

Ship Movements

By United Press  
New York Arrivals—Stavanger, Berne, Genoa, S. M. Lines, Bremerhaven, Puerto Rico, San Juan, Santa Isabel, Valparaiso.  
New York Departures—Dahlgren, London, Ketchikan, Seattle, Tacoma, Vancouver.

It's Lucky

...to get the long end of a wishbone

to find this label on the beer you buy



Falls City BEER

CHRISTMAS SHOPPERS:

Be wise, be early because...

Now

YOU CAN GET

SUCH FINE GIFTS

FOR SO LITTLE

Think of your family and friends far away... what can bring you closer to them than your photograph? And hasn't someone special been asking for your picture? If you come to our studio now, you early shoppers can cross three important people off your list at a big saving.

SPECIAL 3 5x7 gift photographs with one hand-colored Regularly \$9.95

THIS WEEK \$4.95

HAVE YOUR PICTURE TAKEN NOW FOR A CHRISTMAS GIFT

No appointment needed • Full set of proofs submitted

Photograph Studio

Block's DOWNSTAIRS STORE

PHOTOGRAPHS MAKE WONDERFUL CHRISTMAS GIFTS

In Hollywood—

Peter Lawford New Colman?

MGM Grooming Young Star For More Dignified Roles

By Erskine Johnson

HOLLYWOOD, Oct. 24—M-G-M is cracking down again on all playboy publicity for Peter Lawford. Dignity will be the keynote. The studio has decided the boy can be another Ronald Colman. . . . Producers of "A Kiss for Corliss" are worried about Shirley Temple's divorce suit playing boxoffice havoc with the picture. Shirley plays a sweet young thing. . . . Joan Crawford has been unhappy with her recent film stories. So she'll quit picking them herself and let the studio do it for her. . . . Jackie Cooper is headed for Arkansas for that long-awaited divorce. Arkansas isn't any

quicker than Nevada, but at least Jackie figures he won't go broke gambling.

LOU HOLTZ, at his opening performance at the Fairmont Hotel in San Francisco, discovered that his type of humor wasn't geared for sedate Nob Hill. His curtain speech was classic. Said Holtz:

"I was born in San Francisco. I have many friends in San Francisco. For many years I lived in San Francisco. And now I'm dying in San Francisco."

Lucille Ball wants Fred MacMurray to co-star with her in a script she just purchased titled, "The Story of My Life."

THE RESULTS of a Photoplay magazine poll of bobby-soxers, voting on their favorite male stars, are surprising. Veteran big-name stars lost out completely. The top 10 were:

John Derek, Johnny Sands, Gordon MacRae, Douglas Dick, Steve MacNally, Rosanno Brazzi, Michael Kirby, David Brian, Paul Douglas and Scott Brady.

MARY ASTOR, who has been a patient at a local sanitarium, says she's retired from the screen for

THE INDIANAPOLIS TIMES

'Al Sings Again'

Edwin Bitcliffe Gives Concert at Mural

By Henry Butler

Edwin Bitcliffe, the symphony's pianist, drew enthusiastic applause for his Mural Theater recital yesterday.

Under sponsorship of Psi Chi Xi Sorority, Mr. Bitcliffe played a varied and difficult program, ranging from three Scarlatti sonatas to the prodigious Brahms-Handel variations.

He observed the Chopin Centenary with a group of the Polish composer's works, in which he gave an excellent demonstration of intelligent and thoughtful musicianship. The best of that group was, I think, the great F minor Fantasy—a kind of compendium or "sampler" of the many different styles Chopin used.

Let's Chopin "Speak"

That piece fortunately has not suffered from over-playing, partly because of its extreme difficulty, but also partly because of its profundity. Mr. Bitcliffe wisely avoided the excessive treatment some pianists have given it. To put it simply, he let Chopin do the talking, as in the wonderful march theme that certainly must have inspired Cesar Franck and may have had some influence on the E major third theme of the third movement of Tchaikovsky's "Pathétique."

In the A minor Mazurka, which Leopold Stokowski and the Philadelphia Orchestra once blew up into a fascinating symphonic poem, in case you haven't heard the recording, Mr. Bitcliffe might have used more judicious tone than he did. Tastes differ. I like big tone, and I kept wishing Mr. Bitcliffe would step more heavily on the throttle of the superb 16-cylinder concert grand he was driving rather cautiously.

