

GORKY SAYS PLAYS ARE WEAPONS OF WAR By Charles Darnton

It was almost as exciting as a revolution. The place was in a whirl. My appointment had been set for 5 o'clock, and at 4:59 the tall, gaunt, stooped Gorky, in an astonishingly long overcoat and a black felt hat pulled down upon his ears; and a small retinue of something-or-other, trooped in from an automobile ride.

ing, boys were bringing up cards, and visitors were being stowed away in remote rooms. It began to look hopeless, but at last Gorky wheeled his chair in my direction, and sighing and throwing out his arms in a broad gesture of helplessness, accompanied by a shrug that ended in a smile, he seemed to ask, "Well, sir, what is it?"



So to a theatre—not even to the cheapest. They have no money for theatres, and none exists for them. "Are the Russian theatres closed now, or were they during the violent days of the revolution?" "Not in Petersburg nor Moscow,"



This, though interesting, was getting away from my subject and I came back with: "Have your plays been forbidden in Russia?" Innocence spread its gentle mantle over Gorky's face as he replied: "Mine? Oh, no! They could not be, for there is absolutely nothing revolutionary in them. They simply represent the things that I know—that every one knows."

"Then has been a great—the great—'influence,' came his answer with unhesitating swiftness. 'He has done more for the intellectuals than any other author. This is recognized by the Government, too, for his plays have been forbidden. Of the Germans, Hauptmann has been the most potent factor. His 'Weavers' was forbidden finally; so were Octave Mirbeau's 'The Bad Priests' and 'The Thief.'"

and the right of free development to our students, to our middle class. They are the instruments of advancement—and we shall know how to use them." "But now, when so rigid a censorship is exercised, how do you use them?" Gorky smiled a sweet, patient smile, and explained: "Because the Russian Government presses so heavily on our people, our writers for the stage have learned to use a language that veils but does not conceal their meaning. We speak in figures, and so gain our ends. Our audiences have learned to see through the veil and to understand, and at the same time we have not used one word that the censor is justified in striking out. We even have a name for this language of our dramatists. We call it 'Aesop's Language,' or 'Aesop's Tongue'—and our people understand our fables as readily as they do his."

CRANE IN A NEW PLAY, DALY IN "ARMS AND THE MAN," SOUSA OPERA AND OTHER OFFERINGS

There will be a veritable spring freshet of new plays at the theatres next week. William H. Crane comes to the Hudson Theatre on Monday evening in "The American Lord," a comedy by George H. Broadhurst and C. T. Dazey. Mr. Crane plays a North Dakota hotel-keeper, who, after boasting that he is an out-and-out American, and just as he is likely to be nominated as an American Senator, is informed that he is the descendant of an English lord, and he returns to his title and estates. He goes to England and amazes his neighbors by attempting to run everything along American lines. Mr. Crane's support includes Hilda Spong, Rosalind Coghlan, George E. Riddell and Elmer Grandin.

Mitchell, John Findlay and Joseph Maddern will complete the cast. Sousa's new comic opera "The Free Lance" will be offered at the New Amsterdam Theatre on Monday evening. The book and lyrics are by Harry B. Smith. The piece has a military aspect, and it is said that Klaw and Erlanger have given it a very handsome production. It is the story of an American wife, a French husband, and a French soldier. The story is set in the days of the French Revolution. The play is a comedy, and it is said to be a very successful one.

"The Strength of the Weak" written by Alice M. Smith and Charlotte Thompson. A college girl who has been wronged by her guardian falls in love with a man without guessing their relationship. The cast will include Max Kamin, Tyrone Power, Eugene Ormandy, H. S. Northrup, Adelaide Manning, Florence Robinson and Mary Bealand. Francis Wilson will be seen in a serious role at the Criterion Theatre on Tuesday evening, when "The Little Father of the Wilderness," written by Austin Strang and Lloyd Seligman, will appear. "The Mountain Climber," Mr. Wilson will play an angel missionary.

Murray Hill Theatre in "Dr. Jekyll and Mr. Hyde," "The Bells," "Richeieu" and "The Millionaire Detective" will be at the Star. "The Girls Leave Home" will be at the Metropolitan. "The Morning Glorys Company" will be at the Dewey. "The Three Daughters of the Golem" will be at the Metropolitan. "The Millionaire Detective" will be at the Star. "The Girls Leave Home" will be at the Metropolitan. "The Morning Glorys Company" will be at the Dewey. "The Three Daughters of the Golem" will be at the Metropolitan.

