

RACHMANINOFF WINS K. C. CROWD WITH HIS PLAYING

Unusual Masculine Quality Appears in Pianist's Technique.

Rachmaninoff, the creative artist, playing to 3,000 persons in Convention hall Wednesday night, penetrated every measure of the music of other composers and stood in striking silhouette in his own vivid polka and the sterner prelude in C sharp minor.

For Rachmaninoff is an etcher of sharp outlines, building up musical structures in which every detail stands out distinct and yet in which the unity of the whole edifice exists as a thing apart.

In the Chopin Nocturne, for instance, a certain saccharine sweetness usually prevails in the playing of this composition of the great maker of melodious pictures. Rachmaninoff's playing throughout the Chopin group had blunt strength. All the dance numbers had also a commanding rhythm. The nov-

ellette in F sharp minor, a Schumann composition, seemed peculiarly to be Rachmaninoff looking behind the scenes at Schumann.

It remained for Liszt's "Sonnetto de Petrarca" to engage the complete enthusiasm of the audience. Where applause and adulation had been before, now there was devotion.

What was done with exquisite delicacy in "Invitation to the Dance," a Weber-Tausig arrangement, was multiplied and emphasized in the final, called "Galop Chromatique." The beat of galloping hoofs with Cossack riders came rising across the steppes in true motion picture fashion in this number. How realistic might not the motion pictures become, if Rachmaninoffs might play for the wild west pictures! Again and again the climatic skill of the pianist was on display.

Commercial airplanes in the United States flew a total of 3,500,000 miles in the last six months.

"Saturday Night"

WILL COMMENCE
SATURDAY MORNING FEB. FOURTH
REMEMBER THE DATE