

What the Musicians Are Saying

Gatti-Casazza's Explanation Of the New "Parsifal" Scenery

"As the abandonment of the moving panorama in the first act and the new production of 'Parsifal' has occasioned so much comment pro and con," said Mr. Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, yesterday, "it may not be out of place for me to assure your readers that the suppression was due neither to caprice nor to a disregard of Wagnerian traditions. On the contrary, it is due to logical considerations."

"What was Wagner's purpose in employing a moving panorama?" "The idea was to give the impression to the spectator that Parsifal and Gurnemanz were walking through the forest all the way to the interior of the Temple of the Grail."

"To release the effect plastically, Wagner, in coöperation with the famous theatrical machinist Brandt, conceived plans for an ingenious panorama unfolding itself in the direction opposite to that taken by Gurnemanz and Parsifal."

"The scheme worked out splendidly on the mechanical and pictorial sides, but as an illusion it was a failure. The first rehearsal at Bayreuth had hardly begun to move when it was seen that the two singing actors had to retire to the wings. This sudden disappearance of Parsifal and Gurnemanz always occurred both at Bayreuth and at the Metropolitan. Now, I ask you, what use is there in having a moving panorama which, in its own right, is an element of the illusion sought to be produced immediately vanishes?"

"Several new modifications of and experiments with the mechanism were tried after Wagner's death, but in spite of all efforts no satisfactory result ever was reached."

"However, as it was a question of an effect sought by Wagner himself, and as he was not yet in his prime, never being willing to yield, the moving panorama remained in the stage setting at Bayreuth, and was copied faithfully by Heinrich Conried for the Metropolitan."

"Nevertheless, it is a fact that when 'Parsifal' after its escape from its prison in Bayreuth, appeared in various other European theaters, not one of these theaters thought of repeating the moving panorama—not even the most orthodox theaters of Berlin and of Vienna, where I saw 'Parsifal' given in 1885."

"Furthermore, I never have understood the reason for the peculiar attraction which the panoramic effect had for Wagner, considering that the latter himself, in his own imagination, some years before the 'Parsifal' had its premiere at Bayreuth—that is, in 1882—I recall having seen ballets produced with moving panoramas which were not only inferior in position, I also remember having myself owned a little theater of marionettes which had a very nice moving panorama, but from the operation of which I derived much childish amusement."

"Now, I say, when one hopes to realize a certain effect and instead makes a failure of it, for my part I think that the best thing to do is to get rid of it and rather seek an effect more rational even if it is less ambitious."

"So much for the moving panorama!"

"Now for our new Klingkor panorama, regarding which there also has been more or less comment," continued Mr. Gatti-Casazza. "Frankly, I recognize the fact that many of the critics have been justified—so much so that I may tell you that next season the Garden will be changed."

"But you must not forget that there are great difficulties to overcome. All who have been at Bayreuth will remember perfectly that the famous garden was studied and restudied by the

WILHELM MENDELBERG



Who will conduct new symphony orchestra next season.

New Symphony Orchestra To Extend Activities

Following the announcement by the management of the New Symphony Orchestra of the Musicians' New York Society that Wilhelm Mengelberg, the celebrated Dutch conductor, had been engaged as regular conductor of Arthur Bodanzky to cooperate with him in the leadership of that organization next season, comes the additional statement that the new symphony will extend and augment its 1920 and 1921 activities to a marked degree.

As outlined, the New York season will include approximately thirty pairs of concerts at Carnegie Hall with twenty additional single appearances distributed in proper proportions between Brooklyn, Newark, Philadelphia, Washington and Baltimore.

In addition to the regular Carnegie Hall and out-of-town concerts, a series of Sunday night popular concerts at the New York Hippodrome is being arranged to be conducted by Mengelberg and Bodanzky, and to present on the same program. It is thought that such an arrangement will prove an attractive innovation for Sunday night.

The music to be played during the season will be of great variety and cover a wide range as evinced by the requests for the regular programs. In addition, Mr. Bodanzky has in the course of construction fifteen programs which he will conduct himself.

Latest reports from Amsterdam indicate that Mengelberg is just now preparing for the great Mahler festival, which is to be held in that city this spring, May 6 to 21 inclusive. He will lead the Royal Concertgebouw Orchestra in nine concerts at which all the works of Mahler will be played and produced. Among the soloists are Irina, Noordewier, Cahier and Durigo.

Helen Newitt Owes Her Success as a Singer to Clare Briggs's Brother

There are two lucky facts in the life of Helen Newitt, the young prima donna and new music discoverer in "The Wayfarer," which was seen recently at Madison Square Garden, for which, according to the soprano herself, any girl would give thanks every day of her life.

