

Grieg Concerts Performed At U. of O. Affair

THE outstanding musical feature of the commencement program at the University of Oregon, was the playing of the Grieg concerto for the piano-forte by Jane Thacher, accompanied by the university orchestra under the direction of Winifred Forbes.

The performance, demanding as it does the maximum of pianistic skill, was in every sense admirable, and Mrs. Thacher revealed a mastery of the piano and a potency of interpretations that was hardly suspected by the most enthusiastic of her many admirers.

The concert was repeated from a concert given by Mrs. Thacher earlier in the month, the proceeds of which were sent to Dr. Bertha Stewart, formerly on the faculty of the university, and last year with Reed college, but now in the Red Cross service for the relief of refugee children in France, to assist her in the work that she is doing so effectively, and which calls constantly for more money than is coming from official sources.

In this concert, in addition to the Grieg concerto, which alone requires nearly 25 minutes of time, Mrs. Thacher played the Schumann Sonata in F sharp minor; three Chopin nocturnes—Opus 10, number 12; the Nocturne Opus 37, number 2; and the Tarantelle; Debussy's "Reflections on the Water" and some other as a novelty, the fascinating Fandango di Canelli, by Grenados, the gifted Spaniard, whose promising career was cut short by his death as a passenger on the Steamer Sussex, sunk by a German submarine.

The numbers apparently best liked by the audience, were the enchanting Debussy, with its delicate web of shimmering tones, and the lovely Nocturne played with an entire absence of affectation. In the wild mazes of the Tarantelle, the player disclosed an abandon of mood and a velocity of finger work that won enthusiastic applause.

Full praise is accorded the orchestra, which played delightfully the Capriccio, the Danza, by Corlidge Taylor, and in the concerto, gave adequate support to the pianist. Miss Forbes, by the way, leaves the faculty of the school of music, to join the forces of the Ellison-White conservatory in Portland. Her departure is greatly regretted.

It may be said, without exaggeration, that the concert represents a distinguished achievement, both on the part of the soloist, and School of Music of the university.

Among war songs that have just made their appearance in "Fighting For Freedom and You" composed by Charles H. Arundel, Sr., of Roseburg, to words by his wife, Grace Grinstead Arundel. Built upon a well known theme it is a stirring song of the patriotic order and has a particularly catchy refrain, the words of which are:

"Fighting For Freedom and You, Under the Red, White and Blue, Flag of the Brave and Free, Emblem of Liberty, Ever To Thee, I'll Be True; Proudly I'll Dare and Do For Home and Beauty, For Love and Duty, Fighting For Freedom and You."

Another song, "Ball On Victorious, Under the Stars and Stripes," is the property of the conservatory of music in this city, words by J. H. Edwards and music by L. H. Hurlbut-Edwards. It is of the hymn order and is intended as "A short-hand history of the United States."

Mrs. J. Harvey Johnson who has been in San Diego since last October, her husband, Dr. Johnson, being stationed at Camp Kearny, has been rendering patriotic service giving her talents and artistry as a pipe organist, to the naval recruits in training. Each Sunday morn-

MUSICAL COMEDY BIG HIT



ing Mrs. Johnson has played for the naval training station religious services on the big outdoor pipe organ which is a part of the old fair ground possessions in Balboa park, San Diego. It is a mammoth instrument, which was donated to the city of San Diego by the Spreckles family. It is placed out of doors and its melodious float daily in the park, to the limitless audiences that gather around it.

A series of weekly organ recitals will be played by Lucien E. Becker, F. A. G. O., on the Olds Memorial organ at Reed college during the summer months. The programs will consist of standard compositions of the different schools, and each evening will feature one American composer and one selection of the purely classical period.

Though these recitals are given principally for the benefit of students at the college who are taking the training for reconstruction aides, the general public is invited. The concerts are given in the chapel every Tuesday evening promptly at 8:30.

At the first recital of the series Mr. Becker gave a brief talk explaining his various selections.

