TINY MOTHERS AND DOLL FAMILIES GIVE TEA AT LIBRARY HALL

Girls Dress in Gowns Like Those of Elders, While Boys Play Store and Sell Clothing—Nursery Established and Latest Doll Fashions Are Exhibited by Youngsters.

A Happy Teaparty

In The Nursery

A Young Manicurist

NUMEROUS visitors at the Central Library have been delighted with the "make-believe" youngsters who have entertained at tea, maintained manicure booths, stores and millinery shops, and the numerous playhouse groups that have brightened the library for the week. The children of the junior exhibit showed just how natural youngsters who are allowed to use their imagination and ingenuity will imitate the grown-ups.

For several afternoons, the little girls dressed up in a fashion intended to resemble that of their mothers, but in reality looking like the garb of at least two generations ago. The boys played at "shop and store." A long counter was presided over by several youths between the ages of 4 and 10 or 12, and here were sold articles of food and clothing, that is "make-believe" clothing.

Never before had so many dolls invaded the Central Library, for each tiny maiden was accompanied by her best doll all dressed up in her best and gayest. Some really clever doll costumes were in evidence. In a corner of the upper hall a bevy of little girls had established a nursery and doll home where all dolls were gathered; put to sleep and played with by their "mothers."

The tea party was an interesting affair and was given several afternoons when the youngsters gathered around a little table and pretended to hold a perfectly lovely tea party with dolls' dishes and make-believe food. The week with the frolicsome, free and natural youngsters has been a revelation to many visitors.

New York Educator at Monmouth.

OREGON NORMAL SCHOOL, Monmouth, Nov. 6.—(Special.)—Dr. Thomas M. Balliet, dean of the college of psychology and pedagogy of the University of New York, visited the Oregon Normal School on Wednesday, November 3. He spoke in the assembly on "Moral Education" in the development of the child. In the afternoon he spoke on "Good English Teaching." Dr. Balliet is making a tour of the West studying school problems.

OPERA COMPANY GATHERED BY MME. PAVLOWA INTERESTS ALL GOTHAM

Unique and Artistic Gathering Is far From Devoid of Sensational Features, Declares Critic—Meeting of Artists for Chicago Season Will Bring Old-Timers and Some of Best From Metropolitan to New York.

BY EMILIE FRANCES BAUER.

NEW YORK, Nov. 6.—(Special.)—The performances given at the Manhattan Opera House by the organization to be known as the Boston Grand Opera Company and the Pavlowa Ballet Russe, has aroused a wide spread and well justified interest. Following the excellent performance on Monday night of the old Auber opera of Masaniello, which has been remodeled so as to make a fitting presentation of that great pantomime actress Mme. Pavlowa, the interesting news was divulged that Mme. Pavlowa herself is the owner of the company, under direction of Max Rabinoff and his retinue of assistants.

Mme. Pavlowa being compelled to remain in this country with her organization faced the problem of making another tour over the same ground which only last season had been exhaustively done. She therefore decided to put the amount of money which she received from the moving picture contract into an opera company in which she might be enabled to raise the ballet to the high estate to which it once belonged and perhaps to go further than any dancer had done before.

When was there ever such a marvelous artist interpolated as a dancer in the opera of Carmen? To this Pavlowa brought a singular, striking and entirely new interest. But the great dancer did not descend to the usual methods of a star who surrounds herself with a company which she elects to have inferior so that she may thereby gain the greater lustre. On the contrary, as fine an opera company has been assembled as it has been possible to find, and many of the performances were distinguished by the most telling qualities.

It is heartily to be hoped that the amusement lovers of this country will realize what a thoroughly unique and splendid organization, complete in every detail and artistic in the highest sense is going forth as one of the largest organizations that ever attempted a tour.

Nor is the company devoid of sensational features as the Carmen of Marie Gay, the Othello of Zenatello, the colorature singing of Felice Lyne, the Mme. Butterfly of the little Japanese soprano Tamaki Hiura are all features that would grace the Metropolitan Opera-House as well as anything that might be offered at that house. George Baklanoff, the Russian baritone, and Jose Mardones are singers of splendid powers, great art and superb voices, while Riccardo Martin has never sung or acted so well as in conjunction with this company.

