Tastes Great because the tobaccos are!

21 Great Tobaccos make 20 Wonderful Smokes!

CHESTERFIELD KING
Tobaccos too mild to filter, pleasure too good to miss!

CHESTERFIELD KUNG

Kathaks Dance at Kresge, Tell of Hindu Myths Tonight

The Kathaks dancers of North India will perform under the sponsorship of the Asia Society of Performing Arts at Kresge Auditorium tonight at 8:30.

E. Power Biggs will present Organ Concert Sun.
By E. Power Biggs At Symphony Hall

E. Power Biggs will present an Organ Concert Sunday at 6 p.m. in Symphony Hall.

For this concert Mr. Biggs will play the same program which Mendelssohn played in Leipzig in the summer of 1840 to raise funds for building a memorial to Johann Sebastian Bach.

For the recital, Bigg’s all-Bach program will include the Prelude and Fugue in E-flat, “St. Anne”; Chorale Prelude: “Deck Thyself, O soul, with Gladness”; Prelude and Fugue in A minor; Passacaglia and Fugue, in C minor; Passacaglia in F major; and Toccata in F major.

Tickets for the concert will cost $2.00 and $3.00 are on sale in the lobby of Building 10 and in Kresge Auditorium.

By Arthur Bogus

This past weekend the Boston Opera Group presented a performance of Rossini’s “Barber of Seville” that would have delighted the audience of Rossini’s “Barber of Seville”.

The opera itself is pure delight. Written in less than two weeks it’s a merry tale about a Spanish count who manages to outwit his wife’s gold-digging guardian through a series of disguises and the assistance of Figure, his former servant, now a barber.

The concert was a great success. The scenery by Raymond Sye was a joy to behold, particularly the interior set for the last two acts in which the lack of depth on the stage of the Donelson Memorial Theatre was overcome by constructing the interior of a two-story house.

Unfortunately, there was more to this “Barber” than its visual aspect. The orchestra was made up of members of Boston’s leading symphony orchestras, and they did as well as they could under the direction of Charles Mancinelli, who seemed to take pleasure in substituting for the gaiety of Rossini’s music with an almost complete lack of tears of a tone that would have pleased Rossini.

The finale to the last two acts which should date like a winning light was produced with very low authority.

The soprano, Marjory Els, whom was made the evening worth while. Her voice is quite small, and all too often could hardly hear her, Miss Dobbs who possibly not have been successful arias. She had to share the stage with two of the most successful songs this reviewer has ever encountered. The favorite piece of the ballet, Ena Sorella, was to stretch her arms and bellows over long notes conducive less to pleasure than to head-aches. In one of her sets she entwined her arms and let the music flow over long notes so long that the inner hair didn’t want to let him go.

The Boston Opera Group has done much better in the past.

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