"Oddly Appealing"

He did very nicely with Debussy's "La Plus que lente" as an encore after the Chopin. That little waltz is oddly appealing. With not much more substance than "La la la la la la la la la la," it has just enough mouldy-mushroom-decadent harmony, such as Debussy used in lighter works, to make it interesting.

The triddle of the Brahms-Handel variations is: Why did Brahms pick that theme? It's austere forbidding, with the redundant, harpichordy trills and the over-emphasis of the third scale step. Maybe Brahms hated it and kept whistling it like me with "I'm Looking Over a Four-Leaf Clover" a couple of years back. Anyway, he must have felt it a challenge, for he sure gave it the works.

Mr. Bitcliffe sensitively and accurately steered his piano through the technical traffic hazards of that composition.

THE INDIANAPOLIS TIMES

'Al Sings Again'

Edwin Bitcliffe Gives Concert at Mural

By Henry Butler

Edwin Bitcliffe, the symphony's pianist, drew enthusiastic applause for his Mural Theater recital yesterday.

Under sponsorship of Psi Chi Xi Sorority, Mr. Bitcliffe played a varied and difficult program, ranging from three Scarlatti sonatas to the prodigious Brahms-Handel variations.

He observed the Chopin Centenary with a group of the Polish composer's works, in which he gave an excellent demonstration of intelligent and thoughtful musicianship. The best of that group was, I think, the great F minor Fantasy—a kind of compendium or "sampler" of the many different styles Chopin used.

Let's Chopin "Speak"

That piece fortunately has not suffered from over-playing, partly because of its extreme difficulty, but also partly because of its profundity. Mr. Bitcliffe wisely avoided the excessive treatment some pianists have given it. To put it simply, he let Chopin do the talking, as in the wonderful march theme that certainly must have inspired Cesar Franck and may have had some influence on the E major third theme of the third movement of Tchaikovsky's "Pathétique."

In the A minor Mazurka, which Leopold Stokowski and the Philadelphia Orchestra once blew up into a fascinating symphonic poem, in case you haven't heard the recording, Mr. Bitcliffe might have used more judicious tone than he did. Tastes differ. I like big tone, and I kept wishing Mr. Bitcliffe would step more heavily on the throttle of the superb 16-cylinder concert grand he was driving rather cautiously.

"Oddly Appealing"

He did very nicely with Debussy's "La Plus que lente" as an encore after the Chopin. That little waltz is oddly appealing. With not much more substance than "La la la la la la la la la la," it has just enough mouldy-mushroom-decadent harmony, such as Debussy used in lighter works, to make it interesting.

The triddle of the Brahms-Handel variations is: Why did Brahms pick that theme? It's austere forbidding, with the redundant, harpichordy trills and the over-emphasis of the third scale step. Maybe Brahms hated it and kept whistling it like me with "I'm Looking Over a Four-Leaf Clover" a couple of years back. Anyway, he must have felt it a challenge, for he sure gave it the works.

Mr. Bitcliffe sensitively and accurately steered his piano through the technical traffic hazards of that composition.

THE INDIANAPOLIS TIMES

'Al Sings Again'

Edwin Bitcliffe Gives Concert at Mural

By Henry Butler

Edwin Bitcliffe, the symphony's pianist, drew enthusiastic applause for his Mural Theater recital yesterday.

Under sponsorship of Psi Chi Xi Sorority, Mr. Bitcliffe played a varied and difficult program, ranging from three Scarlatti sonatas to the prodigious Brahms-Handel variations.

He observed the Chopin Centenary with a group of the Polish composer's works, in which he gave an excellent demonstration of intelligent and thoughtful musicianship. The best of that group was, I think, the great F minor Fantasy—a kind of compendium or "sampler" of the many different styles Chopin used.

Let's Chopin "Speak"

That piece fortunately has not suffered from over-playing, partly because of its extreme difficulty, but also partly because of its profundity. Mr. Bitcliffe wisely avoided the excessive treatment some pianists have given it. To put it simply, he let Chopin do the talking, as in the wonderful march theme that certainly must have inspired Cesar Franck and may have had some influence on the E major third theme of the third movement of Tchaikovsky's "Pathétique."

In the A minor Mazurka, which Leopold Stokowski and the Philadelphia Orchestra once blew up into a fascinating symphonic poem, in case you haven't heard the recording, Mr. Bitcliffe might have used more judicious tone than he did. Tastes differ. I like big tone, and I kept wishing Mr. Bitcliffe would step more heavily on the throttle of the superb 16-cylinder concert grand he was driving rather cautiously.

