Miss Johnson Is Married to Lieut. Russell

Wedding in St. Bartholomew's Hastened by Army Assignment

Miss Marie Gaillard Johnson, daughter of Mr. and Mrs. Bradish Johnson, was married at 3 o'clock yesterday afternoon in St. Bartholomew's Church, to Second Lieutenant William Hamilton Russell, Infantry Reserve Corps, U. S. A. The wedding was hastened as Lieutenant Russell has finished his training at Fort Leavenworth, Kan., and soon will report for active duty elsewhere.

The church, which was simply decorated with palms and Southern smilax, was filled with members of New York's most exclusive set. The ceremony was performed by the rector, the Rev Dr. Leighton Parks, assisted by the Rev. William H. Garth, of Islip, Long Island, where the Johnsons have a summer home. The bride, who was escorted to the altar and given away by her father, was in a gown of soft white satin, with a court train over which fell the tulle veil edged with point lace and fastened with a lap of lace. She carried a large cluster of white lilacs.

The bridesmaids were Miss Priscilla A. Bartlett, Miss Violet Gordon King, Miss Anna Remsen Alexandre, Miss Caroline B. Knapp and Miss Louisa A. and Miss Amy Bradish Johnson, cousins of the bride. They were all dressed alike in orchid-colored organdie, with which they wore broad-brimmed hats covered with roses made of organdie and trimmed with narrow streamers of turquoise blue ribbon. They carried arm bouquets of apple blossoms.

Ensign Aymar Johnson, U. S. N. R., brother of the bride, served as best man and the ushers were Captain H. H. B. Hawkins, of the British army; Lieutenant Burk Whitney, U. S. N. A., and Lieutenant Frederick Bradley, U. S. N. A.

The ceremony was followed by a reception at the home of Mr. and Mrs. Johnson, 10 East Eighty-third Street.

Among those at the church were Mr. and Mrs. Alexander S. Webb, Mr. and Mrs. Bradish Johnson Carroll, Mrs. Theodore A. Havemeyer, Mrs. Frederick W. Vanderbilt, Mrs. William Douglas Sloane, Mrs. W. Seward Webb, Mrs. Casimir de Rham Moore, Mrs. E. Henry Harriman, Mrs. J. Wright Harriman, Miss Miriam Harriman, Mrs. Frederick Pearson, Miss Lesley F. Pearson, Mrs. Herbert C. Pell, Mr. and Mrs. M. Orme Wilson, Mrs. Edward J. Berwind, Mrs. Frederic Neilson and her granddaughter, Miss Cathleen Vanderbilt; Mrs. Beverley Robinson, Miss Pauline Robinson, Mr. and Mrs. R. Fulton Cutting, Mrs. Chalmers Wood, Mr. and Mrs. Chalmers Wood, jr., Mr. and Mrs. George Gordon King, Miss Dorothy King, Mr. and Mrs. Philip C. Bartlett, Mrs. Richard Irvin, Mrs. Robert Bacon, Mr. and Mrs. Columbus O'D. Iselin, Miss Marion Hollins, Mr. and Mrs. William E. Glynn, Miss Amy Townsend, Mrs. James Lowell Putnam, Mrs. E. Reeve Merritt, Mr. and Mrs. Karrick Riggs, Mrs. M. Thayer Robb, Mrs. Alfred Seton, Mr. and Mrs. Alvin W. Krech, Miss Alice Van Rensselaer, Mrs. Charles H. Coster, Mrs. B. Aymar Sands, Mrs. J. Theus Munds, Miss M. Symphorosa Bristed, Mr. and Mrs. H. Le Roy Emmet, Mr. and Mrs. Julius K. Wilmerding, Mrs. Harry K. Knapp, Miss Reta Baker, Mr. and Mrs. Charles D. Dickey and Mr. and Mrs. Buell Hollister.

Lieut. G. A. McCook to Wed Miss Converse To-day

Miss Marie Converse, daughter of Mr. and Mrs. Frederick S. Converse, will be married to Lieutenant George Anson McCook, of this city, to-day, in Emanuel Church, Boston.

Miss Converse is a sister of Mrs. Junius S. Morgan, jr., of New York. Lieutenant McCook is the only son of Mrs. Anson G. McCook and the late General McCook, of New York. He is a graduate of Harvard, class of '16. He served on the Mexican border and is now stationed at Camp Upton.

