orchestra under the direction of Victor Arden.

The series will run a handsome musical gamut from Tin Pan Alley items old and new to the best of the light operatic selection.

Frank Hummert who guides the musical destinies of the highly successful NBC Blue series, "For America We Sing" will similarly supervise this new program. The last named series is offered under the auspices of the United States Treasury and Mr. Hummert produces it as the only radio contribution to the government.

Anybody Want a Dog? Wons Has Whopper With "Keep Me" Look

One dog name of Colonel, specimen of Chesapeake retriever, has had Tony Wons' radio scrap book philosopher tied in knots for the last two years. Wons wants to get rid of the critter, but he can't.

According to his own statement Tony likes the animal so his desire to get rid of Colonel isn't based on lack of affection. The fact is the dog is that Colonel is a bit overzealous and when Wons tracks about the country in his car as he does with great frequency the dog is a major transportation problem. Every time Colonel gets outed in the back seat he either tears up the upholstery or entwines his forelegs fondly around Tony's

neck just when Wons is trying to negotiate a curve.

So Wons has been trying to give Colonel the gate. In fact he has tried to do so at least 19 times in the past year. Seems that every time the dog is about to be led off by a new owner, he turns around and gives Tony a look that gets the whole thing called off.

According to Tony it would be easier to give away his fiddle, his radio content or his home than Colonel. And if he's ever going to bring it off successfully he figures that it will take a pair of dark glasses plus hunters to get away from that last bit of canine sales talk.

Bi-linguist Broadcaster Reaches Vast Audience

H. V. Kaltenborn, the NBC Red's versatile news analyst recently made use of his knowledge of the German language to broadcast to more people than on any other day in his nineteen years of radio work.

After a ten minute commentary over the NBC Red Network immediately following Winston Churchill's speech relating to the Russo-German war, Kaltenborn hastened to the National Broadcasting Company's international short wave studios to talk to listeners abroad over stations WBCA and WNH.

QUEST

By FRANK COLAPINTO

FAUST (Opera in Four Acts, Music by Charles Gounod, Words by Goethe and Libretto by the English version by H. T. Chorley, Friday and Saturday evening, Oct. 24 and 25, 1941. A presentation of the Rochester Civic Music Association at the Eastman Theater.

Cast of Characters: Faust: Rolf Gerard, Mephistopheles: Norman Gordon, Valentin: Arthur Kent, Marguerite: Hilda Burke Wagner, Michael: Vacanti, Siebel: Ladema Legg, Martha: Gladys Martin. Directing Staff: Conductor: Guy Fraser Harrison, stage director: Nicholas Konraty, ballet director: Thelma Baracere.

The pressure of months like the mass of mediocre is overwhelming. Unless there is stout challenge principles wither and values die.

This production of Faust was a thing of shreds and patches in which neither Goethe nor Gounod came through. The Rochester Civic Music Association should not have tried to do Faust with the ordinary talent available. It should have left the artistic fitness of doing Faust in the Goethean spirit, and done nothing.

That comic valentine with three pleased angels embellishing a darkened stage to conclude Faust was a piece of provincial cuteness which in Goethean context shouted with vulgarity.

In this world of weighty change in the casts and countries of presidents and kings one value remains eternal, the dance routine of Baracere dancers. They sit immutably about charming in their innocence of textual significance.

Does the High Command stage the slaughters of Russian peasants with musical precision? Let it relax in Konraty direction where the murder of dramatic values is casual and where as in Faust the Jewel Song is sung to a makeup box.

The reign of Toscanini was a tyranny of musical fidelity deserving the reprobations it got from the Faust of Rolf Gerard. There is no word nor set of words equal to the task of describing the deep damnation of his Faust. If as in a Scene One cadence Gounod wanted E. Gerard would sing it and star the minor third leap to give sugar where Gounod meant salt.

Performance in no way justified Ladema Legg as Siebel.

The singing of the chorus was a betrayal of dullmasters and a confession of inner unpreparedness.

The Mephistopheles of Norman Gordon was a frequent as the Marguerite of Hilda Burke was a perfect pleasure.

The Faust of Gerard is not the Faust of Goethe at all.

Gounod here, sets himself to music with his conflict of mystical yearning and sensual appetite.

An acolyte of Palestrina he failed to reflect the spirit of that secure, free singer of antiquity.

The Faust of Goethe demands of the composer a Shakespearean genius approached by Giuseppe Verdi and Hector Berlioz.

The ideal Faust composer will express the apotheosis of that wayward, indomitable hero who strives, strays, yet in that straying finds his salvation.

He will tell the philo-sophic journey of Faust in his flight to culture, tenderness and beauty. He will tell of Faust who downfalls all authority save the authority of his own faith in himself. He will conceive Faust always honest and brave but always different who absolves himself from his past as soon as he has grown or forgotten it.

The ideal Faust composer will orchestrate the Goethean affirmations of virtue in human life and divinity in nature.

He will write full orchestra the love of life and quest of greatness.

ROCHESTER SINGER MAKES DEBUT IN GRAND OPERA

John Pascual De Surra, widely known in Rochester, is making his debut in "Andrea Chenier" with the Philadelphia Grand Opera Company, Thursday, Oct. 30 at the Academy of Music, Philadelphia.

A graduate of Eastman School of Music and the University of Rochester, Mr. De Surra won several scholarships.

After graduation, Mr. De Surra spent nine years in Grand Opera abroad appearing in the leading theaters in Italy, France and England.

He will be especially remembered by parishioners of Blessed Sacrament Church where for several years he sang in the choir.

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