"Oddly Appealing"

He did very nicely with Debussy's "La Plus que lente" as an encore after the Chopin. That little waltz is oddly appealing. With not much more substance than "La la la la la la la la la la," it has just enough mouldy-mushroom-decadent harmony, such as Debussy used in lighter works, to make it interesting.

The triddle of the Brahms-Handel variations is: Why did Brahms pick that theme? It's austere forbidding, with the redundant, harpichordy trills and the over-emphasis of the third scale step. Maybe Brahms hated it and kept whistling it like me with "I'm Looking Over a Four-Leaf Clover" a couple of years back. Anyway, he must have felt it a challenge, for he sure gave it the works.

Mr. Bitcliffe sensitively and accurately steered his piano through the technical traffic hazards of that composition.

THE INDIANAPOLIS TIMES

'Al Sings Again'

Edwin Bitcliffe Gives Concert at Mural

By Henry Butler

Edwin Bitcliffe, the symphony's pianist, drew enthusiastic applause for his Mural Theater recital yesterday.

Under sponsorship of Psi Chi Xi Sorority, Mr. Bitcliffe played a varied and difficult program, ranging from three Scarlatti sonatas to the prodigious Brahms-Handel variations.

He observed the Chopin Centenary with a group of the Polish composer's works, in which he gave an excellent demonstration of intelligent and thoughtful musicianship. The best of that group was, I think, the great F minor Fantasy—a kind of compendium or "sampler" of the many different styles Chopin used.

Let's Chopin "Speak"

That piece fortunately has not suffered from over-playing, partly because of its extreme difficulty, but also partly because of its profundity. Mr. Bitcliffe wisely avoided the excessive treatment some pianists have given it. To put it simply, he let Chopin do the talking, as in the wonderful march theme that certainly must have inspired Cesar Franck and may have had some influence on the E major third theme of the third movement of Tchaikovsky's "Pathétique."

In the A minor Mazurka, which Leopold Stokowski and the Philadelphia Orchestra once blew up into a fascinating symphonic poem, in case you haven't heard the recording, Mr. Bitcliffe might have used more judicious tone than he did. Tastes differ. I like big tone, and I kept wishing Mr. Bitcliffe would step more heavily on the throttle of the superb 16-cylinder concert grand he was driving rather cautiously.

"Oddly Appealing"

He did very nicely with Debussy's "La Plus que lente" as an encore after the Chopin. That little waltz is oddly appealing. With not much more substance than "La la la la la la la la la la," it has just enough mouldy-mushroom-decadent harmony, such as Debussy used in lighter works, to make it interesting.

The triddle of the Brahms-Handel variations is: Why did Brahms pick that theme? It's austere forbidding, with the redundant, harpichordy trills and the over-emphasis of the third scale step. Maybe Brahms hated it and kept whistling it like me with "I'm Looking Over a Four-Leaf Clover" a couple of years back. Anyway, he must have felt it a challenge, for he sure gave it the works.

Mr. Bitcliffe sensitively and accurately steered his piano through the technical traffic hazards of that composition.

THE INDIANAPOLIS TIMES

'Al Sings Again'

Edwin Bitcliffe Gives Concert at Mural

By Henry Butler

Edwin Bitcliffe, the symphony's pianist, drew enthusiastic applause for his Mural Theater recital yesterday.

Under sponsorship of Psi Chi Xi Sorority, Mr. Bitcliffe played a varied and difficult program, ranging from three Scarlatti sonatas to the prodigious Brahms-Handel variations.

He observed the Chopin Centenary with a group of the Polish composer's works, in which he gave an excellent demonstration of intelligent and thoughtful musicianship. The best of that group was, I think, the great F minor Fantasy—a kind of compendium or "sampler" of the many different styles Chopin used.

Let's Chopin "Speak"

That piece fortunately has not suffered from over-playing, partly because of its extreme difficulty, but also partly because of its profundity. Mr. Bitcliffe wisely avoided the excessive treatment some pianists have given it. To put it simply, he let Chopin do the talking, as in the wonderful march theme that certainly must have inspired Cesar Franck and may have had some influence on the E major third theme of the third movement of Tchaikovsky's "Pathétique."

