ERNEST SCHELLING has caused a good deal of comment in Chicago recently by the introduction of two works of his own which, according to Eric De Lamarter who passes some very intelligent opinions, are far above the ordinary. If this prove to be the case the launching of these compositions marks a momentous incident.

Ernest Schelling, whose name in the pianistic world is well enough known to need no further comment, has applied practically all the talk about American music. Out of the complaint that there is none he has evolved a work to which he has tried to give a national character, a national significance and individuality. He began with a concerto, but he found the limitations of the rules too narrow for him and finally he branched out in his own way and called the work a fantastic suite. Mr. De Lamarter says the composer has bound himself by none of the conventional rules and has cultivated his own originality of expression without becoming bizarre. The score is complicated and difficult, the critic writes, and interesting at every moment. The note of the work is noble and strong.

"The first three movements do not startle anyone with their outrages of convention," he writes. "As to conventionality, it is different. There is none—not even a stupid string of fire works dubbed 'cadenza.' This work is a suite, of some self respect, upon an elevated plane, consistent and vitally fresh.

"Concerning the fourth movement, a 'Virginia Reel,' many learned and serious of our best talkers will wag the head. Some of our more volatile enthusiasts will shout the loud hosanna. Either is perfectly natural and perfectly harmless. To find 'Dixie' in active eruption, with an accompanying display of pyrotechnics, surprised every one and pleased more than the democrats. 'Yankee Doodle' appeared, though so masked that some may not have recognized him. But 'Dixie' and 'Yankee Doodle' and 'Home, Sweet Home' do not make a Virginia Reel into an American school of composition. They do constitute the materials for an effective movement of the suite, however."

Yes, many will of course wag their heads, and justly too, maybe, for some of the worst musical atrocities have been perpetrated in the name of patriotism, and nationalism. However, there is no reason why such a thing should not sometime be done well and when that time comes the composer should be lauded. It may have come now: Ernest Schelling may be the musician. And of course a fair hearing should at least be given. But, unfortunately there is too much of a tendency to cry about the lack of nationalism in our music; to tell of the mixture of all schools that enter into the work of the few American composers that have accomplished anything; and then when the time comes that something characteristic is produced, to refuse to consider it because it deals with subjects too familiar. Yes, it has often been done badly, but Ernest Schelling's stand in the musical world is such that he should be accorded a hearing at least. He is hardly the man who would compose such a work merely to play to the popular favor. Rather would he do it from a consciousness that such music was lacking; that America needed it and needed a composer to undertake the task.

The other work of Schelling which was presented at the same concert, was named "The Sea." It is, so far as I can judge from the criticisms, an imitative work and is infused with color and power. De Lamarter names it one of the masterpieces of a half century. He says that as music it is a new theology—something different, and all of its own language.

SOLOS AND ENSEMBLE
In Orchestra Excellent

Interest in the Portland Symphony concert is growing and many inquiries about the program are constantly coming in. The program presents so many interesting features and music students who have been attracted by the offer of the management to use tickets turned back by the larger subscribers are eagerly studying up the works to be presented. This, after all, will double their enjoyment of the program.

There is an effort under way to have classes and clubs of young music students go in a body to the concert. One school, even, is making arrangements to send all the students interested in music in a body. The concert will be given March 4 at the Heilig.

A feature that will attract many will be the appearance of Mrs. Rose Bloch Bauer in concert after almost two years' rest. Mrs. Bauer's voice will be heard in an exceedingly dramatic number well suited to her splendid voice and it will be a treat to hear her again with orchestral accompaniment.

Waldemar Lind who is easily one of the foremost artists of Portland is to play the Sinding violin concerto which he studied directly under Cesar Thomson. It is so long since Mr. Lind has had the time to give to concert or recital work that he will undoubtedly be hailed with joy for his art is so well known, and is certainly appreciated. It will be a privilege to hear him again in the style of work to which he is best suited. Mr. Lind is a musician whose art no one questions.