The program for next Tuesday will be: Morning from "Peer Gynt"; Suite, Grieg; Capriccio; "Lemaitre"; "Wesley"; "Aldante from 'Euler's Symphony'; "Widow Minnet"; "Beethoven"; "Beethoven"; "American Patrol"; "Meacham".

An afternoon musical was given at the Courtney home of Mrs. F. C. Blackman, honoring the mothers of the boys of Base Hospital 46, Wednesday afternoon. Several numbers were rendered by Mrs. Blackman, among them "The Cross of Red" written and dedicated by her to Base Hospital Unit 46, of which her son George, is the youngest member. Piano duets by the Misses Marion and Eddy; the Dunham were enjoyed. A toast "To our boys: May they return in health and happiness and love their mothers as much as when they went away," given by Mrs. Goldsmith, was responded to readily by all mothers present.

The Swedish singing club, Columbia, under the direction of Charles Swenson, gave a very interesting program at Vancouver Barracks Thursday evening. The chorus was assisted by Pauline Miller Chapman, soprano, and Walter Bacon, violinist.

An excellent program of music and readings was given Thursday evening at the lower Y. M. C. A. hut at Vancouver Barracks, under the direction of the Clifford Music agency. Numbers were given as follows: Violin solos, Miss Marcolla Chapman, soprano, and Walter Bacon, violinist.

John Claire Monthis has been engaged to appear in concert in Independence, Or., on July 25.—On the same program, the cantata, "The Lady of Shalott," will be given by a chorus under the direction of Miss Mary Hoham, director of music at the Monmouth state normal school.

Vaudeville

PANTAGES—Produced under the personal direction of B. D. Berg, widely known in theatrical circles as the Zeigfeld of vaudeville, "Hoosier Girl," the big musical comedy featured at Pantages for the week commencing with the matinee tomorrow, promises to be one of the hits of the summer season.

Billy Tate, Evelyn Bennett and a galaxy of feminine beauty in cast and chorus make the company presenting the tuneful offering a notable one. There are numerous song hits in which Miss Bennett's charming voice and personality take a leading part. Mr. Tate is one of the merriest comedians in musical comedy.

Richard the Great, the Mammal with the Man Mind, comes as a special feature. Richard is one of the most clever of educated simians and he offers a routine of feats that starts with their proximity to human operations. He rides a cycle, feeds himself, smokes, introduces athletic feats and many other amazing acts.

Dura and Feely as the Hebrew statesman is a merry-maker with patter and parody. He is very entertaining. Dot and Alma Wilson have a novelty act, "Making Them Over," in which the audience is constantly surprised from rise to fall of curtain.

Green, McHenry and Dean have in "From Farm to Cabaret," a pleasing diversion in which musical instruments and voices play principal parts. The Pantages Weekly will show new travogue and comedy features.

"An Arabian Night," a musical comedy success, closes with the continuous performance today from 1:30 to 11 o'clock.

STRAND—As a special summer film offering the Strand theater will present today "Bares, Son of Kasan," that remarkable picturization of the James Oliver Curwood story of the snows, woods and rivers of the north.

It's a stirring, swift moving drama, with chief interest centering in Bares, half wolf and half dog, protege, protector and finally avenger of Nepece, beautiful half-breed girl, who becomes the object of attention from McTaggart, vicious factor of a Hudson Bay company trading post.

Snow scenes of unusual beauty, man fights galore, spectacular and thrilling incidents—these are outstanding features of the production. The snow stuff was filmed on the snowbound passes of the Sierra Nevada near Truckee, Cal., in the dead of winter, and are said to be the equal to the effects produced in "The Gull of Silence," one of the best snow pictures ever turned out by a camera.

To depict the life of Bares, the canine monarch who strives to protect his mistress from McTaggart, faces death half a dozen times, the picture averages all of the wrongs inflicted upon girl and dog, half a dozen malarious dogs, ranging in age from puppy to full grown husky, were used.

The Kirillos, spectacular "big time" acrobats, provide one of the headline vaudeville acts on the new transcontinental road show.