Miss Katharine Crane to Wed

Mr. and Mrs. George F. Crane, of 410 Park Avenue, announce the engagement of their daughter, Miss Katharine Crane, to Lieutenant George Peabody Montgomery, son of Mr. and Mrs. James Mortimer Montgomery, of 142 East Eighteenth Street. Lieutenant Montgomery is attached to the 305th Artillery, now at Camp Upton. He is a member of the Sons of the Revolution, Society of the War of 1812 and the Downtown Club. Miss Crane's father is controller of the Trinity Church Corporation.

Miss Alice Johnson Engaged

Mr. and Mrs. Alfred J. Johnson, of 311 West Seventy-eighth Street, have announced the engagement of their daughter, Miss Alice Josephine, to Francis J. Coyle, of this city, son of Mr. and Mrs. Charles P. Coyle, of New Haven, Conn. Miss Johnson, whose father is City Chamberlain of New York, is a graduate of Trinity College, Washington. Mr. Coyle is a graduate of Fordham College and also of the Fordham Law School.

Rev. Dr. R. H. Neide

NEW CANAAN, Conn., March 6.—The Rev. Dr. Robert Howland Neide, for twenty-eight years rector of St. Mark's Protestant Episcopal Church here, died to-day, a victim of apoplexy. Dr. Neide, who was fifty-eight years of age, was graduated from St. Stephen's College and married Miss Elizabeth Thompson, of Erie, Penn., who survives. The interment will be at Erie Sunday.

Cafe des Beaux-Arts
80 West 40th St.
Supper Dances Nightly in the Art Room
Madame Samya, hostess

Luchow's
14th Street, near Fourth Avenue

DINE AT 42nd ST. JUST WEST OF B'WAY
PATRICK V. KYNE MGR
MURRAY'S

Opera

"Le Coq d'Or" a Delightful Novelty at the Metropolitan

"Le Coq d'Or" ("The Golden Cock"), opera-pantomime, arranged by Michael Fokine from the opera of Rimsky-Korsakoff.

THE CAST

The Queen ..... Miss Galli and Mme. Barrientos
Amelfa ..... Miss Smith and Miss Braslau
The King ..... Mr. Bolm and Mr. Didur
The General ..... Mr. Bartik and Mr. Ruysdael
The Astrologer ..... Mr. Bonfiglio and Mr. Diaz
The Prince ..... Mr. Hall and Mr. Audisio
A Knight ..... Mr. Johnson and Mr. Boschetian
The Voice of the Cock ..... Mme. Sundelius

By Grenville Vernon

There are those who will not like "Le Coq d'Or." There are those who will wish that it were "Butterfly" or "The Merry Widow" or "Tristan." To such people we have nothing to say; they belong to the catagory of those who, beholding a glorious sunset, say they prefer the sunrise; who in the presence of the Alps declare they have nostalgia for the sea. They are the impossibilists; the men and women to whom the other way is invariably the right way; who enjoy vicariously, by denial. We all know them; we all dislike them; we all avoid them. Then there are the purists. They are those who would give "Hamlet" as it was presented on the Bankside, with Ophelia taken by a boy; they are those who insist on spelling honor with a u; who would prefer jail to a split infinitive.

They will not like "Le Coq d'Or," because it was originally written as an opera, and was a bore, and therefore its artistic sancity must never be violated by turning it into a delightful and stimulating success as an opera-pantomime. They prefer historical accuracy to vitality, the museum to the theatre, death to life.

Most Popular Novelty

There are others who will not like "Le Coq d'Or"—though this we did not believe until we met one of them—charming, human men and women. Why they won't like it we will never know. Their dislike will be to us part of the mystery of life, one of the cabalistic arabesques woven through humanity's warp and woof. Their existence makes us understand the wisdom of Ecclesiastes. If we ponder on them long enough we will become skeptics and worse. They make us doubt the worth of all judgment. They will destroy the artistic morale of the strongest nation. They are more dangerous than trinitrotoluol. Since we live in a democracy, we cannot suppress them. Let us forget them.

Outside of these three classes, and each class is smaller than the preceding, there will be much surprise if "Le Coq d'Or" does not prove the most interesting and most popular novelty that Signor Gatti-Casazza has presented at the Metropolitan since "L'Amore dei tre Re." The history of the work is now well known. It was completed by Rimsky-Korsakoff in 1907, but was never given in the lifetime of the composer. Rimsky died in 1908; the opera was first presented in Petrograd in 1910.