Thomas Chalmers, the young American baritone, first known to New York opera-goers as a members of the Century Opera Company, at a bound took his place as an artist of real distinction. He was first seen on the opening night as Pietro in "The Dumb Girl of Portici," otherwise known as "Masaniello." C. Chalmers made a characterization that was forceful and intelligent in drawing, and his singing was exceedingly beautiful. In "Madame Butterfly" his Sharpless had dignity and thorough artistic finish. Subscribers to the Metropolitan Opera Company may assuredly look forward to a day when Mr. Chalmers will occupy a leading position at the great house.

Miss Lyne was a surprise to most of those present who had only seen her in "Hans the Flute Player" or in concert. Her voice is fuller and richer, and she has remarkable facility. At best the Auber opera is old-fashioned, but it has opportunities for good singing. Miss Lyne made the best of this opportunity as did Zenatello, who appeared as Masaniello, brother of the dumb girl Fenella, which was made a marvelous impersonation by Madame Pavlowa.

One of the interesting features of the opening week was the Tuesday night performance of Montemezzi's "l'amore dei tre Re," in which the role of Fiora was sung by Luisa Villani, creator of the role at the world's premier at La Scala, Milan. Manfredo served to present the Russian baritone Baklanoff. Archibaldo, the old king, was sung by Mardones, who gave a remarkable interpretation both vocally and histrionically. The Avito of Ferra-Fontana is well known, and he too, was creator of this role at the world's premiere.

For those who know the Fiora of Mlle. Bori, there was every opportunity for astonishment in the interpretation of Mme. Villani, particularly if here was the accepted version in its original production. The Fiora of Mlle. Bori was exceedingly appealing and attracted the sympathy of the hearer by the fact that her own struggle was so consuming and so painful that it awakened the idea of a problem. The Fiora of Mme. Villani is frankly a woman like thousands of other heorines of the stage, who is deceiving her husband and who is caught in the act.

Her short struggle to put Avito away from her is of the stage, not like the other Fiora whose grief is intensified by her own respect for the man she has married even though she may be resentful that she was stolen from the sweetheart of her childhood. The two performances offer interesting psychological study apart from their merits.

Somewhat in the nature of an anticlimax was the one act from Gluck's "Orfeo," in which Maria Gay sang the title role and Euridice was sung by one Phyllis Peralta. Can this be the lovely Phyllis Parthington? It looked so and the singing was of the high order which this young western soprano might have given. The Gluck act was of course provided for the picture and the setting in which Pavlowa, Volinine and the complete ballet company were presented.

Other performances of unusual merit were the excellent "Carmen," "Othello" and "Mme. Butterfly," all of which had special attractions in cast. Intense interest pervaded the audience as the little Japanese actress appeared in the part of Cio Cio San—little Mme. Butterfly. Little, she certainly is. She scarcely made an armful for Lieutenant Pinkerton-Martin, who seemed to regard her as a veritable toy. A wonderful actress is this same diminutive creature, but her voice is one which can hardly be regarded as a telling asset, in fact, it would not be adequate without the personality, but in this Mme. Miura is endowed to a greater extent than any Butterfly that has been seen in a long time. The audience went fairly wild over her and she was recalled many times.

Mme. Pavlowa and her ballet gave a special matinee performance on Wednesday, when the great artist gave of herself lavishly and without stint. There are many new dances both in divertissements and in the special pantomimes and the exquisite grace which surrounds every move she makes is a never-ending joy.

Mme. Fremstad has been especially engaged for a performance of "Tosca," to be given Wednesday evening, much to the delight of the old admirers of that great artist, who have always felt that her absence from the Metropolitan stage is an irremediable loss.

"Madame Butterfly" will be repeated Monday night, "Othello" Tuesday night, "Carmen" Thursday night, "L'Amore dei tre Re" Friday night, and Saturday afternoon "I Pagliacci" will be given followed by the ballet "Coppelia" with Mme. Pavlowa and her admirable dance partner Alexander Volinine. The season will close Saturday night with "Madame Butterfly." Among the conductors with the company are Robert Moranzoni, who easily established himself as a man of authority and skill, Agide Jacchia and Adolph Schmidt, the latter in charge of the ballet music.