The orchestral numbers have been spoken of before at length, the Leonore symphony by Joachim Raff, two movements; a Bach air and the Traumerei for strings only; the Peer Gynt Suite, No. 2; and the symphonic poem, "Les Preludes," by Liszt.

MAUD POWELL
As Queen of Violinists

In this age of conservation of speech—for it is becoming more and more the thing to say less than you mean, rather than more—it is sometimes a relief to find someone gushing unreservedly if the subject matter is really worthy. And Maud Powell is a worthy subject. Since she won the hearts of her Portland hearers last fall, she has been working her way eastward and everywhere success has crowned her, and this seems to be her supreme year judging from what critics write of her. It is hard to say why so many feel that they are not committing an offense against their cherished conservatism and cynicism when they praise Maud Powell. It may be because such masterly art in a woman surprises them out of their pose. Or it may be—and more likely is—that the simplicity of her genius appeals to them in such a way as to banish all antagonism which so many feel toward the successful.

In Winnipeg, she gave a concert the other day with her trio that seems to have lifted the critic to the heights of poetry. He wrote: "Before her playing the critic's voice is dumb; one can only humbly bow before so heaven-sent a gift and be grateful for being allowed to share in its glory and bask in its beauty.

"It is not merely on the violin that Maud Powell plays, but on the heartstrings of the people in front of her, who sit in tense silence, drinking in the liquid sounds of purest melody which pour in silvery streams from her wonderful instrument. One could talk the usual jargon of technique and bowing and so forth and be thousands of miles away from describing the effect of her magic playing. Her eloquent notes were as a voice speaking to the soul, shaking it to its uttermost depths and leaving it quivering in exaltation."

And three days earlier she had played in St. Paul with the St. Paul Symphony orchestra and Carleton Steele wrote of her:

"Maud Powell, a violinist, who, as is said of the composer, Chaminade, 'happens to be a woman,' was the soloist of the evening and words of the most exalted praise seem inadequate to describe her performance and to tell aught of the magic and the mystery of the spell she weaves with her wonderful instrument and with the marvelous musical insight with which she plays. An American woman with a God given gift, she stands without a peer on the concert platform today as an interpreter and a technician, and last night she played the fine concerto of Saint-Saens—as one's highest hopes of her demanded, with a commanding authority above the orchestra, a supreme artistry in the handling of her bow and strings and a feminine nicety in the reading of the score. The vim and decision of her work are easily understandable when one catches the flash of her black eye; it tells of the intellectuality and the heights and depths of the emotional nature that are behind all the plaudits and the extravagant laudation that are heaped at the feet of this 'wonder woman of the violin.'"

One admirable point about Maud Powell is that she knows how to appreciate. All the adulation she has received has left her utterly unspoiled and when she inspires a writer to an extraordinary flight of poetry she is as delighted as a child with her "To think that it was I, just little I, that made him write that!" That alone is an inspiration to a writer. And better still she is that rara avis that appreciates and understands adverse criticism and profits by it. She tells of an instance early in her career when a critic found fault with her playing from several different viewpoints. But instead of reviling the critic for a stupid known-nothing, she wrote him a letter of thanks for his "kindly suggestions," as she took them, and straightway set about correcting the errors he had found. She knew, what so few seem to know, that the critic does not have a personal grudge against her and that if he makes the criticism it must be because he thinks the faults are really there. A most remarkable view to take!

"SALOME" FINDS
Sturdy Champion

Now when the discussion, pro and con, has been let loose on the much abused and justly famed "Salome," an interview with Oscar Hammerstein on this subject is exceptionally interesting. Mr. Hammerstein's view of this opera which causes such wide diversity of opinion is worth knowing because his knowledge of the practical conditions of opera, his acquaintance with the opera going public, and with the operatic field in general, together with his knowledge of the operatic repertoire, place him in a position where he can balance the pros and cons that disturb so many. He said:

"I regret more than I can express that the musical critics of some of the New York dailies persist in dwelling upon what they conceive to be the abnormality or sensuality of 'Salome.' Why do they do this? Why will they see only the material side of this great work of art? Why are they blind to the inwardness of this creation of the two master minds, Wilde and Strauss?