The first fact, she claims, is that at the age of fourteen she came to the attention of Harold S. Briggs, brother of the famous Tribune cartoonist, and counted on to-day; the second is his discovery that she possessed, to use his own expression, "one of the most beautiful and amazing soprano voices" he had ever heard. Mr. Briggs, assistant to Francis Fisher Powers, coached many famous singers, and is an authority on musical judgment. It is accepted by all musicians of reputation that the little Helen Newitt met Mr. Briggs when he was singing in the choir of the Elm Park Church, in Scranton, Pa., of which he was organist.

"Yes," Newitt admitted, "I know Clare Briggs, the cartoonist, as well. Both brothers are wonderfully talented, although temperamentally they are very different. Strangely, they look so much alike it is easy to mistake one for the other in the street."

"I feel, however, that nothing I can say will express how much I admire Mr. Briggs the musician and how greatly indebted I am to him for the help and inspiration he has been to me in my career."

"Even now I cannot believe it is true—that I am actually launched on a musical career, and working very hard to become some day a real prima donna. You see, thanks to Mr. Briggs, I have been spared so many of the struggles which are the preliminaries of most careers, the just lumbering away at obstructions to the opportunity, and it is so hard to believe, as I actually on some of these paths myself."

"Mr. Briggs gave me lessons for two years, and then a very exciting thing happened. He was engaged as a tenor for the West Park Presbyterian Church in New York, and the next year was offered a much better salary by the Church of the Ascension on Fifth Avenue. After that my music began to study French, German and Italian—the languages of the opera."

"The next year, through Mr. Briggs's influence, I was engaged as a tenor for the West Park Presbyterian Church in New York, and the next year was offered a much better salary by the Church of the Ascension on Fifth Avenue. After that my music began to study French, German and Italian—the languages of the opera."

CONCERTS AND RECITALS

- Wolfgang Mozart Bureau and Music League of America announce
- Carnegie Hall, Sat. Aft., Mar. 13**
2-30—Piano Recital—JOSEF
- HOFMANN**
Last Appearance This Season. (Steinway Piano)
- Carnegie Hall, Sunday, March 7, at 3**
SONG RECITAL—REINALDO
- WERRENATH**
ALL ENGLISH PROGRAM. (Steinway Piano)
- Aeolian Hall, To-morrow Night, 8:15**
MARtha PHILLIPS
Song Recital. (Mason & Hamlin Piano)
- Aeolian Hall, Mon. Eve., Mar. 8, at 8:15**
ELSHUCO TRIO
BEETHOVEN-TSCHAIKOVSKY PROGRAM (Mason & Hamlin Piano)
- Aeolian Hall, Tues. Aft., Mar. 9, at 8**
BEATRICE MAC GUE
Song Recital. (Mason & Hamlin Piano)
- Aeolian Hall, Monday Aft., Mar. 8, at 3**
OSCAR NICASTRO
Violoncello Recital. (Steinway Piano)
- CONCERTS AND RECITALS**
- CULBERTSON**
Violin Recital. (Steinway Piano)
- Princess Theatre—This Afternoon, 3**
MARIE MIKOWA
Piano Recital. (Mason & Hamlin Piano)
- CARNEGIE HALL, To-morrow Night, at 8:15—SONG RECITAL—OLGA**
- CARRARA**
(Mason & Hamlin Piano)
- Princess Thea., Tues. Aft., Mar. 2, at 3**
EMMA VAN DE ZANDE
Song Recital. (Steinway Piano)
- Aeolian Hall, Tues. Eve., Mar. 2, at 8:15**
N. Y. Chamber Music Soc.
Next Subscription Concert. (Steinway Piano)
- Aeolian Hall, Fri. Aft., Mar. 5, at 8**
HELEN WARE
Violin Recital. (Kranich & Bach Piano)

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Musical Art Society's Easter Concert April 3

The Easter concert of the Musical Art Society departs from the usual custom and falls this year upon a matinee, Saturday afternoon, April 3, in Carnegie Hall. This date follows Dr. Frank Damosch's rule, however, of placing the two annual concerts of the Musical Art Society as close as possible to the two holidays they celebrate.

