

KREISLER ELICITS HIGHEST ENTHUSIASM AT HIS FAREWELL CONCERT

Mastery of Artist Again Recognized

Reviewer Assigns Violinist's Playing to Realm of Wizardry.

BY JAMES THRASHER

The art of Fritz Kreisler's violin playing well might be assigned to the realm of wizardry, rather than for one to seek new words to fit his genius. Hearing him again at Cadle Tabernacle yesterday afternoon strengthened the impression that by some mysterious alchemic process he can change musical dross to gold beneath his hands or give to that which is great an added Midas touch.

The regrettable report is that Mr. Kreisler's appearance yesterday was the last he will make in Indianapolis. Whether or not this was an added impetus to attendance, nearly 5000 persons braved the lowering skies for the Indianapolis Concert Guild's opening presentation. Needless to say, they welcomed the artist with highest enthusiasm.

A decided novelty, the Schumann C Major Fantasy, Op. 131, opened the program. How rarely it represents the original, this writer is unable to say. The themes and cadenzas are Schumann's, the accompaniment largely Mr. Kreisler's.

Whatever the rearrangement, the piece emerged as an enjoyable experience. Of musical worth, though, a spot of rare beauty, nevertheless. The pervading spirit is of true "fantasy," and of the Schumannesque variety.

Playing 'Impeccable'

A consummate performance of the Adagio and Fugue from Bach's Sonata in G Minor for violin alone followed. Mr. Kreisler's lofty approach to the music found expression through "impeccable" playing. It was as if the thought of the composer were infused with the understanding of an interpreter equally great.

In the Paganini D Major Concerto (first movement), Mr. Kreisler moved into a sphere peculiarly his own. The work, billed at the beginning of his tour as a "Konzertstück" but called yesterday "Concerto in One Movement," is another of the violinist's transcriptions of seldom-heard classics.

Here the salient quality of Mr. Kreisler's playing might best be described as eloquence. To themes which in themselves are of passing importance, he brings an utterance that approaches the fullness of speech. In this and in the closing group of his own composition, Cavatina, Malaguena, the Rondo on a Theme by Beethoven, "La Gitana" and "Caprice Viennois"—Mr. Kreisler's tone was of the ravishing beauty which confounds mere words of praise. His phrasing was perfection and technically he was at the same height which those found who heard him last year. The sternest technical difficulties became intervals of effortless,pell-mell liveliness.

Pianist Also Praised

The able and unostentatious Carl Lamson, who is as much a part of a Kreisler concert as the fiddle, was again at the piano; a sympathetic and musically collaborator such as artfully dreams of.

Two excerpts the "Londonerry Air" and "Schwan Rosmarie" brought to a close a memorable afternoon of music by as noble and beloved a musician as ever drew a bow. May we hear him again!

Virginia Bruce Rates Escorts

Varied Qualities Required, Actress Declares.

Times Special
HOLLYWOOD, Nov. 2.—Virginia Bruce, who is often seen with Hollywood's most eligible young men, enjoys a variety of escorts, because, she says, "No one man combines all the qualities I like."

The perfect escort, according to the Metro-Goldwyn-Mayer actress, would have to possess the best points of 10 men.

She lists them:

Robert Taylor to make all the other girls jealous.

Jack Dempsey for protection.

Clark Gable for his manly characteristics.

Noel Coward for his wit.

Fred Astaire as a dancing partner.

George Bernard Shaw for his intelligent conversation.

William Powell for his spontaneous good humor.

James Stewart for his lack of affectation.

Cesar Romero for his polished manners.

Francis Lederer for his charm.

Gets Film Contract After Radio Success

By United Press
HOLLYWOOD, Nov. 2.—Virginia Verrill, 18-year-old Hollywood girl, today was signed to a contract by Samuel Goldwyn.

The girl tried in vain to crash pictures here. Unsuccessful, she went East and became a hit on the radio. Picture producers then came to her with the contract.