Other numbers are: Lucas and Logan, "Builders of Polite Comedy," in a singing and dancing skit; Aldine and Wright, "Lovely Orders," in a song and dance specialty; Moore and Moore, clever funsters.

Current Events promises more interesting bits of picture news from the Yanks in France, and a flash from various parts of the country.

GREATEST FILM PLAY COMING



Left to right—Dorothy Gish, Lillian Gish and Robert Harron in "Hearts of the World," which will come to the Heilig July 29.

Portland will have an opportunity of seeing David Wark Griffith's masterpiece, "Hearts of the World," at the Heilig theatre, beginning July 29.

Griffith, with the sanction of the British and French governments, filmed this drama right on the front-line trenches. His backgrounds were real and war itself forms a great part of the incidental theme for itself, though it is not a war story. He has taken two lovers (Lillian Gish and Robert Harron) and placed them amid the pastoral beauties of rural France. The war comes, and the remainder of the story concerns the flight of love and devotion amid the terrific surroundings.

Wherever this production has been shown, audiences have been literally swept off their feet with enthusiasm and it is safe to say that the stupendous scenes and beautiful love story will live forever in the memory of all who see it.

As said above, the story starts in pastoral France. As war comes, the lovers are swept forward with swiftness, just as millions have been affected in the world struggle. The imagination of any spectator will readily accept these lovers as symbols, and it is one of the proofs of Griffith's genius that he has made the pair stand out as he intended.

Toward the middle of the play its course begins to take on a velocity and spectacular character. New monsters of destruction sweep the air and sea, and so good is the dramatic construction that, tremendous as the realism of war is, it never eclipses interest in the fate of the lovers.

A carefully arranged musical score will be a feature of the local presentation.

Relay of Plays Is New Plan

THOSE who are studying the psychology of the theatrical situation as affected by the conditions brought about by the war are observing an interesting tendency for which there is no direct precedent. Hitherto the invariable rule has been for a star to take an attraction on tour as soon as it had ceased to draw its expected allotment of patronage in New York. If the receipts in the case of a reputable star fall somewhere below \$1000 a week the manager saw to it that the play was packed off for a cross country tour where a welcome awaited the star player and his vehicle, for as a rule there was more money to be taken in on the road than on the Rialto.

The high cost of travel, incident to war conditions, has now to be taken into consideration. Accordingly, several managers have mapped out a plan to avoid railway journeys by keeping their stars playing in New York all season, and instead of relying on one play they have three or four plays ready to string through the season. To what extent this departure is likely to be put into practice is not at this time determined, but in the case of several stars this is the program.

One is young Jack Barrymore, under Arthur Hopkins' management. Before Barrymore is seen outside of New York he will work up a repertory of plays on Broadway and will be seen in two or four new vehicles before the next season closes. There has been talk for some time past that Barrymore would head a stock company, but the definite plan was not announced until this week, though as yet the names and character of the plays in which he will appear have not been disclosed.

Al Woods will follow the same policy with regard to Marjorie Rameau, Margaret Hillington. It was announced some time ago, would tour the country in "Eyes of Youth," but Miss Rameau will be sent on tour after another season or two in "Cheating Cheaters" and "Eyes of Youth" as part of a repertory, while in the meantime she will stay on in a play which has already gone into rehearsal, entitled "Where Poppies Bloom."

Laurette Taylor probably served as a model for this new policy which keeps stars on Broadway all season. She changed her program whenever it appeared judicious to do so, instead of going on tour, and in this manner appeared in three different plays in the course of the season. And another star in this category was the Barrymore, who first played "The Lady With the Camelias," a new version of "Camille," and then changed to "The Off Chance" and "Belinda," with which she closed an all-season engagement at the Empire.

In brief, the stars are taking to the repertory system and saving travelling expenses.

Dinner a la Carte
Washington, July 28.—(U. P.)—"Barricade a la Carte," from a real cart can be had by girls employed in government war work here. Refreshment wagons, provided by the Girls' Friendly society, ply the streets about the federal departments at the luncheon hour, supplying nutritious meals at low cost. Many of the girls, having but half an hour for lunch, would be unable otherwise to get a good meal in the middle of the day, as downtown restaurants are packed.

