

—chiefly in California, where he had gone to continue study after getting his discharge from the army—but he might well have concluded his visit to Houston without arousing attention. His “discoverer” (Mrs. Lloyd Gregory) was a knowing and gracious lady who follows the arts with keen interest, and who has quietly employed her good judgment to further more than one budding career . . .

“She furnished the idea (for the audition), . . . furnished the car, . . . she even arranged for the auditorium . . . Mr. Lear had a critical audience which included Ernest Hoffman, conductor of the Houston Symphony Orchestra.

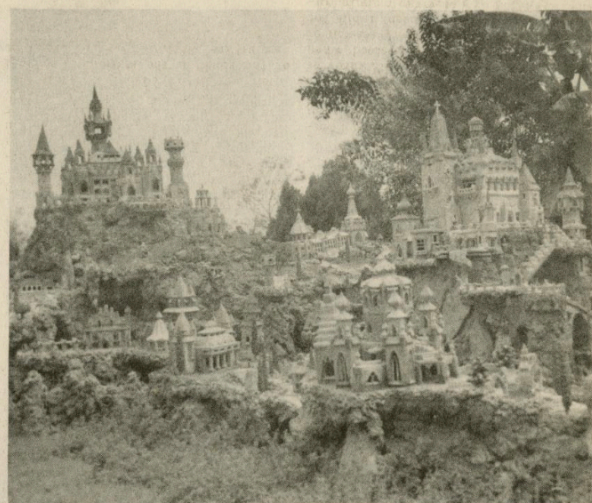
“ . . . Mr. Lear proved to have a natural and vibrant tenor voice of most excellent operatic timbre, full of lyric appeal and romantic glow . . .

“ . . . Before Mr. Lear left town—and he was practically on his way to the station (when the audition was arranged)—he had been told to prepare for a formal engagement in Houston . . .

Formerly Lived in Houston

“Mr. Lear is a sort of native of Houston. He spent part of his youth here, and at one time was a good actor in the ranks of the Community Players. But his vocal gift had been largely developed elsewhere . . . Had it not been for the alertness of Mrs. Gregory . . . Houston would very likely have “discovered” Lear as a singer well after the rest of the country.”

Houston’s head start last December didn’t beat the rest of the nation to the draw by a very long shot. Since that gray December day, Lear has edged in elsewhere in a manner to blossom



“LINDENTHAL VILLAGE”

For San Antonio Tourists

forth into national fame this season.

He appears briefly in the newly released motion picture, “Temptation,” which co-stars Merle Oberon, Paul Lukas and George Brent, and he has been tested for the role of Caruso.

Recently he sang the leading tenor role in “La Tosca,” appearing with RKO Songstress Ann Jeffreys, in Hollywood,

where he also appeared with Barbara Patton in “Cavalaria Rusticana.”

Houston’s “discovery” will go from his 4 November concert to New York to do some operatic work with Miss Jeffreys and Miss Patton and have a formal audition at the Metropolitan Opera.

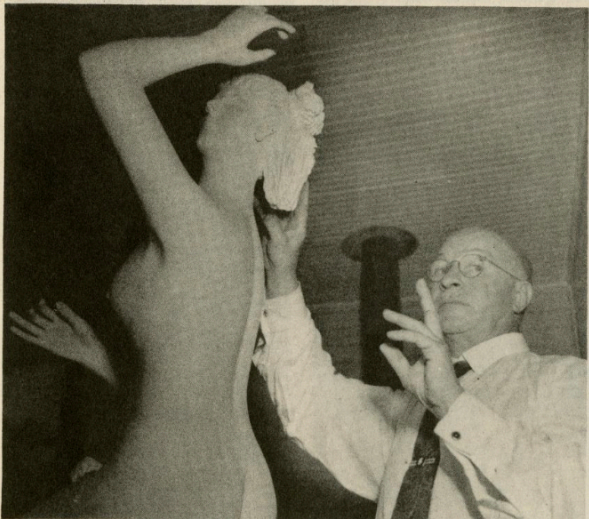
Back To First Love

Refugees from the nasty weather which sets in this time of the year up east already are beating a path south for the winter; and San Antonio is one of several Texas cities to cash in on the trade.

Those who haven’t been to San Antonio since before the war have something new on the sightseeing list in the miniature replica made by Leopold M. Lux of his boyhood village at Lindenthal, near Cologne, Germany. Many is the soldier home from overseas who is taking his family to see something like the scenery about which military censorship would not permit him to write or take pictures.

Constructed in his backyard, the replica is made of colored cement and small rocks. The little village rises sharply over the cliffs spanned by wooden bridges. Its walls, towers and roads blend into a gamut of blues, greens, browns and reds. The scene, which covers an area of 30 by 35 feet and a height of 18 feet, duplicates—on a scale of one-eighth inch to a foot—a monastery, cathedral, 13th century castles with terraces, turrets, moats and dungeons; is complete with 46 buildings and 200 trees and shrubs.

The artist tells the visitors that in 1908 when he was 20 he left Germany to



LUX AND HIS ART

After Years of Business

work in a surgical instrument plant in Minneapolis, Minn. From there, he came to San Antonio in 1924 to establish The Lux Company, an orthopedic appliance firm.

In 1941 he retired, turning the business over to his two sons and one of his three married daughters, then settled down to the art work he had longed to do ever since he studied sculpturing as a boy in a German orphanage. Orphaned at the age of two, he lived with an aunt until she died when he was 10. When he was old enough to leave the orphanage, he went to work in Cologne, learning the orthopedic business and sculpture.

After building a workshop behind his home—an estate two miles out of San Antonio—he began the replica, working on it off and on for five years. Each tiny tower, of which there are hundreds, was painstakingly made by cutting and fitting together pieces of tin as a base for the cement. Minute details of the village include nobles' and servants' stairways running up the castle terraces. Imbedded in the cement are wires for lighting the buildings and, skillfully hidden, are small water faucets to fill the mountain springs and streams.

His turn at art had the approval of all his family. His wife, her father and all his daughters were sculptors.

For relaxation, he turned to various types of sculpture. He says that all funds derived from public visits to his "village" and art studio are turned over to charity, because he hopes he has retired from business for keeps.