BEAUTIFUL OHIO
NEW YORK ROAD SHOW
ANITE IN PARIS
SANDRA

IMAGINE! THEY'VE HAD TROUBLE GETTING DATES



These show-stoppers once had trouble getting dates, when they were back in their home towns and before the magic wand of Hollywood touched them. Left to right are Clark Gable, Robert Taylor and James Stewart.

BY PAUL HARRISON

HOLLYWOOD, Nov. 2.—(NEA).—Three actors named Clark Gable, James Stewart and Robert Taylor were lunching together the other day and snickering over Taylor's discomfiture of the previous evening, when he had been almost torn to pieces by a mob of gal adorers.

Mr. Taylor was snickering right along with them. "And to think," he said, "that not so long ago I couldn't even get dates with girls at the town of Indiana. Paul was a redhead who deviled the life out of me when they were kids. Then she lost her heart to a boy who owned a Shetland pony, later transferred her admiration to a lad with a car, and finally moved out of town."

Meanwhile, Stewart moped and derived some measures of consolation from his accordion. By the time he got to Princeton, he knew the accordion was a good and true friend, and so he didn't pay much attention to girls.

He had only one romance in high school. I guess she was sorry for

me. It ended one time at a party when I dropped a big dish of ice cream in her lap."

Losses to Shetland Pony

Everybody looked at Jimmy Stewart, then, confident that this star—who's still pretty shy and lanky—would have a confession to make. He did, too. It seems that, as a free-lance romantic, Mr. Stewart was a washout.

The only girl he was able to win in the town of Indiana, Paul, was a redhead who deviled the life out of me when they were kids. Then she lost her heart to a boy who owned a Shetland pony, later transferred her admiration to a lad with a car, and finally moved out of town.

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There is an obvious moral to be

plucked from this three-sided conversation. Mr. Taylor, the one-time social failure of Filley, Neb., now makes love on the screen to Greta Garbo and is supposed to be really in love with Barbara Stanwyck.

Mr. Gable, who once inspired only sympathy in young feminine hearts, has made celluloid love to practically all the contemporary charmers, including the Misses Garbo, Shearer, Crawford, Harlow and Colbert. And if he were to put an ad in a matrimonial gazette, he probably would get quite a few answers.

Mr. Stewart, though still somewhat gangling and diffident, is seen about with Eleanor Powell, Ginger Rogers and Margaret Sullivan.

Plea for the South

I think Southern fans ought to rise up with a rebel yell and demand that Hollywood do right by gibe.

WHERE, WHAT, WHEN

APOLLO

"Dimples," with Shirley Temple and Frank Morgan, at 11:45, 3:45, 5:45, 7:45, 9:45.

CIRCLE

"Valiant Is the Word for Carrie," with Shirley Temple and John Howard, at 12:30, 3:45, 6:30 and 10:30.

"Also 'Wives Never Know,'" with Marlo, Boland and Charlie Ruggles, at 11:12, 2:25, 5:45 and 8:34.

LOWE'S

"Can't Get You Out of My Head," first performance of Sinclair Lewis' new play by the Federal Players, at 8:15.

OHIO

"The Great Gatsby," with George Raft, also "There's Always Tomorrow," with Lois Wilson, at 12:30, 3:24, 6:15 and 9:05.

LYRIC

"Glorified Follies of 1936," with former Ziegfeld girls, at 12:30, 3:45, 6:30 and 9:45.

"Also 'Wives Never Know,'" with Marlo, Boland and Charlie Ruggles, at 11:12, 2:25, 5:45 and 8:34.

ALAMO

"Marijuana" and "The Avenger,"

AMBASSADOR

"The Gorgeous Hussy," with Joan Crawford. Also "Jail Break."

OHIO

"Yours for the Asking," with George Raft. Also "There's Always Tomorrow," with Lois Wilson, at 11:00, 3:30, 6:30, 7:30 and 10:26.

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