As an opera it was a failure, it being impossible for the singers to sustain the action demanded by the work. Then, in 1912, Fokine, the maître de ballet of the Diaghileff "Ballet Russe," conceived the idea of presenting it as an opera-pantomime. In this form it was given with marked success in Paris and London in 1912, despite the efforts made by the composer's widow to suppress it, Mme. Rimsky declaring that it ought to be given as a pure opera or not at all.

Frankly a Fairy Tale

The purists and the academics in America, as elsewhere, may be depended upon to sustain Mme. Rimsky in her position, regardless of the fact that a "pure opera" is a self-evident contradiction. Opera is at best a bastard art, and even the genius of Richard Wagner failed to legitimatize this offspring of music and drama. His invention of the term "music-drama" was a bit of camouflage, which deceived nearly the whole of one generation and a goodly portion of another.

It apparently deceived even Wagner himself. The worship of words is mighty, but, happily, is not eternal. To-day we recognize opera for what it is and always has been—a luxurious and somewhat exotic form of entertainment which is of chief appeal in relieving the boredom of the well-to-do. That genius occasionally condescends to use it as a medium does not alter the basic fact, and certainly the desire of the crowd to pay prices which it cannot afford to hear a Caruso or a Galli-Curci does not raise its seriousness as an art. In short, there is more nonsense talked about opera than about almost anything else. We are told, for instance, that only in the galleries is there the true understanding of opera.

Undoubtedly, the gallery at a "Ring" performance loves Wagner's music, just as at one of "Aida" it loves the golden tones of Radames. But that the gallery gods or the rail standees believe that opera possesses the supreme position of its mother, Music, or its father, Drama, we very much doubt. We believe too firmly in the sound sense of the people.

"Le Coq d'Or" is quite frankly a fairy tale, not of the sentimental, molasses type with which Barrie has succeeded in hypnotizing a goodly portion of the Anglo-Saxon world, but of the cruel, bloodthirsty sort beloved by children and nations as yet unafflicted with nerves. It is replete with all sorts of things—kings and queens, astrologers, dwarfs and giants, wooden horses and beasts never seen on land or sea, a golden cock, a beautiful and cruel enchantress, love and war and death. It is set in the world of the nadar, the poet and the child, a phantasamagoria in which sense is swamped by color, a wonderful land of topsy-turvy presided over by an aged monarch as foolish and futile and unlucky as was the Czar.

Music Is Delightful

Those who search for symbols may find them as thick as pebbles on a stony plain. Old King Dodon is Nicholas; the Queen, the ideal of power; the Astrologer, liberty; the Golden Cock, the heart of the people; even the ravens on the scenery might be the Bolsheviki! We are not quite sure as to who is the Kaiser—perhaps the final curtain. So those who yearn ever for cerebrations will receive food for their thoughts, and will enjoy "Le Coq d'Or."

But there are others who will enjoy it far, far more. The child intoxicated with the mystery of the future will find realized his dreams of manhood; the man, dreaming of the past, will see himself again the child; the soul's adventurer will find his path lighted by the divine flame of beauty. Surely the land which produced all this means something to the world, is worth fighting for. Over the bodies of its dead King Dodons, through the night of its ravens, we must advance. Even the final curtain will be lifted. The Astrologer tells us at the end:

"Perhaps the Queen and I
Were the only living people in it;
The rest—a delirium, a dream;
A pale spectre, nothing more."

Power and liberty alone are real. It is for us to see that they are wedded.

And if the story is delightful the music is no less so. Thank the stars on the astrologer's mantle, it is not symphonic! It is melodious, its colors gleam and fade and change bewilderingly, its rhythms carry us on, and break and turn and twist and tumble. We never know what to expect except that the next instant shall be new and delightful, and invariably it is. Rimsky employes leading motives, but only to characterize; he makes little attempt at their development. Also, like a true Russian, he uses folk tunes, and in their cadenzas and rhythms we feel throbbing the life blood of the Russian people. To a national fairy tale he has created music which is equally national, even though he has employed the full resource of the modern orchestra and an extraordinary harmonic mastery. After ten minutes of "Le Coq d'Or" we find ourselves muttering, "This way musical salvation lies." We had forgotten all the "Maroufs" and "Madame Sans-Gênes" and "Lodolettas," or if we remembered them it was as of the memories of bad and foolish dreams.