"Is not a perfect human being composed of two fundamental elements? First of all there must be a perfect physical body; a body all of whose functions are perfect; a body replete with vitality, in which no physical passion is wanting to make it complete as a physical thing. Then add to it a perfect soul, a soul that it attuned to the beauty of nature in its widest, deepest, and loveliest sense. There you have a perfect man or woman—an ideal human being as far as the human mind can conceive one to be.

"That I contend is what has happened in the case of Salome as a music drama. Oscar Wilde furnished the body. Richard Strauss has breathed into it a soul. I don't care what Wilde may have intended; I don't care what he may have thought. I brush aside the theories which are based upon his fragmental defense. He has given us a beautiful body. If you will, such a body as one might conceive a human being absolutely lacking in a moral and spiritual sense might be, but intensely vital from the physical side.

"You have only to listen with open ears, open mind, and open heart to the heavenly music with which Richard Strauss has clothed Salome's apostrophe and appeal to all that is left to her of the one man who had ever inspired her with the passion of love, to feel that this love was a love sublime and holy, the love of a repentant, chastened, etherealized woman.

"Why won't the critics lead the public mind in this direction so that the great work of art may receive the appreciation it deserves."

CONCERTED EFFORT
In Behalf of Voice

In line with the powerful national alliances being formed in the business and theatrical world, a movement which will mean much to music circles generally and more particularly to the young American student who desires advanced vocal training in America, has been inaugurated by Mme. Anna E. Zeigler. She is advancing the formation of an association of the leading singing teachers of the United States, called the National Association of Teachers of Singing, with headquarters at Steinway Hall, New York. After a number of years of travel, devoted exclusively to the close study of the various methods in vogue with the leading exponents of voice culture both here and abroad, Mme. Ziegler conceived the idea of forming an association which should include the leading singers and instructors of this country. Thus she hopes to establish a standard of vocal instruction for building and developing the voice upon natural principles such as were employed by the old Italian masters and such as are recognized today by the medical profession as beneficial to the preservation of the voice; to encourage and effect cooperation among the teachers of singing; and to conserve the interests of the rising aspirant, for vocal honors. Among the patron members are Signor Caruso, Andreas Dippel, Signor Bonci, Mme. Emma Eames, Miss Geraldine Farrar, Miss Mary Garden, Mme. Schumann-Heink, Mme. Tetrazzini, Mme. Lillian Nordica and a host of others of almost equal rank in operatic circles.

Mme. Ziegler, the founder and first president of the association, is widely known in music circles in America and Europe. She was born in Hamburg, Germany, where she received her early education in music and languages. Mme. Ziegler's entire life has been spent in the atmosphere of music, her father, William Loewe, was a professional musician, a member of the Theodore Thomas orchestra and one of the founders of the New York Philharmonic society, and her mother and all her relatives were closely identified with the instruction and performance of music. Her husband, Johannes Ziegler, was one of the most popular piano virtuosi of his day.

Mme. Ziegler is also favorably known as an authoress and composer, who contributes to the standard magazines and periodicals of this country and is a recognized authority on tone-production, technical delivery, voice development and interpretation. Aside from her present office as president of the National Association of Teachers of Singing, Mme. Ziegler is one of the incorporators of the American National Opera company, a member of the American Music society and numerous other societies, and was for 10 years a directress of the Berlin Conservatory of Music.

In her desire to spread the fundamental truths concerning the use of the human voice for professional work, both for speaking and singing, Mme. Ziegler is now preparing lectures to illustrate the use of the voice, by description and through actual recitation and singing, which will be given throughout the United States and Canada, and her book "How to Use and Preserve the Human Voice" will be published shortly. During the summer months Mme. Ziegler occupies her country house at Brookfield Center, Conn., which will then become the active headquarters of the association.