There is one thing which can not fail to make concerts in New York bitter sweet. That is the clashing of dates which if they do not affect the size of the audiences make the music-lovers think "How happy would I be with t'other dear charmer away." This was the alloy in the wonderful concerts on Saturday afternoon of Elman at Carnegie Hall and Harold Bauer at Aeolian Hall at the same hour. Both played like supreme masters and both threw their audiences into paroxysms of delight. Elman's encores aroused questions all over the house. "What is it? What is it?"

This was asked any number of times during the afternoon, and there were only a few who knew that these were all his own compositions which he was trying out on the audience for the first time on any stage. Suffice it to say they were rapturously received and they deserved all the enthusiasm they evoked. At Elman's next recital he will run into the second Gabrilowitsch recital, and the Russian pianist will have as rival at Carnegie Hall at his first Mme. Schumann-Heink. Again it may be indicated that it is not so much a matter of interference from the monetary standpoint as there is a large enough musical public for such attractions to fill both auditoriums, as it is the disappointment of having to choose between two favorites of that caliber.

* * *

Marcia Van Dresser may not always play in good luck, but she certainly had a windfall in connection with her first appearance in recital here this season. She was announced for a later date at Aeolian Hall, but in point of the fact that she is to join the forces of the Chicago Grand Opera Company, she advanced the date of her recital to November 4, not realizing that she was to have the opening concert of the Boston Symphony Orchestra against her. Mme. Fremstad had the afternoon date and at the psychological moment she gave it up on account of her consenting to sing "Tosca" the night before, and this made it possible for Miss Van Dresser to take the afternoon date instead of the evening.

* * *

The gathering of artists for the Chicago season will bring back a curious number of the old timers and of some of the best from the Metropolitan. War or no war, we find the names of Amadeo Bassi, Mario Sammarco, Titta Ruffo, Gustav Huberdeau and even some of those who were among those reported as dead or wounded as for instance Charlier, the amiable assistant conductor to Campanini.

Campanini will take from the Metropolitan Mme. Alda, Geraldine Farrar, Ferrari-Fontana, Clarence Whitehall, and formerly of that house Mme. Fremstad and Emmy Destinn, if she comes, which at the present writing is not at all sure. Melba, Schumann-Heink, Helen Stanley, Marcia Van Dresser, Louise Edvina and others are among those from whom special performances are expected and Maude Fay, the American singer who has been for years one of the greatest favorites of the Munich Prinz Regent Theater will make her first operatic appearances in this country in Chicago. Dora de Phillippe, who has made a coast to coast reputation as a member of the Henry W. Savage Company, is to be with the Chicago company during the entire season as will be Marguerite Berlza, who incidentally was formerly the wife of Lucien Muratore.

Mme. Berlza, who is a beautiful woman as well as a highly skilled singer and member of the former Boston Opera Company was suddenly called upon to replace Mary Garden in the title role of "Monna Vanna," and when in Boston she faced the tenor, it was the first time the two had met since their divorce.

* * *

Speaking of "replacing Mary Garden," it is interesting to note that this distinction fell to our own countrywoman and brilliant artist Florence Hinkle, who was selected to fill the engagement in Boston which was to have been filled by Miss Garden. Miss Hinkle is a rare artist and one who has made a large following for herself throughout the country. She has won musical Boston as well as unmusical cities, the latter being much harder to do by one who has never approached her work in a sensational manner.

If there was ever a case of winning out on pure merit, it is that of Florence Hinkle who has easily become one of the greatest recital and oratorio singers in the world. The reason she is not in opera is because she prefers the other field as the operatic stage holds few voices to be compared with hers. Miss Hinkle will be heard on the Pacific Coast as well as in the East with the Boston Symphony and other great orchestral organizations.

GRAND OPERA STAR WHO APPEARS IN RECITAL AT THE HEILIG NEXT SUNDAY. AFTERNOON.

—Bushnell Photo.

Madame Lucie Valair.