THE ISLE OF JOY

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B. D. Berg, Inc., Presents

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(Who's Your Girl?)
A FLIRTATION IN TWO APPOINTMENTS, WITH BILLY TATE, EVELYN BENNETT AND A BROADWAY BEAUTY CHORUS

Green, McHenry & Dean in "From Farm to Cabaret"	Richard the Great The Mammal with the Man Mind
Dot & Alma Wilson in "Making Them Over"	Dura & Feely Comedy Tumblers and Acrobats
Jimmy Lyons The Hebrew Statesman	Pantages Weekly Travogue and Comedy

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Continuous Performance Sunday, Starting at 2:30
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"The Odassa"

A Funny Impersonation of a Great Medium From Egypt Land.
Rosebud Chorus in New Music and Marches.

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Tuesday, Country Store; Thursday, Handsome Souvenir
Spoon FREE to Every Lady; Fri., Chorus Girls' Contest.

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THE SWEETEST LOVE STORY EVER TOLD

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A ROMANCE OF THE GREAT WAR
BATTLE SCENES ON THE BATTLE FIELDS OF FRANCE

"HEARTS OF THE WORLD" is more than a picture play—it is a world drama; it goes straight to the heart; it is this human quality that makes "HEARTS OF THE WORLD" as big as mankind.
—CHARLES DARNTON, New York Evening World.

PRICES: Nights 25c, 50c, 75c, \$1
Matinees 25c, 50c, 75c
Boxes \$1.50
Loges \$1.00

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Seats on Sale Thursday, July 25, 10 A. M.
ALL SEATS RESERVED

AMUSEMENTS

STOCK OFFERINGS
LYRIC—Fourth and Stark, "The Odassa," musical comedy, with Dillon and Franks. Daily matinees, 2:30, 7:15 and 9.

VAUDEVILLE
PANTAGES—Broadway at Alder, "Hoosier Girl," musical comedy, with Billy Tate, Evelyn Bennett and a galaxy of feminine beauty. Daily matinees, 2:30, 7, 9 p. m.

HIPPOROME—Broadway at Tenth, "The Singing Teacher," Photoplay, Kitty Gordon in "Tinsel." Daily matinees, 2:30, 7, 9 p. m.

STRAND—Washington between Park and West Park, "Bares, Son of Kasan," Vaudeville Kirillos acrobats, 1 to 11.

PICTURE FILMS
COLUMBIA—Sixth between Washington and Stark, feature photoplay, Jack Pickford in "Red." Daily matinees, 2:30, 7, 9 p. m.

LIBERTY—Broadway at Stark, Charles Ray in "The Hun." Daily matinees, 2:30, 7, 9 p. m.

MAJESTIC—Washington at Park, Lewin Glenn in "Shackled."

PROFITS—Part at Alder, "We Can't Have Everything."

STAR—Washington Park, Priscilla Dean in "Two Soiled Women."

SUNSET—Washington at Broadway, "Hart in Hell's Hinges" and "Hobbes in American Aristocracy."

COLUMBIA BEACH AND RESORTS
COUNCIL CREST—On Portland Heights, takes the compliments of the city of Washington. Dancing every evening except Sunday.

THE OAKS—Wilmamitis river. Take car on First street, 2nd boat dock, Morrison street. Outdoor amusements. Armstrong Folly company in musical comedy. Special orchestra.

Pretty Girl Objects To Using Her Picture

Miss Peggy Hopkins has written a letter to the management of "The Follies" protesting against the use of her picture on the souvenir fans which they give away at the New Amsterdam theatre. The picture is a reproduction of the painting which Kirchner did of Miss Hopkins, just before his death, and which he himself considered his masterpiece. While Miss Hopkins is mindful of the compliment being her by "The Follies" management by using her picture on a "Follies" souvenir, she feels that, although the management may be shy on beauty in the present show, that is no reason why they should use her picture without her name and without her permission in order to please the patrons of the present entertainment.

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