FAMOUS VIOLINIST
Goes in Search of Luck

Arthur Hartmann, according to report, has fallen victim to a fad. This particular fad is that of changing the name, inadvertently and erroneously given you by your parents and assuming instead the name assigned you by destiny. The change in name is supposed to change one's luck, from bad to good. It would be interesting to know if Hartmann had changed to the lucky name before he gave his concert here a few weeks ago when the theatre was so frigid that the audience sat and hugged its coats and prayed for the end instead of warming up over his playing which was really good as Hartmann's always is.

The New York World writes of him as follows:

"Mrs. Aso-Neith Cochran, who is the leader of the new name-changing cult, has found many followers here. One of her latest recruits is Arthur Hartmann, the violinist, whose playing has won him compliments and material rewards. But Arthur didn't think that life was as sunshiny for him as it ought to be. So he had his old name of Arthur rubbed out and a new one written in. He is now Japsy Hartmann. He hasn't lost a violin since, as he did in January, 1907, when some one stole his $8000 Guarnerius while he was on a train between Houston and Los Angeles.

"Mr. Hartmann admitted yesterday that he is a believer in the Aso-Neith doctrine. He says that he met Mrs. Aso-Neith, as he calls Mrs. Cochran, and she told him of a number of changes that would come into his life. Every one of them arrived in schedule time. Prior to that he had met her daughter in Berlin. The daughter was his pupil.

"Mrs. Aso-Neith changed my name for me and designed a charm and success soon came,' he said yesterday.

"Mr. Hartmann wears the charm now. It is a seven pointed star. It exerts a powerful influence on his affairs, he says.

"Mrs. Aso-Neith has done a lot more name changing, and her success, it is related, has been uniform."

MUSICAL FAMILY
To Give Concert Here

A musical family which will shortly be heard here in concert is that of Rabbi N. H. Heller. All the members of the family are exceptionally talented and a concert given by them should be interesting.

The chief figure of the program will be Herman Heller, of San Francisco fame, who has recently come into fresh prominence by writing a complete musical score for the opera "Prince Hagan" in three weeks. The libretto is by Upton Sinclair and the work is soon to be presented in San Francisco.

Mr. Heller will appear in a concert at the Masonic Temple, March 11, and on his program will be several of his own compositions as well as those of the masters. His instrument is the violin. Appearing with him will be Mrs. Elfrida Heller Weinstein, his sister whose fine dramatic soprano has lately been attracting so much attention. Mrs. Weinstein has studied extensively in the east and in Germany and is now studying with Mrs. Rose Bloch Bauer. When the Lambardi Opera company was here she sang for Signor Lombardi and was highly complimented and encouraged to pursue an operatic career.

Rabbi Heller also will appear on the program. His tenor robusto has attracted a good deal of attention in the canto work of the different synagogues of Portland and he has a few times assisted at special services at Temple Beth Israel. The accompanist will be another sister, Miss Paula Heller. The rabbi and his family are making their home in Portland.

FANCIFUL STORY
Of Chopin's March

Of course one expects to hear anecdotes of every kind and description about famous people. That is one of the penalties fame exacts. This year it is Chopin's turn because it may be his centenary. May be, I say, for authorities seem unable to agree about the year of Chopin's birth. Some make it February, 1809, and others make it March, 1810. It is after all a matter of small moment, for Chopin's fame does not seem to depend on it.

The following clipping gives an interesting account of the writing of Chopin's funeral march, which is entertaining, whether authentic or not. The march is the third movement of the B flat minor sonata, it will be remembered:

"Few people are aware of the extraordinary circumstances under which Chopin composed his famous 'Dead March.' It seems that the inspiration came to Chopin in the studio of M. Ziem, in the Rue Lepic, and was suggested by a story told him by that artist. M. Ziem had been one evening to the studio of Prince Edmond de Polignac. There was a skeleton in the studio, and among other Bohemian whimsicalities Prince Edmond placed the skeleton on a chair in front of the piano and guided its fingers over the keys.

