

Music Opera and Concerts To Come

City's Music Center Should Pick Out the Real Talents

In Proposing New Institution, the Mayor and Others Seem to Have Overlooked Excellent Conservatories Already Here.

By W. J. HENDERSON.

THERE should be general rejoicing that the Mayor has signed the music center bill. What this city needs is more musical education. The first pupils of the music school, which is to be an important feature of the new center, ought to be the Mayor, the City Chamberlain and possibly the Board of Estimate. There are many things which these estimable gentlemen do not know about the state of music in this large and active town.

In the first place the circular sent out by the City Chamberlain appealing for support for the new project contained the valuable information that this city did not possess a conservatory of music capable of giving a thorough education, and that all the talented youth of the town had to be sent to Europe to receive musical training. Now this is a deplorable state of affairs.

What makes it even more deplorable is that a national body, the Federal Vocational Board, does not know it, but in its blind ignorance of matters patent to the enlightened City Hall administration is actually sending talented students to what it believes to be a competent conservatory right in this very village. In that same school the stupid people at Washington for years had their army bandmasters taught music till an independent school for them was established.

And this is only one of several excellent conservatories in New York fully capable of teaching musical students everything necessary for the practice of their profession. Many of the successful young musicians of this city are graduates of one or another of these conservatories of which the wise and puissant authorities in City Hall never heard.

So of course these same wise men are just the right persons to have charge of the planning and development of a great musical center to pull New York out of the depths of musical ignorance and degradation in which it is now wallowing. No music-lover can doubt for a single moment that when Mr. Hylan and his City Chamberlain set to work we shall have a real music school, where students will be able to learn things never before taught in the lame and impotent institutions now shambling through a mean and contemptible existence within the limits of the greater city. No more hidden geniuses will have to be discovered by kind ladies and sent to Europe to study.

Opera at Metropolitan.

MONDAY.
"Tosca," with Miss Farrar, Messrs. Gigli and Scotti.
WEDNESDAY.
"Così fan Tutti," with Mmes. Easton, Bori and Peralta, Messrs. Meador, De Luca and Didur.
THURSDAY.
"La Bohème," with Mmes. Aida and D'Arle, Messrs. Martinelli, Scotti, Didur and Rothier.
FRIDAY.
Matinee—"Parsifal," with Mmes. Easton, Messrs. Harrold and Whitehill. Evening—"Loreley," with Mmes. Muzio and Sundelius, Messrs. Gigli, Lanke and Mardones.
SATURDAY.
Matinee—"The Secret of Suzanne" and "L'Amore del Tre Re," the former with Miss Bori and Messrs. Scotti and Patrineri; the latter with Mmes. Muzio, Messrs. Martinelli, Pico and Didur. Evening—"Manon," with Miss Farrar, Messrs. Chamlee, Whitehill and Chamler.

Piano in Every Home.

And if the good Mr. Kahn has his way they will all have pianos. A piano in every home in the United States is Mr. Kahn's beautiful dream. Of course Mayor Hylan and the City Chamberlain will teach the "how-to" how to play these pianos. Possibly some of the Vermont farmers will be difficult to manage. They already have phonographs, electric lights, telephones and other simple delicacies in their homes, not to speak of the ever faithful car at the door. Perhaps they will not desire also to have pianos.

But let us not worry about the Vermont farmers. The East Side boy is our care. According to report every East Side boy is potentially a musical genius, and at present New York, according to that unimpeachable authority the City Chamberlain, does not contain a musical conservatory fit to train him. He must be sent to Europe—that is, if any one will pay his expenses. If Mr. Kahn would abandon his idea about pianos and devote himself entirely to raising money to educate talented East Side boys and girls, without doubt the city would save money by the establishment of its music center, for if it did not provide such a place of musical education it would have to start a steamship line to carry all its young geniuses to Europe.

Now in the name of all that is sensible what is the use of all this incessant prattle about the need of places in which to educate young musical talents? The plain and simple truth is that there are altogether too many such places now. There are far too many musicians. There are far too many music students. There is too much encouragement of hopeless mediocrities. There is too much done toward urging young people into musical careers for which they are unfitted and in which nothing awaits them but bitter disappointment.