Dance Numbers Perfect

Here, uplifted by fancy, glowing with beauty, was life, reality, sincerity. That the singers did not act and the actors did not sing we found only good. Why, for instance, had a stupid convention deprived us all these years of the presence of Miss Rosina Galli? We had hitherto seen her on the stage for a few minutes in a few operas, engaged in toe twirlings to music originally written for the delectation of old and blase European gentlemen. We did not realize that Miss Galli was a great artist, fully as great an artist as nine-tenths of our operatic stars. Mr. Bolm had been more fortunate, as the Ballet Russe had already given us his measure. Yet his King Dodon surpassed anything that he had given us before.

The coördination between the movements of Miss Galli and Mr. Bolm and the singing of Mme. Barrientos and Mr. Didur was so perfect that it was impossible to believe that the dancers were not also singing. And goodly praise, too, must be given to Mr. Bonfiglio and Mr. Bartik. As for the singing, the first honors went to Mme. Barrientos, Mr. Diaz, Miss Braslau and Mr. Ruysdael. It was music of unusual difficulty, a difficulty enhanced by the necessity of the singers sitting throughout the opera, immobile and practically unnoticed, dressed in maroon colored caps and gowns in the bleachers on either side of the stage.

Praise of a high order must go to Mr. Bolm for his turning the stiff conventionality of the regular Metropolitan ballet into something alive and speaking, and to Mr. Monteux for his sympathetic and flexible handling of the orchestra. The scenery, designed by Willy Pogany, was an unalloyed delight. It was as mad as Trotzky and twice as exhilarating.

Music

Music School Settlement Proves Its Value in Carnegie Hall

Nearly a thousand young people on the stage of Carnegie Hall last night stood as a symbol of the radiating influence, in one community of Manhattan, of the Music School Settlement on East Third Street. There may be geniuses among them, but the thousand are studying music, not for the sake of the two or three possible geniuses, but for their own sake. They are the ordinary people of America, and ordinary people, Director Arthur Farwell is convinced, are nearly always musical.

There were four orchestras on the stage last night, a huge chorus, four soloists and dozens of potential soloists. They sang or played according to their several abilities, but always honestly and eagerly, without display or affectation.

Mr. Farwell's stirring new hymn, "Hosanna," was sung by the massed chorus, accompanied by all four orchestras and the organ, after which Harry Barnhart led everybody through the good old songs. The darkened house was filled almost to the last seat, and Claude Bragdon's color and light designs adorned the stage.

The performance was most impressive, not because of its excellence, though in general this was marked, but by the quantity of the influence for beauty which, as it revealed, the Music School Settlement is exerting.

Three School Boys Arrested For Stabbing Playmates

Three school children were arrested yesterday on charges of juvenile delinquency for stabbing playmates in fights with their penknives.

Antonio Gruflin, thirteen years old, on his way to school at 117th Street and First Avenue, stabbed George Banele in the back. Antonio Lentino, also thirteen, and a pupil of the same school, used his penknife on Joseph Pazzella, cutting him in the back and side. Oliver Halsey, eleven years old, a negro, stabbed Edward Licalzi, at Public School 68.

Issue Call for Loyalty Speakers

Another call for speakers has been issued by the National Security League to help speed up the loyalty campaign under an intensive plan. Volunteers will be given a course of training in the work at meetings in the Bar Association on Mondays and Thursdays. Afterward, they will speak in small halls and on street corners, to answer questions of those who desire information. Applicants should communicate with Mrs. Strong, of the league, at 19 West Forty-fourth Street.

Walter M. Wilson

Walter M. Wilson, who was private secretary to two United States Attorneys General, Benjamin Harris Brewster and James A. Garland, died Tuesday in his home, 233 Greene Avenue, Brooklyn, after a short illness. He was born in Philadelphia fifty-five years ago, but spent the greater part of his life in this city, where for twenty-five years he had been in the employ of Joline, Larkin & Rathbone, attorneys, at 54 Wall Street. He was a vestryman of St. James's Episcopal Church. His wife, Theresa Townsend Wilson, and one daughter, Ethel, survive him.

Mrs. Louis Fitzgerald

Mrs. Louis Fitzgerald, widow of General Louis Fitzgerald, and a daughter of the late William S. Verplanck, of Fishkill-on-Hudson, died suddenly on Tuesday. She lived at 33 East Thirty-seventh Street and maintained a country home at Garrison-on-Hudson, N. Y. Mrs. Fitzgerald was married to General Fitzgerald in 1872. She leaves two daughters, Mrs. Ernest R. Adee, and Mrs. Eugene S. Reynal.