Ancient and modern examples of a capella music divide fairly evenly the program which Dr. Damosch has selected for this second concert by the Musical Art's choir. Three groups will make up this Easter list, the second of which will be devoted entirely to Perillou's "Suite Française," included among the classic numbers of Orlando di Lasso, Michael Haydn, Palestrina, Vittoria and Bach, which comprise the first group, will be Parker's "Now Sinks the Golden Sun," as a memorial tribute to the fallen soldiers of the World War, and the "Victory Song of the Pawnees," Mrs. Curtis has been an ardent worker among the North American Indians for many years, has devoted the best part of her life to the collection and publishing of Indian music and art, and is known among the Western tribes as "Taw! Mana"—"the white song-woman."

Music Notes

At the Franko chamber music concert which will be given at Washington Irving High School this evening Max Kotlarsky, pianist, will play Beethoven's "Kreutzer Sonata" with his brother, Sergei Kotlarsky, second violin of the Hippodrome on Sunday afternoon, March 14. This will be Mme. Tetrzinski's first appearance in New York City since last November. It will also be the initial appearance of Mr. Whitehill in concert here this season. Mr. Tetrzinski, who has been with Mme. Tetrzinski in her European tour, will be accompanied for both artists.

Reinald Werrenrath has acceded to the popular demand for another "All-English" program and will present his next recital at Carnegie Hall on Sunday afternoon, March 7. The program will begin with an aria by John Sebastian Bach, followed by a group of four Grieg songs, the second group consisting of four songs by English composers (first performance in New York) given to Mr. Werrenrath by John McCormack, who brought them to this country.

Four compositions by the young American composer, Deems Taylor, form the third group. The first number, "May Day Carol," an arrangement of an old English folksong, and the closing number, "My Girl's Armchair," will have their first presentation in New York.

The final group of modern American compositions will also include two new songs (first performance in New York), "A Prison Song," by Leo Smith, and "The Wreck of the Julie Plante" (lyric by Alida Brittain), a French-Canadian composition by Geoffrey O'Hara.

The translations of the Grieg songs are new and have been made by Mr. Werrenrath and his mother.

At the Music School Settlement, 55 East Third Street, this evening at 8:30 o'clock, there will be a violin recital by Helen Berkley, with Marion Kahn at the piano. Among other pieces Mr. Berkley will play the sonata in A minor by Veracini and the concerto in G minor by Bruch.

To-night's "Opera Concert" At to-night's "Opera Concert" Rudolph Ganz, pianist, will play Grieg's piano concerto in A minor, Op. 16, and Liszt's "Petrarca Sonata" and "Polonaise" in E. Mme. Germaine Schnitzer will sing "Ballata" from "Fragliacci" and the Raymond Delaunoy the page song from "Les Huguenots" Louis d'Angelo will sing "The Bell," a new composition by Alida Brittain, the orchestra under the direction of Richard Hageman will play Goldmark's "In Spring Time" overture and Adolph Fink's "Jewish Rhapsody."

"Aida" Will Close Brooklyn Opera Season "Aida" will close the Metropolitan Opera season of ten performances at the Brooklyn Academy of Music on Saturday evening next. The cast will include Mme. Germaine Schnitzer for the first time as Aida, Gordon and Curtis and Messrs. Crimi, Alamo, Martino, d'Angelo and Audisio. Miss Rudolph will lead the corps de ballet. Mr. Moranzoni will conduct.

Arrangements Now Complete For Tour by N. Y. Symphony

Mr. George Engles, manager of the New York Symphony Orchestra, who has just returned from a tour of Belgium and England, reports that all arrangements are now completed for the great European tour of the New York Symphony Orchestra, the first ever made by an American symphony organization—beginning May 4, 6 and 7 at the Paris Grand Opera House. This tour promises to be a remarkable one in many respects, as the result of official invitations from the governments of France, Italy and Belgium, and in, as such, recognition of what Mr. Engles has done for the symphony during his thirty-five years of activity for the popularization of the music of these countries. Many officials of the governments of France, Italy and Belgium will be extended to him and the orchestra while they are abroad, including a reception in Paris at the Sorbonne, in the great hall decorated by Puvis de Chavannes, and a luncheon at the Mayor of London at the Mansion House. The itinerary of the tour includes the following cities: Paris, Bordeaux, Lyons, Marseilles, Rome, Genoa, Rome, Florence, Bologna, Milan, Turin, Strasbourg, Metz, Nancy, Brussels, Liege, Ghent, Antwerp, The Hague, Amsterdam and London.

In all the countries except England the concerts are given under the auspices of the Ministry of Fine Arts, supplemented in Italy by the famous St. Cecilia Society, under the presidency of Count Cavour. The tour will include the following cities: Paris, Bordeaux, Lyons, Marseilles, Rome, Genoa, Rome, Florence, Bologna, Milan, Turin, Strasbourg, Metz, Nancy, Brussels, Liege, Ghent, Antwerp, The Hague, Amsterdam and London.