If Mayor Hylan and Mr. Berolzheimer wish to do something really worth while with the educational part of their music center, let them make it a clearing house for young aspirants. Let them establish a standard and an examining board and when a youth or maiden aspires to enter upon a course of music study let the candidate be obliged to pass an examination before a properly constituted board at the music center, and if found talented receive a permit to study, and if found untalented be forbidden to do so.

Perhaps such a scheme cannot be worked out practically, but if it could it would do more for the cause of music in this town than all the emotional oratory and sentimental buncombe that assailed Mayor Hylan the other day. It was officially announced that there was no opposition to the plan to establish a music center. Of course there was not. Who is going to oppose such a scheme? Any one who does must at once be accused of cherishing a personal interest in the matter. The writer of this department of this newspaper shamelessly confesses his interest. He wishes to save himself from hearing more pitiful futilities on the concert platform and the operative stage, disastrous failures who do not know they are failures because cowardly friends naturally take the easiest way and praise them and tell them to go on to glory.

Not a week goes by that the professional writer of musical criticism does not have to attend the public death of fondly cherished hopes, to witness the burial of the expectations of a life of artistic activity. The "friends" of these young singers and players never tell them the truth. The newspapers never tell more than a quarter of it. Newspaper criticism of music has one great and unparadiseable offense to answer for. It is too smug, too mealy-mouthed, too amiably dishonest.

The poor young creatures who appear in concert or opera without a

spark of talent, for whom there is no possible chance of success, ought to be told so without hesitation and without reservation. No injury will ever be done by any real talent through the possible blunder of criticism in its case. You can't stop a real talent by one knockdown. But you can do incalculable harm by encouraging limp mediocrities to exhaust itself in the struggle to make the world believe it great.

Let the municipal music center endeavor to burden the world with more mediocrities, but to weed them out and permit only real talents to benefit by the musical instruction which New York city is fully capable of providing.

And it goes without saying that politics will not be permitted to enter this sacred center of art. There will be no question whether a Tammany piano teacher is to be allowed to hold his job when a reform administration comes in.

No piano manufacturer will get the contract for the pianos for the center just because he and the contemporaneous overlord of New York happen to be painted with the same political brush.

The contract for sheet music will surely go to the lowest bidder, no matter what party he belongs to, and the text books will be selected and purchased by a non-partisan committee of warrantable neighborhood musicians solely by the pure principles of philanthropy. Truly it is a grand scheme, and all those who worship art for art's sake will thrill with gratitude to Mayor Hylan, the City Chamberlain, Mr. Kahn and all those other good men who sit up at night thinking how they can make us better.

Success of "Così fan Tutti."

The success of "Così fan Tutti" at the Metropolitan Opera House is now beyond question. The matinee performance a week ago was received with every evidence of delight by the audience. The result is that Mr. Gatti-Casazza feels happy. He is always happy when he discovers an old opera. This one is older even than "Don Carlos," and yet it promises to hold public attention quite as well. It is promised that "Così fan Tutti" will not only be retained in the repertory, but that it will be made a special feature of next season. This is good news. Let us hope that Mr. Gatti-Casazza will investigate the possibilities of Mozart still further. There used to be two works of his, namely "Don Giovanni" and "Le Nozze di Figaro," which were taken from the Metropolitan repertoire. They might be restored. "Die Entführung aus dem Serail" might be considered. There might even be such a thing as a Mozart festival. Why not?

"CARMEN" FOR CHARITY.

Mrs. Geraldine Farrar will appear in "Carmen" for the last time at the Metropolitan Opera House on Monday afternoon, April 17, in a benefit performance for the New York City Visiting Committee of the State Charities Aid Association. The organization was founded fifty years ago by Miss Louise Lee Schuyler, great-granddaughter of Alexander Hamilton. Among those who have taken boxes for the benefit are Mrs. Frederick Whitridge, Mrs. Herbert Scoville, Mrs. Henry Fletcher, Mrs. William D. Morgan, Mrs. Willard D. Straight, Mrs. Edward S. Harkness, Mrs. Henry B. Searns, Mrs. Stephen Birch, Mrs. William H. Childs and Mrs. Henry de Moll.



