

shown at the Majestic Gardens a few weeks ago.

Fred Hurley's "Big Town Revue" will be at the Orpheum all week, the new shows starting Sunday and Thursday. The film the first half of the week will be Al Wilson in "The Cloud Rider."

"The Slanderer," filmed by a story by Valma Clark will be on the screen at the Temple the first half of the week. Film feature the last half will be Wesley Barry in "Battling Bunyan," his latest picture. Three acts of vaudeville will be added to each program.

Master Pianist at Armory

Sergi Rachmaninoff, master pianist. Friday night made an audience which filled the Armory forget brick walls and hard chairs—he offered in abundance the kind of music everybody likes to hear and to enjoy.

It was not a program of modernists which he played. Two numbers by himself were the most modern numbers on the list and Rachmaninoff seems not to follow the tendencies of the present day school. His program included Beethoven, Chopin, Liszt and the Gluck-Saint-Saens "Caprice," which began the evening.

Rachmaninoff is a figure well known to concert patrons and he commands increasing interest. The pianist sits on his square stool at ease. An artist's soul pours forth its emotion through fingers which seem even to surprise their owner with their ability of expression. His eyebrows lift quizzically as though he had found something more that was new in Chopin or

Beethoven—some deeper understanding. He plays with abandon richened with reserve. He performs difficult technique and makes his audience forget all about it because of the powerful message he tells.

The famous Russian is angular, his shoulders stoop, perhaps from hours at the piano, but there is something military about his manner. His smile is wry and whimsical at once. He appeared more than pleased when time after time a swell of applause swept the hall like a sudden summer rainstorm, lauding most his own Prelude in C sharp minor, the Beethoven Variations in C minor and the Beethoven "Sonata Appassionata."

He does not play to his audience. He makes it, himself and the composers enter into a harmonious whole. His success does not dazzle. It gets under the skin and changes admiration into participation in the music and co-operation with the musician. That, perhaps, is the secret of his success; that and the fact that he always is essentially human.