Downing street disaster will be the chief feature at the Hippodrome. Elizabeth Schiller, soprano, and Jeanette Powers, violinist, will be the soloists. Leontine Price, contralto, will introduce the Act III of "Lohengrin," and the sextet from Sousa's "The Bride Elect" are also announced. Susan Metcalf will be the soloist at the annual concert of the Young Men's Symphony Orchestra at Carnegie Hall on Sunday afternoon, April 22. The organization aims to give young musicians and students a musical education and to help them to careers. Alfred Seligman is the president, and A. D. Volpe the conductor.

Notes of Music. A feature of Victor Herbert's concert at the Harlem Opera House to-morrow night will be the revival of the Easter anthem written for The Evening World by Mr. Herbert and Glen Macdonough a year ago. It will be sung by Blanche Duffield, a soprano well known on the concert platform. Goldmark's overture "In Springtime," a group of pieces by Chamade, Brahms and Mendelssohn, excerpts from Wagner's "Die Meistersinger" and several of Mr. Herbert's own best-known compositions will be the orchestra's numbers.

Sousa and his band will give a concert at the Hippodrome to-morrow night, at which the composer-conductor's march "The Free Lance," taken from his opera "The Millionaire," will be the first public hearing. The Hippodrome will also feature a variety of other attractions.

Amusements. Empire Theatre, Broadway & 40th St. Mat. Wed. & Sat. 2:15. Maude Adams. Criterion Theatre, Broadway & 44th St. Mat. Wed. & Sat. 2:15. Francis Wilson. The Mountain Climber. Daly's Theatre, Broadway & 38th St. Mat. Wed. & Sat. 2:15. Lawrence D'Orsay. The Broadway Hall. Hudson Theatre, 44th St. & W. 4th St. Mat. Wed. & Sat. 2:15. Otho Skinner. The Dull. Herald Sq. Mat. Wed. & Sat. 2:15. Last 2 Weeks. Geo. M. Cohan. Washington, Jr. Savoy. It's All Your Fault.

EARLY "L" RIDERS FIGHT FOR ROOM Short Trains Create Almost Riot at Stations Where Crowds Wait. Passengers bound downtown on the Third Avenue elevated trains early today were subjected to a crush the like of which has seldom been equaled during the rush hours, and moved quickly at such an hour of early morning. The Interborough Rapid Transit Company, in its general plan to cut expenses, which it carried out without consideration for patrons, never runs more than three cars to a train after 4 o'clock in the morning, and on Saturday morning they are wholly unable to accommodate the throngs.

The Thanks of the Wild. BY WALTER A. SINCLAIR. This is the story, all tame and not gory. Told by the Sacred Mountain Cat, Gentle and mild little child of the wild. Shrinking, coy wilderness brat: "Praised be cartoonists with humorous pen!" This is the song in the mountains and glens, Booming the throats of the wildcats and bears Into whom Teddy has thrown many scares. "Praised be the artists whose fanciful stunts Stopped the Big Nimrod from going on hunts." No more the smile of the hunter shall wreath Broadly America's Smart Set of Teeth; No more the scent of burned powder he'll smell; Hunting suggests Col. Mann and Deuel. Kindred of Wilds a vacation can take— Teddy hunts nothing these days but The Rake. Brown Bear and Bobcat are pralising in song— Corey, Maudsley, Bush, Ketten and Long— These and the others who made Teddy shy; Glad are the wild ones who don't have to die. Hear the Wild Kindred in musical rants: "Praised, cartoonists. Accept our deep thanks."

STRONG-ARM WOMEN NABBED IN BROADWAY. Held in Court Although Man Whom It Is Said They Tried to Rob Wouldn't Prosecute. Aligned to be members of the gang of strong-arm women operating around Columbus Circle, Clara Johnson and Elizabeth Held were held in \$300 each today for further examination by Magistrate Harlow in the West Side Court. Their arrests followed the complaint at the West Forty-seventh Street Station last night of a man in evening clothes who said two women had tried to rob him at Fifty-fifth street and Broadway. Detectives Boyle and Fitzpatrick went out and were just approaching Broadway, on Fifty-fifth street, when they saw a couple of women spring upon a man who was walking alone. One woman got the garter's elbow crook-on