MISS WINIFRED BYRD IN PIANO RECITAL, AEOLIAN HALL.



MISS GERMAINE SCHNITZER IN RECITAL, CARNEGIE HALL.



THOMAS CHALMERS AS LESCAUT IN MASSENET'S "MANON" METROPOLITAN.

Religious Compositions to Mark Concerts of Week

Philharmonic's Last Appearance of Regular Season Takes Place at Metropolitan This Afternoon—'Palestine' to Be Heard at Carnegie Hall To-night.

MANY religious compositions will mark the orchestral and other concerts of this week. The last Philharmonic concert in the society's regular season will take place this afternoon at the Metropolitan Opera House under the direction of Willmet Mengelberg. Miss Myra Hess will play Grieg's piano concertos in A minor. The orchestra numbers are Strauss, "Death and Transfiguration"; Beethoven, Fifth Symphony. Already announced are the society's two special performances of Beethoven's Ninth Symphony, one at Carnegie Hall Wednesday evening, April 25, and the other at the Metropolitan Opera House on Sunday evening, April 30. Florence Hinkle, Merle Alcock, Lambert Murphy and Royal Dadmun will constitute the quartet, and the chorus will include the full strength of the Oratorio Society. Mengelberg will conduct.

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John McCormack will give his eighth concert of the season in New York to-night at the Hippodrome. The following "rouge" program has been announced. It is, however, subject to change at the last moment. Mr. Schneider and Mr. McBeath will be the assisting artists as heretofore. "O Sleep, Why Dost Thou Leave Me?" from "Semele"; "Enjoy the Sweet Elysian Groves," from "Alceste"; Handel; Mr. McCormack, "Ave Maria"; Schubert; "Rigolotto Paraphrase"; Liszt; "Wiener Wald"; Strauss-Schott; "Melodie in F"; Rubinstein; "Liebesleid"; Kreisler; "Alnus"; Paderewski; "Blau Danube"; Strauss.

"The Masteringers" will be the subject of the third and last explanatory recital in his present series by Walter Damrosch this afternoon in Aeolian Hall. At the piano he will play from the score and recite from the text. John McCormack will give his eighth concert of the season in New York to-night at the Hippodrome. The following "rouge" program has been announced. It is, however, subject to change at the last moment. Mr. Schneider and Mr. McBeath will be the assisting artists as heretofore. "O Sleep, Why Dost Thou Leave Me?" from "Semele"; "Enjoy the Sweet Elysian Groves," from "Alceste"; Handel; Mr. McCormack, "Ave Maria"; Schubert; "Rigolotto Paraphrase"; Liszt; "Wiener Wald"; Strauss-Schott; "Melodie in F"; Rubinstein; "Liebesleid"; Kreisler; "Alnus"; Paderewski; "Blau Danube"; Strauss.

"Palestine," a symphony in five parts by Mattéo Benvenuti, and other works of this composer will be performed this evening at Carnegie Hall, by a symphony orchestra of eighty players, the composer conductor and Leon Evroni, a baritone from the opera house at Warsaw, as soloist. Bensman was born in 1877 in Minsk, Russia. He studied with Anton Rubinstein, Rimsky Korsakov and in Italy with Franchetti. He has written operas and an oratorio. His symphony has been given in several leading cities in Europe.

At the Metropolitan opera concert to-night Giulio Setti, chorus master, will direct. The program will include Gounod's cantata, "Gailia," for soprano soloist—Miss Grace Anthony—chorus and orchestra; Mr. Setti's a capella, "Ave Maria," and Mascagni's "Cavalleria Rusticana," Mmes. Peralta, Perini and Esener and Messrs. Harrold and Pico.

The Schumann Club, Perry Rector Stephens, conductor, will give its final concert as a choral body of women's voices to-morrow evening in Aeolian Hall. The choir will be assisted by the Chamber Music Association and Harold Osborn Smith, accompanist. The program contains groups of French, German and Czech-Slovak folksongs, Deema Taylor's "The Chambered Nautilus," and, for the third number, Wolf-Ferrari's "Kammersymphonie," opus 8. The Czech-Slovak songs—to be sung in the original tongue—were given at the society's first concert this season. They, with other songs in the list, have been set for this choir of women's voices by Deema Taylor. The club will be heard next season as a mixed chorus.