Madame Lucie Valair, the professional grand opera soprano from Paris, France, assisted by Miss Katherine Ensey, soprano; G. C. Kirchman, 'cellist, and J. R. Hutchison, piano accompanist, will appear in her first Portland recital at the Heilig Theater next Sunday afternoon at 3 o'clock.

The programme: "Le Nil," with 'cello obligato (Xavier Leroux); aria and recitation, "Hai core-o-crudele" (L. Manze); "Vedi guel" (P. Marcello); "Nachtigall" (Brahms), "Lenz" (Hildach), "Variations Symphomigues" (Boelmar), 'cello, Mr. Kirchmer; cycle songs, sung for the first time in Portland—"His Sorrow," "Parted," "Your Life and Mine," "Roses in Rain" (Lawrence Zenda); "Lost Chord," with 'cello obligato (Sullivan), "Easter Song" (Mallinson); intermission. First part of the third act of "Werther" (Massenet) in costume, Madame Valair and Miss Ensey. The "Laurence Zenda" mentioned in this programme is the nom-de-plume of Mrs. Travis, formerly a Portland woman, and now a resident of San Francisco.

SEX HYGIENE TEACHINGS HELD NEED IN SCHOOLS

New York Educator Advises Teaching of Vital Facts With Elimination of Objectionable Features—Use of Capable Teachers Only Is Urged.

SOCIAL hygiene should not be taught in the schools as a separate course of study, says Professor Thomas M. Balliet, dean of the school of education in New York University who spoke at the annual meeting of the Oregon Social Hygiene Society in Portland last week.

This subject, he declared, should be handled in connection with other studies with which it is naturally related—physiology, biology or natural science. It should be impressed upon the pupils without special emphasis by the teacher, he argued.

"The object of sex education," said Mr. Balliet, "in a word, is hygiene and morals, that is to say, its purpose is training in right living in point of health and morality. This definite aim enables us to select the facts to be taught and to determine definitely what facts should not be taught. All the facts of biology, physiology and anatomy should be taught solely as reasons for right living, and any physical facts which do not serve this purpose should be omitted.

"This at once rules out the discussion with young people, at least, of the abnormal and of the aberrations of sex. It excludes most of the facts of embryology, and it excludes in case of the young the literature of vice reports in different cities. It excludes, furthermore, any discussion of anatomy which is not necessary to reinforce hygiene and morals. These limitations upon instruction need not be rigidly followed with mature men and women, but are absolutely to be observed in giving instruction to the immature.

Wholesome Lives Is Stake.

"The less young people think of sex the more wholesome their lives. Therefore, one object of sex education is to reduce sex consciousness. This can be done in various ways. There is a normal curiosity which even little children have and which should be satisfied by giving them the truth in the proper way. We are curious about what we do not know; we are not curious about what we do know.

"Knowledge, if it suggests no further mystery, destroys curiosity. In the second place, we can keep children from thinking of sex by protecting them against the corrupting influence of the street, of bad companions, of low shows, and of objectionable pictures in magazines. In the third place, play and athletics are wholesome in this respect, as well as any kind of mental or physical work into which young people can enter with enthusiasm. Idleness of mind or body is harmful.

"We must distinguish between education and instruction. Education is development, the formation of character, and the establishment of right habits. Instruction is only a means to education. Sex education, therefore, means a great deal more than mere sex instruction. It is a question of the control of conduct; and all the means of control must be developed. One of these means is habit. Children oft form bad sex habits before they are three or four years old, and mothers must watch and protect them. Another means of control is feeling; the feeling of fear, the feeling of modesty, and the feeling of self-respect—all these must be developed, and we must protect the child against every influence which tends to weaken especially the feeling of modesty.

"We must develop both in boys and girls high ideals of womanhood. This can be done largely through literature. We must develop conscience, which is one of the strongest controls of conduct. The facts of heredity and of disease, and the welfare of posterity, must be taught in the later teens in a way to make their strongest appeal to conscience. We must furthermore, invoke the great spiritual power of religion to reinforce ethical ideas.

"This is a problem not only for parents, but ultimately the schools will have to do their share. We are not now ready to do much in the schools, because teachers are not trained for it and public sentiment in most communities is not educated. But certain features of this education will have to be given especially in high schools, where scientific facts must be taught which many parents will never be well enough educated to grasp. Such education must largely be personal and private, and should not be given in mixed classes.