George Sutherland

CHICAGO, March 6.—George Sutherland, publisher of "The Western British-American" and "The Canadian-American," died here to-day. He underwent a surgical operation two weeks ago. Mr. Sutherland was noted for his charities and interest in recruiting men for the British army. He was born in Sutherlandshire, Scotland, fifty years ago.

Women's Apparel Makers Enlist In War Savings Stamp Campaign

Members of Trade Expected to Contribute at Least $250,000 Toward War Expenses.

The cloak, suit and skirt industry in greater New York is preparing for a war savings stamp drive within the trade. Samuel W. Moskowitz, chairman of the National War Savings Committee which has charge of the campaign in that industry, announced yesterday that workers in New York, Manhattan and The Bronx were determined to raise $250,000 for the government throught the sale of thrift and war savings stamps.

"There are 2,800 manufacturers in this industry here," said Mr. Moskowitz. "They are lined up solidly behind the drive. In addition, we have circularized every one of the 50,000 men and women in the trade with a view to getting them to become W. S. S. soldiers. We hope to get all of them to do their bit in the thrift drive.

"In addition to this, we will begin a movement very soon to form war saving societies in every one of the 2,800 shops in the city. We want every man and women in the shops to be personally interested in the W. S. S. campaign."

In his call on the manufacturers to become W. S. S. agents Mr. Moskowitz explained that the employers did not assume any obligations, financial or otherwise, if they undertook to help the government.

"You can simply become a constructive element," he pointed out, "in assisting Uncle Sam to carry on a great and important work without taking on any burden or responsibility on your part."

Early responses received by officials of the cloak and skirt committee indicate that the campaign will be successful.

Plays and Players

There will be two premières in New York this evening.

New York's newest theatre, the Vanderbilt, in West Forty-eighth Street, will be opened to the public when James Montgomery's musical comedy, "Oh, Look," with Harry Fox as the star, will be introduced to New York theatregoers.

At the Fulton, William Rock and Frances White will appear in a new so-called "costless, castless, cheerful revue." It is announced that the scenery and costumes of the production have cost less than one thousand dollars.

Marc Klaw has resigned from the War Department's commission on training camp activities. Mr. Klaw is in charge of the military entertainment service. "The plan for entertainments for the camps, however," said Mr. Klaw yesterday, "has now been sufficiently organized, so there will be no interruption in the service."

"Fisherman's Luck," a comedy in three acts, will be tried out the week of March 11 in advance of regular metropolitan presentation, at the Academy of Music, Northampton, Mass., the first municipal theatre in America, under supervision of Melville Burke. The authors are Arthur Edwin Krows and Norman Lee Swartout.

Mr. George Giddings has been engaged by Mr. Cyril Harcourt for a leading rôle in "A Pair of Petticoats," the new Harcourt comedy, which will be produced in New Haven to-night and play Stamford to-morrow night, preparatory to an engagement in New York at a Shubert theatre which will be announced later.

The lyrics for "Rock-a-Bye Baby," the musical play adapted by Edgar Allan Woolf from Margaret Mayo's "Baby Mine," which is now in rehearsal, have been written by Herbert Reynolds. The new piece opens out of town shortly and will be seen in New York later in the spring.

Mrs. Fiske, who is playing "Madame Sand" at the Tremont Theatre in Boston this week, will appear there next Monday in Henri Lavedan's "Service," which will be preceded by Lord Dunsany's "A Night at an Inn."

John G. Horner

CAMDEN, N. J., March 6.—John G. Horner, Speaker of the New Jersey House of Representatives in 1903, former State Senator and judge of the Burlington County Common Pleas Court, died early to-day at his home, in Moorestown, N. J. He was forty-six years old.

Drama

Something About Which Eva Tanguay Should Be Made to Care

By Heywood Broon

Ours is a democracy, so probably nothing much can be done about the singing of Eva Tanguay. But, even in a free country, there should be some moral force, or physical if need be, to keep her away from the "Marseillaise." She should not be allowed to sing it even on her knees, and it is monstrous that the great hymn of human liberty should be shrilled as a climax to a vulgar act by a bouncing singer in a grotesque costume begirt with little flags.

Miss Tanguay sings in French, and I have no idea whether she is trying to be funny. I never know what she is trying to be except noisy. I think she is the parsnip of performers. The only cheerful song in her repertory yesterday was one in which she hinted that some day she would retire. Miss Tanguay is billed as a "bombshell." Would to Heaven she were, for a bomb is something which is carried to a great height and then dropped.