The last two organ recitals in the present series given by Charles Courbois, Belgian organist, on the new concert organ in the Wanamaker Auditorium, will take place this week on Tuesday and Saturday afternoons. The program for Tuesday includes "The Heavens Are Telling," from Haydn's "Creation," and Bach's choral prelude on "Christ Lay in Bonds of Death." The special Easter program for Saturday follows: Guilmant, Lamentation; Paganelli, Duet from Second Sonata; Ravello, Christus Resurrexit; Bach, Prelude and Fugue in G; Matly, "Easter Flowers"; Handel, (a) Menuet, (b) Bourree; Handel, Hallelujah Chorus from "The Messiah." Admission is by complimentary ticket obtainable upon application at the Concert Bureau, First Gallery, Auditorium, New Building, John Wanamaker, New York.

Miss Winifred Byrd will give her annual piano recital on Tuesday evening in Aeolian Hall. The program: Schumann, "Faschingsschwank aus Wien"; Chopin, Six Preludes; MacDowell, "Blue Waltz"; Last, II Penarosa, Hungarian Rhapsody, No. 6.

Mme. Elly Ney, at her fifth and last piano recital on Tuesday evening in Carnegie Hall, will play seven pieces by Brahms, a sonata by Schubert, Chopin's F minor fantasy and Schumann's "Etudes Symphoniques."

Concert Calendar.

TO-DAY.
Carnegie Hall, 3. Germaine Schnitzer, pianist. Aeolian Hall, 5. Walter Damrosch, conductor. "The Masteringers." Carnegie Hall, 8:15. Benanan "Palestine" symphony concert. Metropolitan Opera House, 8:30, opera concert. Hippodrome, 8:30, "Manon." Metropolitan, 8:30, PUNCH and Judy Theatre, 8:30. Duncan Robertson, baritone. Selwyn Theatre, 8:30, Frederic Warren, ballad concert.

WEDNESDAY.
Aeolian Hall, 8:15, Schumann Club.

THURSDAY.
Carnegie Hall, 8:15, Oratorio Society.

FRIDAY.
Carnegie Hall, 8:15, Alberto Terrasi, baritone, and other artists. Wanamaker Auditorium, 2:30, Charles Courbois, organist, in an Easter program.

SATURDAY.
Carnegie Hall, 8:15, Alberto Terrasi, baritone, and other artists. Wanamaker Auditorium, 2:30, Charles Courbois, organist, in an Easter program.

conductor, at its third concert on the coming Thursday evening of Holy Week. Aeolian Hall will give Bach's "Saint Matthew Passion." The chorus of 20 singers will be assisted by Reinold Wrennath, who will sing the part of Christ. Miss Olive Marshall, soprano; Mme. Marguerite D'Alvarez, soprano; George Meader, tenor; Charles Tittman, bass; the New York Symphony Orchestra, and Messrs. Erick Shattuck, at the piano, and Philip James, at the organ.

Other musical events of the week will be Duncan Robertson's song recital, this evening in the Punch and Judy Theatre. Miss Orpha Kendall Holstman's song recital on Tuesday afternoon in Aeolian Hall and Alberto Terrasi's second "Grand Concerto" on Saturday evening in Carnegie Hall.

Serge Prokofieff, composer of the "Love for the Three Oranges," produced by the Chicago Opera Company in their home city and in New York this season, is now in France completing his latest work, an opera in three acts entitled "The Flaming Angel." This work is founded on an age-old medieval legend particularly appropriate for operatic treatment.

Musical Programs in Picture Theaters

The music program at the Rialto will open this week with Smetana's symphonic poem "Vesprahrad," played by the Rialto orchestra under the direction of Hugo Riesenfeld and Joseph Littau. M. L. Lake's "Old Times' Waltz" will be a second number by the orchestra. Edoardo Albano, baritone, will sing Faure's "The Palm and the Olive Tree." Eastman will dance an eccentric foxtrot.