AMUSEMENTS. BARNUM & BAILEY Greatest Show on Earth. As a slight tribute to the loving memory of Mr. James A. Bailey, late proprietor, there will be no performances in Madison Square Garden this (Saturday) Afternoon or Evening. All persons holding tickets for the Exhibitions to-day may have them exchanged for another day or receive back their money. Box Office open from 9 to 6 o'clock to-day for that purpose. HAMMERSTEIN'S. Fred Karno's London Company in "The Night in an English Study Hall." Victor Herbert and His Light Opera. Coming the MARVELOUS FAYS. PASTOR'S. 14th St. THE NEW SMART SET. METROPOLIS. Keith's. JOE WEBER'S TWIDDLE-TWADDLE. FIELDS MR. HOPKINSON. SOUSA AT THE HIPPODROME. YORKVILLE. MADISON SQUARE GARDEN.

AMUSEMENTS. PROCTOR'S AMUSEMENTS. HUBER'S 14TH MUSEUM. RAYMOND HITCHCOCK. VICTOR HERBERT ORCHESTRA. Hippodrome A SOCIETY CIRCUS. MADISON SQUARE GARDEN CONCERT. THE PLUNGING HORSES SOUSA AND HIS BAND. THE GREAT VAUDEVILLE. MADISON SQUARE GARDEN.

AMUSEMENTS. NEW AMSTERDAM. Broadway & 40th St. Mat. Wed. & Sat. 2:15. Mansfield. Broadway & 42nd St. Mat. Wed. & Sat. 2:15. ELsie JUANIS IN THE VANDERBILT CUP. LIBERTY. Broadway & 42nd St. Mat. Wed. & Sat. 2:15. NEW YORK. Broadway & 42nd St. Mat. Wed. & Sat. 2:15. METROPOLITAN ROLLER SKATING RINK. Opening Day, Monday, April 16th. 9:30 A. M., 2:30 and 8:30 P. M. Admission 50 cents, including skates. COLONIAL. Broadway & 42nd St. Mat. Wed. & Sat. 2:15. ALHAMBRA. Broadway & 42nd St. Mat. Wed. & Sat. 2:15. ACADEMY OF MUSIC. 14th St. & Irving Pl. Mrs. FISKE. Manhattan CHARLEY'S AUNT. ATLANTIC GARDEN. THE DEWEY. THE GOTHAM. Grand McIntyre & Heath. CASINO. The Social Whirl.

AMUSEMENTS. EMPIRE THEATRE. Broadway & 40th St. Mat. Wed. & Sat. 2:15. Maude Adams. CRITERION THEATRE. Broadway & 44th St. Mat. Wed. & Sat. 2:15. FRANCIS WILSON. THE MOUNTAIN CLIMBER. DALY'S THEATRE. Broadway & 38th St. Mat. Wed. & Sat. 2:15. LAWRENCE D'ORSAY. THE BROADWAY HALL. HUDSON THEATRE. 44th St. & W. 4th St. Mat. Wed. & Sat. 2:15. OTHO SKINNER. THE DULL. HERALD SQ. Mat. Wed. & Sat. 2:15. LAST 2 WEEKS. GEO. M. COHAN. WASHINGTON, JR. SAVOY. IT'S ALL YOUR FAULT. STAR. Broadway & 40th St. Mat. Wed. & Sat. 2:15. AMERICAN. Broadway & 42nd St. Mat. Wed. & Sat. 2:15. MURRAY HILL. Broadway & 34th St. Mat. Wed. & Sat. 2:15. GARDEN THEATRE. 27th St. & Mad. Av. Mat. Wed. & Sat. 2:15. BLANCHE BATES IN THE SQUAW MAN. BLOOMINGDALE. Broadway & 42nd St. Mat. Wed. & Sat. 2:15. THE GARDEN. Broadway & 42nd St. Mat. Wed. & Sat. 2:15. THE GARDEN. Broadway & 42nd St. Mat. Wed. & Sat. 2:15. THE GARDEN. Broadway & 42nd St. Mat. Wed. & Sat. 2:15.

ROCKEFELLER, JR., ON HORSEBACK TRIP. PITTSFIELD, Mass., April 14.—John D. Rockefeller, Jr., and P. A. Rockefeller started for Pittsfield early today on a route for Williams town, where they plan to spend Sunday. They are making the trip on horseback.