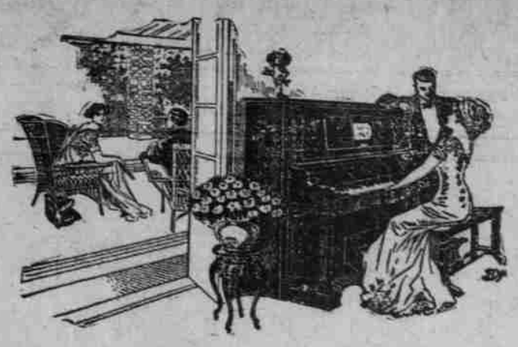
"It would be most unfortunate to introduce it prematurely into schools, make blunders, and create a prejudice against it. It is now done successfully in a few high schools by highly qualified teachers. We must never introduce it as a special subject.

"It should be taught, when it is introduced, as a part of ethics and as a part of the course in biology and hygiene. Much can be done by private talks by the director of physical education in high schools.

"It should be given by one of the regular teachers of the school who is especially qualified by personality, tact and knowledge. It should never be given by an outside person who teaches nothing else in the school and who is a comparative stranger to the children."

PROMINENT NEW YORK EDUCATOR WHO ADDRESSED OREGON SOCIAL HYGIENE SOCIETY LAST WEEK.

Professor Thomas M. Balliet.



There's Only One "World's Best Piano" and That's the

KNABE

They lead the world in Grands, Players and Uprights. That's why in ten days we sold a carload of these instruments to the most discriminating musicians in the City of Portland. That's why the world's greatest artists so highly endorse and use the Knabe in their concerts. Call this week and see our new styles, which have just arrived.

Reed-French Piano Mfg. Co.
Tenth and Stark Streets

MUSIC

(Continued From Page 8.)

the class and their parents with Halloween selections and other interesting compositions October 30. Little Dorothy Ormsby sang "All Aboard for Blanket Bay." Those who appeared on the programme were: Lois New, Dorothy Rupert, Dorothy Ormsby, Bernice Mitchell, Louise Church, Maudie Mueller, Lorraine John, Laura Mueller and Mrs. Z. R. Trine. This is the first of a series of musicales to be given, one each month.

* * *

Mrs. Delphine Marx, contralto, sang, with marked success at a reception given by President and Mrs. Ackerman, at Monmouth Normal School, Monmouth, Or., October 30. Mrs. Marx was soloist for the Ad Club at the Armory, last Friday night, and will also be soloist at the Land Show tomorrow, Tuesday, Wednesday and Thursday nights.

* * *

The voice of Miss Anne Case—Miss Case is the beautiful American singer of the Metropolitan Grand Opera Company, New York—was transmitted by telephone from the Edison Laboratory, West Orange, N. J., to San Francisco, during the "Edison day" at the Panama Exposition, at the request of the great inventor and through a phonographic record. This is said to be the first test of its kind or one of the first, ever made. Miss Case has been a hard worker and student, and has practically made her own musical career. Her father has been for many years and still is, all around mechanic and blacksmith at the tiny hamlet of South Branch, N. J.

* * *

Miss Ella Phalon, soprano, is one of the soloists in the choir of the Piedmont Presbyterian Church whose work is receiving favorable comment. She has been prepared for her church work by John Claire Monteith and has made a special study of sacred music. Miss Sue Kenny, organist at this church, is also making a study of church music with Mr. Monteith and is one of his accompanists. She is a member of the New England Conservatory Club and quite active in musical affairs.