For the overture the Strand orchestra, conducted by Carl Edouard, will play "Requiem" from "Paganini," played by the orchestra. Erno Rapee conducting Frederic Fradkin, concertmaster of the orchestra, and violin virtuoso, will be heard as soloist this week in the "Meditation" from "Thais" and "Tambourine Chinois" by Kreisler. There is a diversification of three numbers: "The Swan," an original conception by Mlle. Lombard; "The Palm and the Olive Tree" by Alexander Dumanay, Misses Doris Niles and Thalia Zanou to "Eliration," by Felix Arndt, and Arturo Gerassi, tenor, here on stage. Leavey Gross, the "Ballet National" in Rome, who will sing "One Furtive Tear" from Donizetti's "Elisir d'Amore," Miss Margaret Schulling, mezzo soprano, will sing "The Palm and the Olive Tree." The organ, will play the "Hallelujah Chorus" from "The Messiah," "Marche Joyeuse" by Charrier, will be played as an interlude in the overture.

The music program at the Rivoli will have three important numbers, the first being the overture of Auber's popular opera "Fra Diavolo," played by the orchestra under the direction of Joseph Stalberg and Emanuel Baer. "Around the Table" is the title of the prologue to "The Good Provider," Ch. Kallian, baritone, and the Rivoli quartet, will sing the music by Joseph Cherniavsky. The Original Piano Trio, Herbert Clair, George Dilworth and Edgar Fairchild, and their three Knabe baby grand pianos, will play their fourth week at the Rivoli. The selections played by the trio will be Rimsky-Korsakoff's "Song of India" and Cadman's "From the Land of the Sicy Blue Water," arranged by the pianists.

Amateurs in 'Zero' To Aid Disabled Vets

Described as a "Misrepresentation of life of to-day as it is in a country, a taxi and other places," the production of "Zero," society's musical comedy which will be seen at the Forty-fourth Street Theatre for a week beginning this evening, is extremely interesting. The production of the presentation are to go to the Dug Out and Veterans' Mountain Camp, maintained for disabled ex-service men.

Concert for Charity At the Astor Home

Mr. and Mrs. Vincent Aster, who frequently have given the use of their house at 840 Fifth avenue for philanthropic entertainments, again will turn over for concert which will be held in the ballroom of the Metropolitan Opera, Miss Laura Robertson, soprano, and Mr. Salvatore Pucio, piano. The entertainers include Princess Francesco-Rossini, Countess Irene di Robicci, Countess Grazia Tison di Revel, Mme. Tomisoleo Bernhart, wife of the Italian Consul; Mmes. W. Bayard Cutting, W. Adams Delano, William K. Vanderbilt, James Byrne, Amory G. Hodges, Willard S. Brown, Alfonso P. Villa, Henry White and Gordon Norrie. Tickets at 75 cents may be obtained from Mrs. Egerton L. Winthrop, 169 East Ninety-first street, Miss Amy Aldrich, at 18 East Thirty-eighth street, or at the Ritz-Carlton Hotel.

American Colony in Paris Stages Tableaux Vivants

Younger Set Claims Center of Stage as Busy Season Opens in French Capital—Many Charity Affairs Take Place.

By MAX BIRKHEAD.

THE younger set of the American colony in Paris has occupied the center of the stage during the week so far as social activities are concerned. They have been taking part in charity fetes and giving Mi-Careme balls and have already opened their spring season. The Junior Auxiliary Guild of the American Church of the Holy Trinity, of which they are all members, gave an interesting entertainment in aid of the funds for furnishing the rooms of the new St. Luke's Students' Club in the Latin quarter.

The program was composed of tableaux vivants which were arranged by Miss Margaret Benedict, the president of the guild, and a pantomime, "The Bachelor's Dream," which was arranged by Mrs. Laurence C. Brown, whose daughter, a debutante of the season, and son are prominent among the young people.

All of the girls who took part in the tableaux were Americans, and were taken from the rooms strung with a banner by Mr. Porter Woodruff, a young American artist. There were twelve pictures in all, and the one which was the greatest success was "La Terrasse de Balbeville," painted by Mr. Ridgway Knight, the doyen of the American artists in Paris. The drop scene was painted by his son and pupil, Mr. Aston Knight, whose paintings are well known, both in America and France, and the part of the pretty peasant girl, always a leading figure in a Ridgway Knight picture, was taken by his little granddaughter, Miss Mary Knight, daughter of Mr. Charles Knight, the architect and second son of the artist.