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Brooklyn, Burlesque And Outlying Houses

MONTAUK—Klaw & Erlanger and George C. Tyler present Patricia Collins in "Tilly," the comedy adaptation of Helen R. Martin's story by the same author, and by Mrs. Martin and Frank Howe Jr. It deals with the Pennsylvania Dutch and the scenes are laid in the Mennonite country.

MADISON—"Too Many Husbands," W. Somerset Maugham's comedy, is here this week with the same cast that appeared at the Booth Theater, including Kenneth Douglas, Estelle Winwood, Lawrence Grossmith, Fritz Wamba and others.

ORPHEUM—Belle Baker, in a recital of new songs by Bert Kalmar and Harry Ruby, heads this week's bill. William Saboury's "Frivolities," Ellnor and Williams, Francis Ardell and company, Margaret Padua, Marie Wirth and company, Elmer E. Cleve, the Boyarr company and the Juggling Nelsons are also on the program.

BUSHWICK—Blossom Seeley, the syndicated song specialist, shares top line honors with Roxcoe Ails, comedy dancer, this week. William Gaxton and company, Harry Breen, Will Oakland, McMahon and Chappelle, Jennie Middleton, Myrtle and Jimmy Dundin and Bessie Clifford complete the bill.

SHUBERT-RIVIERA—John D. Williams presents Richard Bennett in "For the Defense," by Elmer L. Rice.

STANDARD—David Belasco's comedy "Daddies" is the attraction this week.

COLUMBIA—"Maids of America" present a musical travesty in two acts, "Fair and Warm," written and directed by Ruthie and company, Bobby Barry, George Leon, George E. Snyder, Florence Potter, May Stanley, Jane Mae and the vaudeville trio Rogers, Ellsworth and Golden are in the cast.

NEW YORK SYMPHONY PHILHARMONIC

Walter Damrosch, CONDUCTOR
Carnegie Hall, Sat. Aft., March 6, at 2:30
SYMPHONY CONCERT
For Young People
Soloist: LUCY GATES

Aeolian Hall, Sunday Aft., March 7, at 3
Soloist: LUCY GATES

Aeolian Hall, Thurs. Aft., March 11, at 3
Soloist: LUCY GATES

Aeolian Hall, Thurs. Mar. 4, 8:15 pm
Recital Rare Classical SACRED SONGS
Mezzo Contralto: Mary Ray Finney, Pianist: Tickets 50c to \$2.00. Steinway Piano

How the Rooster Lost His Tail and How It Affected His Value

"Where did you get the inspiration to blow off the rooster's tail?" I asked. Henry Lehman looked at me seriously, almost with a frown, puffed at his cigarette and after a moment's thought answered:

"It's one of those things you can work out with mathematics and psychology."

"You are the Henry Lehman that makes comedies?" I asked. I thought for a moment I might have wandered into the wrong room at the Claridge. He smilingly assured me that he was.

"Then maybe I did not make myself clear. What I asked was: Where did you get the idea that it would be funny to blow off the rooster's tail and that the crowd would laugh at it?"

"For three weeks I had been waiting to ask that question. Lehman was out in California the day I sat in the Rialto Theater and in company with thousands of other people was laughing at the rooster's tail. I had seen a picture of the rooster's face as he turned around and saw that his glory was gone had sent the audience into hysterics."

"Did you notice," he went on, "how the laugh at this point was kept up? It was a funny laugh, wasn't it?"

When assured that it wasn't he revealed one of the secrets of the business. "I was afraid the laughter would die down and I was in a bad place where I wanted it to be continuous. So I threw the amputated feathers into the air and had them fall as the rooster gasped and at the missing tail. I saw that the public would howl at the slowly departing glory."

"I like to use animals in my pictures," said Mr. Lehman, "and birds and fowl to work together in your rather complicated plots?"

"I don't," he answered, smiling. "I never written out a scenario, but I know something and leave it to my wits, chance and the actors and animals to finish it. I am sometimes in the position of the housewife who starts out to make an omelet and finds she has a perfectly good custard."

"When did you start making the world laugh? Were you a comedian part of a troupe?"

"Again I feel young man—he can't be over thirty-two—looked at me with that owl-like look."

"I don't believe I ever cracked an original joke in my life, and I know I never told a funny story. I said, 'The farce comedy of the movies, to be successful, must be humor, not wit. Good titles can't save bad comedy. There is always something funny in every situation in life, and that's what I seek.'"