In the A minor Mazurka, which Leopold Stokowski and the Philadelphia Orchestra once blew up into a fascinating symphonic poem, in case you haven't heard the recording, Mr. Bitcliffe might have used more judicious tone than he did. Tastes differ. I like big tone, and I kept wishing Mr. Bitcliffe would step more heavily on the throttle of the superb 16-cylinder concert grand he was driving rather cautiously.

"Oddly Appealing"

He did very nicely with Debussy's "La Plus que lente" as an encore after the Chopin. That little waltz is oddly appealing. With not much more substance than "La la la la la la la la la la," it has just enough mouldy-mushroom-decadent harmony, such as Debussy used in lighter works, to make it interesting.

The triddle of the Brahms-Handel variations is: Why did Brahms pick that theme? It's austere forbidding, with the redundant, harpichordy trills and the over-emphasis of the third scale step. Maybe Brahms hated it and kept whistling it like me with "I'm Looking Over a Four-Leaf Clover" a couple of years back. Anyway, he must have felt it a challenge, for he sure gave it the works.

Mr. Bitcliffe sensitively and accurately steered his piano through the technical traffic hazards of that composition.

THE INDIANAPOLIS TIMES

'Al Sings Again'

Edwin Bitcliffe Gives Concert at Mural

By Henry Butler

Edwin Bitcliffe, the symphony's pianist, drew enthusiastic applause for his Mural Theater recital yesterday.

Under sponsorship of Psi Chi Xi Sorority, Mr. Bitcliffe played a varied and difficult program, ranging from three Scarlatti sonatas to the prodigious Brahms-Handel variations.

He observed the Chopin Centenary with a group of the Polish composer's works, in which he gave an excellent demonstration of intelligent and thoughtful musicianship. The best of that group was, I think, the great F minor Fantasy—a kind of compendium or "sampler" of the many different styles Chopin used.

Let's Chopin "Speak"

That piece fortunately has not suffered from over-playing, partly because of its extreme difficulty, but also partly because of its profundity. Mr. Bitcliffe wisely avoided the excessive treatment some pianists have given it. To put it simply, he let Chopin do the talking, as in the wonderful march theme that certainly must have inspired Cesar Franck and may have had some influence on the E major third theme of the third movement of Tchaikovsky's "Pathétique."

In the A minor Mazurka, which Leopold Stokowski and the Philadelphia Orchestra once blew up into a fascinating symphonic poem, in case you haven't heard the recording, Mr. Bitcliffe might have used more judicious tone than he did. Tastes differ. I like big tone, and I kept wishing Mr. Bitcliffe would step more heavily on the throttle of the superb 16-cylinder concert grand he was driving rather cautiously.

"Oddly Appealing"

He did very nicely with Debussy's "La Plus que lente" as an encore after the Chopin. That little waltz is oddly appealing. With not much more substance than "La la la la la la la la la la," it has just enough mouldy-mushroom-decadent harmony, such as Debussy used in lighter works, to make it interesting.

The triddle of the Brahms-Handel variations is: Why did Brahms pick that theme? It's austere forbidding, with the redundant, harpichordy trills and the over-emphasis of the third scale step. Maybe Brahms hated it and kept whistling it like me with "I'm Looking Over a Four-Leaf Clover" a couple of years back. Anyway, he must have felt it a challenge, for he sure gave it the works.

Mr. Bitcliffe sensitively and accurately steered his piano through the technical traffic hazards of that composition.

**Head your Buick for our fountain of youth**

Now's the time when Autumn calls you out for a ramble in your Buick.

Slide under the wheel and answer that call! Take a Fireball cruise through the countryside, with your heart growing lighter and the years slipping off your shoulders at each mile!

Just one reminder, though. Make sure your Buick is in top shape to keep step with you. First bring it in to us—and let us clean summer's dust out of your air filter, flush out tired summer crankcase oil with its grit and goo, check your carburetor adjustment to see that you're getting the most powerful, most economical mixture with October's cooler, heavier atmosphere.

We can do this quickly, economically, with a sure touch. Our thorough Buick training and long Buick experience in doing each job the factory-designated way have earned us a reputation—we're the "Fountain of Youth" for Buicks.

To make it easy, we've printed a Fall Check List below. Just tear this out, drive in this week and hand it to us—and when you head out for the open road there'll be a happy smile on your face!