* * *

The second of this season's series of monthly sacred concerts at the Sunnyside Methodist Church, East Fifty-third and Yamhill streets, takes place tonight, under the direction of Jasper Dean MacFall, choirmaster, and Mrs. Samuel Grover, organist, by the combined adult and junior choirs, numbering 100 voices. The following excellent programme will be rendered: Organ prelude, "Tocatto" (Dubois); "O Pray for the Peace of Jerusalem" (Knox), M. Leake, Junior Choir and Chorus; "The Sunlight of His Soul" (Black), Virginia Miller and Junior Choir; "Cast Your Cares Upon Him" (Petrie), Mrs. Fisher and Miss Merryman, Mr. Woodland and Mr. MacFall; "Song of Gladness" (Barney), Bertha Mae and Florence Johnson and Junior Choir; "Invocation" (Mozart); "God Is Love" (Smart), Mr. Leake and male quartet; "The Morning Prayer" and "The Evening Prayer," Miss Merryman; interlude, "The Fountain" (Lysberg); "Hymody" (Grover); "Humoresque" (Sperry), Charles South; "He Did Not Die in Vain" (Fuller), Helen Johnson and Junior Choir; "Grass and Roses" (Bartlett), Mrs. F. M. Powell, "By Thee With Bliss", Creation (Haydn), Mrs. Fisher, M. Gillis and chorus. The choir of this church, beginning with tonight's monthly sacred concert, will appear hereafter at the church service in complete vestments. The combined adult and junior choirs of this church now numbers 100 voices which makes it one of the largest church choirs of any church on the Pacific Coast. Mr. MacFall is organizing an auxiliary choir to be composed of about 50 boys who will soon be ready to appear in the church services in vestments. Then the entire ensemble of singers will number 150 voices, making the largest and most imposing body of choir singers of any church west of Chicago.

* * *

Hartridge Whipp, baritone, will sing at a sacred concert at Sunnyside Congregational Church, November 25.

* * *

"My dear,' said Mr. Hawk to his better half the other evening, "do you know that you have one of the best voices in the world?" "Indeed?" replied the delighted Mrs. H., with a flush of pride at the compliment. "Do you really think so?" "I certainly do," continued the heartless husband, "otherwise it would have been worn out long ago!"—Brooklyn (N. Y.) Eagle.

* * *

"What's your idea of an honest man?"

"An honest man," replied Mr. Kimp, "is one who likes the same music in private that he says he likes when his wife is giving a musical evening."—Philadelphia Record.

* * *

Master Vern Isom, a violin soloist with Frank G. Eichenlaub, rendered a solo, with fine effect, at the First Methodist Episcopal Church last Sunday night.

MUSICAL DIRECTORY OF PORTLAND

The Boone Studio
Piano Voice
Organ Harmony
William Robinson Boone
Organist First Church of Christ, Scientist.
Mrs. William R. Boone
Miss Vera Kitchener
Mrs. R. W. Price
CHRISTENSEN'S HALL
169 Eleventh Street
Phone Marshall 1062

JESSIE L. LEWIS
TEACHER OF PIANO.
Available for Solos.
BEGINNERS, ADVANCED, ACCOMPANYING.
Studios—409 Sherman Clay Bldg., 508 Mississippi Ave.
Phones—E 4706, C 3047.

N. W. N. SCHOOL OF MUSIC AND ART. (INC.)
A complete musical education is given. Parvins Harmony Diagram. A key in that study. Teachers and students need it. Circular.
Z. M. Parvin, Mus. Doc.,
163½ 6th st. Tabor 509.

MRS. ELSIE BOND BISCHOFF
VOCAL STUDIO
610 Ellers Building.
Phone Marshall 318.

CARL DENTON
PIANO, PIPE ORGAN, VIOLIN
Local Representative of Royal Academy of Music, London, England.
Residence Studio, 488 Vista Avenue.
Phone Main 4129.

Marie A. S. Soule, Mus. Bac.
PIANO AND HARMONY
252 13th St.
Methods: Leschetizky, German and Virgil. Pupils from beginning to public performances.
Studio Open Nov. 1st.

THE GRANT GLEASON Music School.
Piano, Voice and Harmony.
MISS F. BARRETT, Associate.
Seventh Portland Season.
Royal Building.
Phone Main 3744.

JASPER DEAN MACFALL
Vocal Instruction.
401-2 Goodnough Bldg.
Phone Main 367.

CAROLINE SHINDLER RULAND
Soprano.
Voice and Piano.
Pupil of Trabadelo Bourgeois, Carelli and Charles Leo Sparks.

ARTHUR VON JESSEN
Pupil of Franz Liszt and Royal Conservatory of Copenhagen.
Teacher of Piano.
404 Ellers Building. Main 2230.