"'Some time later,' says M. Ziem, 'Chopin came into my studio just as George Sand depicts him, his vivid imagination haunted by the legends of a land of shadows besieged by nameless shapes. After frightful nightmares, in which he had struggled against specters who threatened to carry him off, he came to rest in my studio. I asked him if my story of the skeleton had troubled him. His eyes never left my piano as he asked, "Have you a skeleton?" I had none; but I promised to have one that night, and so invited Polignac to dinner, asking him to bring his skeleton. What had previously been a mere farce,' continued M. Ziem, 'became, owing to Chopin's inspiration, something grand, terrible and painful. Pale, with staring eyes and draped in a winding sheet, Chopin held the skeleton close to him, and suddenly the silence of the studio was broken by broad, slow, deep and gloomy notes. The "Dead March" was composed there and then from beginning to end.'"

FESTIVAL PLANS ARE
Steadily Progressing

Great preparations are being made for the coming spring musical festival which is to be held in the Armory in the near future. For the first time in the history of the city, there is now a permanent chorus fully organized with constitution, officers and by-laws. This chorus is now in active rehearsal every week at Eilers recital hall under the direction of William H. Boyer, who has done so much for the cause of choral music in this section. Splendid progress is being made with the works selected for the festival. These include Sullivan's "The Golden Legend," Gaul's "The Holy City," and Rossini's "Stabat Mater," the last named to be rendered in Latin. The accompaniments will be played by the Chicago Symphony orchestra, and the solos sung by a quartet of leading artists of this country. In order that the stupendous prologue of Sullivan's great work may have adequate rendition, a special peal of bells will be used and a pipe organ will be installed for the occasion. The proposed arrangements for the festival include a social function on the part of the chorus. This plan will be matured at a later date. There is still time for those desirous of taking part in the festival to join the chorus, but entries must be made before the end of the month. It is desirable that all musicians of the city should join the chorus, and splendid support has been received by the officers of the chorus from nearly every musician in the city. The dates for the musical festival will probably be April 30, May 1 and 2, later than at first planned.

MUSIC ITEMS

The Portland Heights club is arranging a series of musicales for the Lenten season and they promise to be very delightful affairs. The first will be given Friday evening when F. T. Chapman and Mrs. Pauline Miller Chapman will present Miss Leah Slusser, soprano, assisted by Miss Leah Leiser, pianist and Dwinell Clapp, violinist. This will be the professional debut in Oregon of Miss Slusser, who is said to possess a remarkable soprano voice and the program she will give is one that will no doubt bring out her voice. Her second number on the program, the aria "Dost Thou Know That Sweet Land?" from the opera "Mignon," is an interesting number. Miss Leiser is a pianist who has been heard before in concert work in the northwest. Mr. Clapp, the violinist, is a very young man who is now studying under Mr. Chapman and is regarded by his instructor as a most talented youth and gives every promise of making a name for himself in musical circles. The program to be given is as follows:

(a) "If I Were a Bird" ..... Henselt
(b) "Fruhlingsrauchen" ..... Sinding
Miss Leiser.
(a) "Gay Little Dandelion" ... Chadwick
(b) "Go to Sleep My Baby" ..... Dixon
(c) "Sweet Blue Eyed Maid" .. McDowell
Miss Slusser.
"Reverie" ..... Vieuxtemps
Mr. Clapp.
Aria "Dost Thou Know That Sweet Land," from the opera "Mignon" ..... Ambroise Thomas
Miss Slusser.
Concerto in D ..... DeBeriot
Mr. Clapp.
"Summer" ..... Chaminade
Miss Slusser.

* *

Music will take seven Walla Wallans to Germany next year, where six of them will be students in Berlin under the best teachers of that city. A Walla Walla colony is to be formed and all the members of the delegation will take apartments in the same hotel and keeping closely in touch with each other during their stay there. The seven are Mr. and Mrs. A. C. Jackson and son Harold, Miss Gena Branscombe, Miss Minnie Gaines, Mrs. Ida Avery and David Campbell. Several others are contemplating the study trip and additions to the colony will probably be announced later.