**Tear out this check list—bring it in with your Buick**

- Fall Checkup—Lights, brakes, tire wear, front-end alignment, oil filter unit, battery, car heater.
- Adjust—Carburetor, distributor.
- Clean—Air cleaner.
- Flush—Crankcase, cooling system.
- Estimate—Antifreeze requirements.
- Also—Lubricate (bumper-to-bumper lubrication and inspection.)

**Buick care keeps Buicks best**

**MONARCH BUICK CO., INC.**  
1040 North Meridian Street  
Indianapolis, Indiana

**COMMUNITY BUICK, INC.**  
57 West 38th Street  
Indianapolis 8, Indiana

**AMBASSADOR**  
"Calamity Jane and Sam Bass"  
"OUR RELATIONS"  
"James Brothers of Missouri"

**GREENWOOD Drive-In**  
"More Than a Secretary"  
"City Across the River"

**TONIGHT at 7:00**  
"CARVEGUE TULL"  
Coronet

**Now CIRCLE**  
"Victor Mature"  
"Lucille Ball"  
"Easy Living"

**OPEN 10:45 A.M. LOEW'S Now!**  
LARRY PARKS  
**JOLSON SINGS AGAIN**  
A COLUMBIA TECHNICOLOR PRODUCTION  
with BARBARA HALE • Demarest • Donah

**ARLINGTON**  
"Calamity Jane and Sam Bass"

**FOX BURLESK**  
"MITZI"  
SAMMY SPEDS  
BERT CARR  
WILMA HAYDON  
BETTY LARK  
and others

**FOUNTAIN SQUARE**  
"The Fighting Kentuckian"  
"Flame of Youth"

**GRANADA**  
"Come to the Stable"  
"Mississippi Rhythm"

**UPTOWN STRAND ST. CLAIR**  
"Lust for Gold"

**EAST SIDE**  
TACOMA  
HAMILTON  
"Top of the Morning"

**IRVING**  
"The Fighting Kentuckian"

**EMERSON**  
"The Fighting Kentuckian"

**SHERIDAN**  
"The Fighting Kentuckian"

**RIVOLI**  
"The Fighting Kentuckian"

**TUXEDO**  
"The Fighting Kentuckian"

**PARAMOUNT**  
"The Fighting Kentuckian"

**DAISY**  
"The Fighting Kentuckian"

**BELMONT**  
"The Fighting Kentuckian"

**OLD TRAIL**  
"The Fighting Kentuckian"

**EGYPTIAN**  
"The Fighting Kentuckian"

**STAR**  
"The Fighting Kentuckian"

**REX**  
"The Fighting Kentuckian"

**CINEMA**  
"The Fighting Kentuckian"

**VOGUE**  
"The Fighting Kentuckian"

**MONDAY**  
Ask Mrs. M.  
**Find 'Tied'**

**DEAN M.**  
I had a d.  
I believe a d.  
and outside in  
experience to  
for her child.  
Our intere  
don't extend  
small universe  
Husbands us  
wives to be  
the things in  
If we wives  
that, naturally  
terests away  
In this way  
petty things  
smaller, and  
band taking tr  
did. A job wor  
terests than b  
She should  
you and the  
the should su  
of well-mean  
friends have t  
She should  
hand about a  
business worl  
an eyebrow a  
astely. "What  
Maybe my lit  
body is some  
thought."

**Adv.**  
A Million  
Relieve It  
It is estimat  
Mon dollars a  
varied remed  
rheids. Yet dr  
cooling, ast  
Ointment cool  
minutes. 40c  
plicator. Pet  
gives fast, joy  
ing. Be deligh

**King's**  
Expert Watch  
3-DAY  
Free  
Reserve  
As We  
Since Glass  
KING  
100 W. Wash St.

**ASPIRIN**  
AT ITS BEST

**St. Jose**

**FING**

**TUX**  
FOR  
LEON TAIN  
235 Mass.

**Wet**  
TELEVI  
Even  
LANE  
2023 E. 10th St.

**We Buy**  
STANLEY  
110 W. Wash.

**USE YOU**

**WOLF**  
131 W.

**Water**  
Quick  
★ Wolf  
230 W.

**11th A**

**OPEN**  
Monday  
Friday  
Marilyn  
at 2 o

**KOO**  
ALUMI  
CALL U  
007 R

**LARGE**  
of Line  
RUG  
Look for the

**H**  
PAINT &  
111 E. Wash

**WOLF**  
230 W.