All of the other pictures were representations of the old masters. Miss Isabelle Kemp, the young daughter of Mr. and Mrs. Arthur Kemp, was perfect in an old Chinese picture, Miss Cornelia O'Connor, the daughter of Mrs. Francis E. Drake, and Miss Anna Debayser, in beautiful Spanish costumes, presented a magnificent Zoologica; Miss Winter-Brown, was good in "L'Oiseau Mort"; Miss Valer's Norris, the young daughter of the Comtesse de Jumilhac (nee Barbery), was an old fashioned picture; Miss Agnes Blackinton, in a wonderful Carlo costume, was an exquisite Spanish picture; Miss Marie Evans, daughter of Capt. and Mrs. George Evans of the American Embassy, as Mme. Lebrun, received tremendous applause. Little Miss Napoy Watson, the pretty niece of Mrs. John B. Robinson, was another great success as "The Blue Boy"; Miss Josephine de Selding, the sister of Mrs. Maschell Day, was beautiful as "The Girl with a Fan"; Miss Roselyn Robinson, the daughter of Mr. and Mrs. John B. Robinson, was pretty as the "Spinster," and Mrs. Arthur Moulton was the queen of quins as "Queen Anne's." The second part of the program was devoted to the pantomime, "The Bachelor's Dream," and received even more applause than the picture. Mr. Howard Wilcox took the part of the bachelor, and the various girls whom he admired were represented by Miss Helen Woodbury, Miss Marguerite Brown, Miss Margaret Hume, the niece of Mrs. Laurence C. Brown, Miss Isabelle Kemp, Miss Marguerite Jergensen, Miss Cornelia O'Connor, Miss Anna Debayser and Mme. Ollif Resnand. Mr. Lestrade Brown took the part of the bachelor's valet.

A musical program was given between the scenes by Mlle. Suzanne Favre. There were duets by Mmes. Le Bourc and Miss Eliza Berry and songs by Mr. Lawrence Whilp. Among the Americans in the audience were Dr. and Mrs. Frederic W. Beckman, Mrs. Frederic Jennings Parsons, Col. and Mrs. E. R. Martin, Mr. and Mrs. John B. Robinson, Mr. Clair Irish, Mr. E. H. Miss de la Balze.

Charity teas and concerts have drawn society extensively for the last few days. A tea concert given yesterday for the benefit of the Franco-Anglo-American League to Fight Cancer was popular and the drawing card was "Una Heure chez Fysher. All of Paris, and especially the Americans, know Fysher, and his songs are liked.

A good portion of the American colony was present, among those noticed being: Mrs. Laurence V. Benet, one of the organizers of the tea; Capt. and Mrs. Frank B. Upham, Mr. and Mrs. William C. Huntington, Mrs. Walter Cotchet, Mrs. A. N. Connett, Mrs. Daniel Hally-Smith, Mrs. W. H. Ross, Mrs. O'Hara Murray, Mrs. Frank W. Perkins, Mrs. Lornton Woodbury, Mrs. B. J. Shoninger, Mrs. John B. Robinson, Miss Roselyn Robinson, Mrs. Laurence C. Brown, Miss Marguerite Brown, Mrs. H. Ives Douglas, Mrs. T. H. McCarthy, Miss Eleanor McCarthy, Mrs. George A. Kesler, Mrs. Henry B. Gross, Miss Margaret Hume, Mrs. James Holabird, Mrs. Sanford B. Pomeroy, Mrs. Eugene Vail, Mrs. Bay Powers, Mrs. Frederic Jennings Parsons, Mrs. Ernest de Weerth, Prof. and Mrs. J. Mark Baldwin, Mr. Joseph Eiler, Mrs. Paul Gans and her daughter, Miss Andrew Gans; Mr. McConey Verlich, Mrs. W. T. P. Hollingsworth, Mr. and Mrs. William Burton, Mrs. J. W. Moran, Mrs. Andrew Hickey and Miss de la Balze.

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