Mr. Jackson is at present the head of the Whitman conservatory of music, and is the possessor of a rich baritone voice. Madame Gadski, upon her recent visit to that city, was enthusiastic in her praise of his ability and predicted a grand opera career for him. Mrs. Jackson, who is always his accompanist, will study piano. Mrs. Avery goes to prepare for concert work in both piano and voice. She has a fine contralto voice and is a well known local pianist of more than ordinary ability. Miss Branscombe has already a national reputation as a pianist and composer. Her work is published by Schirmer & Co., a well known New York publishing company. Miss Gaines is a student in the voice and piano repartment of the Whitman conservatory. She has a sweet soprano voice, which her instructors think can be developed into one of rare quality. David Campbell is the Oregon boy who last year won the Whitman scholarship in a competition for the northwest. His teachers consider him remarkable.

* *

Mrs. Helen Lytle-Ellis is to sing a new song cycle by Liza Lehmann, "Bird Songs," at the musicale given by the Treble Clef club (Rose Coursen-Reed, director), at the Y. W. C. A. auditorium Wednesday evening, February 24. Miss Clara Howell, contralto, will sing a group of five songs, among them being Schumann's "Mondnacht" and Bohm's "Bitte." In the cantata, "King Rene's Daughter," the soloists will be Miss Kathleen Lawler, Miss Catherine Covach, Miss Alice Juston and Mrs. Helen Lytle-Ellis, with Edgar E. Coursen at the piano.

* *

Miss Grace Wilton will present Edith Pearl Vore, a talented child pianiste in a recital tomorrow afternoon. Although the child is only 8 years of age and has studied but 10 months she will present the following program entirely from memory: Andante, Haydn; "Happy Farmer," Schumann; "Etude in D," Czerny; "Dancing Sunbeams," Schroeder; "Valsette," Jansen; "Buttercup," Cochran; "Gingerbread Dolls," Karl Kleber; "Edelweiss Glide," Vanderbeck; "Spring Song," Mendelssohn-Rosales; duet, "Invitation to the Dance," Weber.

* *

The following program was given at the last meeting of Mrs. Rose Coursen-Reed's Tuesday Afternoon club: "An Old World Serenade" (Helmund), Miss Christina Denholm; "Morgen-Hymne" (Henschel), Miss Olga Johnson; "Bitte" (Bohm), Miss Emma Kienow; "Reveries" (Shelley), Miss Evelyn Miller; "The Quest" (Eleanor Smith), Miss Mamie Dunn.

* *

Just because she-with-the-mechanical-piano-player in the flat below plays everything with the "fast" stop does not mean that she finishes earlier in the evening. She plays the records oftener, that's all.—New York Evening Mail.

* *

Frederick W. Goodrich announces a pupils' recital at Eilers' hall for next month. Several pupils will be presented and the music will include selections for two pianos with two and four performers.

* *

Frederick W. Goodrich addressed a gathering of women at the residence of Mrs. Leighton, East Thirty-third street, Monday evening last. The subject of the address was "Wagner and the Reform of the Opera." On Tuesday afternoon, Mr. Goodrich gave his fortnightly talk at St. Mary's academy on "The Orchestra."

* *

The music at the First Methodist Episcopal church this morning will include the anthems, "Holy, Holy Lord, God Almighty" (Stewart), and "I Will Extol Thee" (Costa). Miss Carrie Seal will sing "Thy Loving Kindness" (Wiegand.)

* *

Miss Hazel Daley, pupil of Frederick W. Goodrich, will be the pianoforte soloist at the Washington's birthday concert to be given by the Knights of Columbus in Alumni hall, Grand avenue and Clackamas streets.

Society

(Continued From Page Three.)

Thursday afternoon and spent a very pleasant afternoon. Mrs. Susie O'Brien won the prize. The club will next meet at the home of Mrs. Norton.

COMING EVENTS

The Orlands club announces its farewell party in the new east side Woodmen hall, East Sixth and Alder streets, tomorrow evening. The club had intended to finish out the season, but owing to interference with business, the members have decided to make this their farewell party. Stiles' orchestra will furnish the music. The club members are S. D. Bonner, J. M. Browne, J. J. Healy, E. C. C. Michelsen. The patronesses are Mrs. D. A. Bonner, Mrs. J. E. Kane, Mrs. E. Healy and Mrs. L. Knudson.