"Didn't the loss of his tail spoil the rooster?"

"Mr. Lehman spoke slowly and with emphasis. 'The loss of the rooster's tail feather did not in the least affect his value as chicken stew.'"

Two Women Playwrights Collaborate on a Play Immortalizing Whistler

Abraham Lincoln, George Washington and other historical figures have been made to live again on the stage, and now Whistler, the artist, has been the subject of a play of a play called "Whistler," which Oliver Cromwell will produce in Los Angeles next summer. Two writers of experience have collaborated in the creation of the play. The actual authorship was shared by Mrs. Pauline MacFadden and Mrs. Sarah Jeffery Currier, the authors, and while Mrs. MacFadden has confined most of her writing to the field of fiction, she has written two plays, "The Moving House" and "The Yellow Bird" in collaboration with Mrs. Currier. "The Spell," which deals with Irish superstitions, has been published by the University of California Press. Mrs. Currier has written a number of novels, books for children, and one dealing with witchcraft, "Madenolde de Berny," written around Valley Forge, may be seen upon the screen. It was a girl's book, "The Flight of Early Dawn," a child's book of old San Francisco and "The Moving House," a juvenile book written from the play of the same name and adapted into a play by her contributions to the Library of Children's Literature. Salmon P. Chase is the leading figure in her story of the Cabinet, "The Washington Actress," a historical novel, "The Voice in the Desert," "Ye Little Salem Maids," a witchcraft story from which she has written "The Bird," "The Kaiser and the Girl."

A committee consisting of Professor George Pierce Baker of Harvard, Walter Prichard Eaton and Beulah Dix of the University of California, and other eminent British comedians, has been formed.

The full orchestra of ninety-three will sail for France on the Rochambeau on April 22. The entire expenses of the tour, which are very large, will be borne by Mr. Flagler, the president of the New York Symphony Society.

Ralph Morgan, the New Babe In "Buddies," Was a Lawyer

Ralph Morgan, Roland Young's successor in "Buddies," and his bird, the Selwyn, was headed toward a career at the bar of this city—in fact, had taken his law degree at Columbia and was handling law books in a downtown office when he found himself incongenial. So he went on the stage.

At college he had been active in amateur theatricals, and in 1907 was invited to play "A Foolish Wench" in a special matinee of Isobel's "Lovers and the Hudson Theater." He had already started work as a lawyer and his appearance was to please his friends, for there was no remuneration. So well did he act that the late Mrs. E. L. Fernandez sent for him and persuaded him to abandon law for the stage. She advised him to join a stock company, and he found a place in Larry Giffen's organization at Richmond, Va.

On his return to New York Mrs. Fernandez offered him a part in George C. Tyler's production of "Blue Grass." Some of his other parts were in "The Bachelor," "Madame X," "Broadway Jones," "A Full House," "Under Cover," "Fair and Warm" and "Turn to the Right." He played in the latter for two years, and then joined the cast of "Lightning" playing in it for a year before securing his release to appear in "The Five Million."

Other Amusement Features In First Part of This Section

ISADORA DUNCAN DANCERS
With a Symphony Orchestra
Aeolian Hall, Thurs. Aft., March 4, at 8
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Tickets 50c to \$2. New York City, N. Y.

RICHARD BULLIG
Violin Recital
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Tickets 50c to \$2. New York City, N. Y.

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Sensational Eight Year Old Boy Pianist
Carnegie Hall, Tues. Eve., March 2, at 8:15
Song Recital—MARIA

Winetzka
Princess Theatre, Sun. Eve., Mar. 7, at 8:15
Violin & Piano Recital
ALICE YOUNG-MARSHES
WINIFRED CHRISTIE
Aeolian Hall, Tues. Aft., March 2, at 8
Piano Recital by MAURICE

DUMESNIL
Met. Mus. Mon. Aft., Mar. 2, at 8:15
Aeolian Hall, Tues. Eve., Mar. 2, at 8:15
FLONZALEY BAUER
QUARTET
Assisted by SCHUMANN QUINSET.
Aeolian Hall, Tues. Aft., March 2, at 8
Piano Recital by MAURICE

RALPH LEOPOLD
Violin Recital
Aeolian Hall, Wed. Aft., March 3, at 8
Song Recital by

CARMEN PASCOVA
Soprano
Aeolian Hall, To-Night at 8:15
Violin Recital

MAXIMILIAN ROSE
Aeolian Hall, To-Day at 8
Tickets 50c to \$2. Met. Loudon Charton