* *

The Portland lodge B. P. O. Elks will give its third dance of the season at Muriark hall Wednesday, March 3. This party will be called the "So Different" party. Joe Day will lead the grand march, which starts promptly at 8:30, and Mr. Prasp's orchestra will furnish music. The following committee will be on hand to see that all have a good time: Charles E. Bradley, Charles McDonald, Thomas J. Swivell, Edward A. Kuell, Herman A. Politz, Dr. Perkins, William Harris, Guy Haines.

* *

The E. S. A. C. girls will give their February party at Ringler hall Thursday evening. Special invitations will not be issued but those receiving invitations for former parties are requested to attend. The committee consists of Miss Ethel Ellsworth, Miss Celia Chernis, Miss Idelia Granstrom, Miss Bessie Fitzgerald, Miss Mabel Brown and Miss Alice Buckenmeyer. The patronesses are Mrs. M. M. Ringler, Mrs. M. Chernis and Mrs. M. J. Ellsworth.

* *

The U. C. T. Social club has been organized in the membership of Oregon council No. 84, United Commercial Travelers, and the first of a series of parties will be an informal card and dancing party at Women of Woodcraft hall Friday evening. All stranger U. C. T. members who may be in the city at that time will be made most welcome.

* *

Owing to some misunderstanding many of the invitations to the last "jinkott" dance were not received. For this reason the "Jinkott" girls are planning to give a hard time dance in the near future. This will be a unique affair as "no city fixin's" will be allowed and gingham aprons and sunbonnets will be in evidence.

* *

Miss Estelle V. Armitage has sent out invitations for a reception and dance to be given Friday evening at the E. B. hall on Hawthorne avenue, in honor of her sister, Miss Edith Armitage.

* *

The sewing society of the Lincoln-Garfield Relief corps will meet with Mrs. Williams, 290 Sellwood street, Tuesday.

* *

Mrs. Olga Bartsch-Lang, teacher of singing, sight singing classes. Residence studio 715 First street; phone Main 8492.

* *

The G. E. S. U. S. club will give its post-Lenten dance April 16 at the Women of Woodcraft hall.

WEDDINGS

A pretty home wedding was celebrated Wednesday evening, February 19, at the home of Mr. and Mrs. Floyd Bilyeu, 863 East Eleventh street North, when Miss Freda Struckmeier of Albany was united in marriage to V. R. Bilyeu by Rev. Shupp of Milwaukie. At 8 o'clock the bridal party entered the parlor to the strains of Mendelssohn's wedding march, played by Miss Winona Mallet and stood under the wedding bell. The rooms were tastefully decorated with Oregon grape and cut flowers. The bride was attended by her sister, Miss Elma Struckmeier. Dr. Alfred George was best man. The bride looked charming in a dainty gown of cream crepe de chine and carried white carnations. After the ceremony dainty refreshments were served.

* *

A quiet wedding was solemnized at 9 o'clock mass Wednesday at the Precious Blood church in Montavilla, Rev. Father Brosson and his two assistant priests officiating. Joe Delehanty of Boston and Miss Mae Farrell of Portland were married and Mrs. Mary Braden was the bride's attendant and J. C. Farrell, brother of the bride was groomsman. A delightful breakfast was served at the bride's brother's home, 501 Schuyler street. Mr. and Mrs. Delehanty have gone to Seattle and Victoria, B. C.

* *

Edmond T. Land and Miss Jessie A. Hough, both of this city, were united in marriage by Dr. J. Whitcomb Brougher at the White Temple, Sunday. Frank William Land acted as best man and Miss Agnes J. Charleston as bridesmaid. After a brief wedding trip they will return and make their home in Portland.

* *

Bert Jones of Marion county and Miss Wreatha Whitmore of this city were married Tuesday in the presence of a few friends by Rev. J. Bowersox, at the parsonage, 1140 Gay street. They expect shortly to occupy their new home on the farm near Waconda.

* *

John W. Burke was united in marriage to Miss Hazel May Linscott, second daughter of Mr. and Mrs. Edward Linscott by the Rev. Albert Robinson, pastor of the Trinity Presbyterian church, February 17, at the residence of the bride on the Macadam road.

* *

Newton M. Jones and Miss Amanda L. Noregaard, both of this city, were married at the Hotel Glenwood, 248 Salmon street, Wednesday, by Dr. J. Whitcomb Brougher. J. W. Playmen acted as best man and Miss W. J. Rache as bridesmaid.

* *

Miss Rose Buchanan of Portland was married Tuesday to Jesse A. Scott, in Oakland, Cal. The wedding was very simple because of a recent death in the family. Mr. Scott is a University of California man.

* *

Dr. J. Whitcomb Brougher united in marriage Charles G. Sundquist and Miss Jennie C. Neilson, both of this city, at the White Temple Monday.

PERSONAL

Miss Celia Chernis, accompanied by her mother, left Saturday for Corvallis, to be gone 10 days, and will incidentally attend the Washington's birthday ball given by the Oregon Agricultural college of which her brother Joseph is a student.

* *

Mr. and Mrs. L. Krause will receive their friends this afternoon from 2 to 5 at their home, 325 Thirteenth street, in honor of their son, William's, confirmation. He was confirmed at the Park Street synagogue Saturday morning.

* *

Miss Laura Bond of 355 South Sixth street left for San Francisco and Los Angeles last Friday. Miss Bond intends to remain in San Francisco with relatives for a short while before going on to Los Angeles.

* *

Mrs. Kathleen Slevin has recovered from a broken shoulder and has returned to Portland. She will be glad to have her friends call and see her at 225 Fifth street.

* *

Miss Ethel Abbott, musical director at St. Helens hall, will spend a few days this week with her college friend, Miss Essie Block of Oregon City.

Rock Springs Coal

The best coal on the market. Liberty Coal & Ice Co., agents. Office 25 North Fourteenth street. Main 1662, A-3136.

A single electric lamp, containing 50 pairs of carbons, will be used on top of a railroad terminal at Jersey City, N. J.

Mr. Clint G. Ford, who has been identified with the very foremost dramatic attractions, including Gillet's "Secret Service Co.," "David Harum," "The Clansman," etc., has this to say of Newbro's Herpicide:

"For years I was annoyed with dandruff and itching of the scalp, all due to my twenty years of theatrical life with its incumbent "make-up" and wig wearing. At times the itching of the scalp was intense. All remedies failed me until I tried Herpicide, and I soon found that it was giving wonderful results. The itching and also the dandruff, entirely ceased and my hair resumed its natural life and vigor.

"There is no question in my mind about the reality of the dandruff germ, and I unhesitatingly recommend Herpicide to my friends in the profession."

(Signed) CLINT G. FORD.

THEATRICAL FOLK
Use and Recommend
NEWBRO'S HERPICIDE

Extravagant claims for toilet remedies do not influence theatrical people, because long experience enables them to discriminate intelligently. They demand merit and will rarely use a preparation that is not actually worth as much or more than its costs in dollars and cents.

Herpicide kills the dandruff germ and by actual test does more good than all other hair remedies combined. This accounts for its popularity in theatrical circles.

"Queen Roselle" writes of Newbro's Herpicide

"I take pleasure in announcing the very satisfactory results I have had from the use of Newbro's Herpicide. My hair was falling out so rapidly that I was afraid I would lose it all. A friend advised Herpicide, and after using it faithfully my hair stopped falling out, the dandruff disappeared and my hair is now very soft and glossy.

"I would like to see every lady of the profession try Herpicide, for I am confident that they would be delighted with it."

(Signed) QUEEN ROSELLE.

Send 10c in stamps to The Herpicide Company, Dept. 7, Detroit, Mich., for sample and booklet.
Two sizes: 50 cents and $1.00. At Drug Stores.
When you call for Herpicide, do not accept a substitute.
Applications at Prominent Barber Shops.

For Sale at All Drug Stores