An interesting and well fashioned little war play was presented at the Palace yesterday. It is called "The Weaker One," and the author is Ethellyn Brewer de Foe. It is good enough to carry, in spite of a performance which is mediocre, with one exception. The play is a gripping study of a young French boy who dreads the call to war and is fired into acceptance of the test only when his sister offers to take his place. The character of the play is well drawn, and Hal Crane plays it quietly and effectively. The rest are too noisy, and a few tricks of the production also impair an excellent piece of work. The heroine should not be allowed to pull a French flag from under her coat to cap a climax, nor should the electrician put a light on her head when she suggests that perhaps she is a second Jeanne d'Arc. These are minor points. The play is one of the best which I have seen in vaudeville. Grace La Rue is another interesting feature on the bill at the Palace. Her voice is used with discretion and skill, and I am told that her gowns are triumphant.

A reader writes to know if Molière is not worth more than one line in a notice of a bill at the Vieux Colombier. He would be worth columns before 11 p. m., but after that hour the greatest of dramatists must dwindle from the point of view of a morning newspaper man.

Arnold Daly, whose theatrical obit appeared in The Tribune on Sunday, goes right on playing "The Master" at the Hudson.

The Washington Square Players, who have done just about as much for the theatre as any organization in America, are in their last week of "Youth," an interesting though somewhat inept little play about the stage. "Youth" is followed by Susan Glaspell's delightful one-act play "Suppressed Desires." Next week the Players will present Mary Shaw in "Mrs. Warren's Profession." The supporting cast will be drawn from the local organization, which includes some capital actors.

Some writers are fond of stressing the fact that the Washington Square Players are amateurs in spite of the fact that they have been playing for three seasons. The complaint is also made in defiance of the fact that every year the so-called professional managers take two or more actors away from the Players. As soon as they leave the Comedy they are at once hailed as skilled veterans. Roland Young, in spite of several years on the stage, was stamped as an amateur along with the rest while he was with the Players. Now, of course, he is recognized as one of the most finished light comedians in America. Those who saw "The Master Builder" know that he is also a distinguished character actor, but New York has had few opportunities to see him in serious rôles. José Ruben was another "amateur" in spite of his training with Bernhardt until he went from the Players to Mrs. Fiske and made so charming a de Musset in "Madame Sand." Helen Westley, Florence Enright, Theodore Gibson and several others have all appeared outside the ranks of the Players with success, and any one who has watched the progress of Arthur Hohl must be impressed with the great ability and greater promise of this young actor. The Washington Square Players are amateurs only because they are not ashamed to show that they enjoy the work which they are doing.

Roberts Paintings To Be Sold for War

"Figures in the Sand" Now on View at Babcock Galleries

Paintings entitled "Figures in the Sand," by Elizabeth W. Roberts, are being displayed at the Babcock Galleries. Blue sea, golden sands, opalescent pools left by the receding tide and sparkling figures give a delightful impression of summer. They are cleverly handled in delicate yet subtle colors which blend in perfect harmony almost all the shades of the spectrum, and obtain from flat wet sands charming patterns and designs.

Miss Roberts paints most of her canvases at the quaint little village of Annisquan, on the Massachusetts coast. The proceeds of the sale of these paintings will go to the war sufferers in France and the American Red Cross. The exhibition will remain open until March 16.

A painting lately acquired by Mr. Babcock is a landscape by J. Sherman Bristol. Luminous in quality, it holds the calm beauty of still water reflecting autumn's rich foliage, and is worthy of its place alongside the masterpieces by Inness, Murphy, Blakelock and Winslow Homer.

Hero Land Profits Not Needed Here, Answer to Critics

Help for Allied Charities Benefits American Soldiers, Bazaar Manager Insists

Why American organizations represented at the war relief bazaar held in Grand Central Palace last November received only a small part of the Hero Land profits was explained last night by John Moffat, executive chairman of the committee which managed the affair. In answer to criticism that most of the net receipts, amounting to $558,343.68, went to Allied charities, Mr. Moffat pointed out that there was little need up to the present for relief work for Americans in the service.

"Statements to the effect that foreign war relief enterprises rather than American committees have received the bulk of the large Hero Land profits are unfair and misleading," he said. "There is scarcely a foreign war relief undertaking in the countries of the Allies which does not have a direct bearing upon the successful outcome of the war, and which does not tend to preserve the lives, the comfort and well-being of American soldiers and sailors.

"There is no distress in America itself as a result of the war thus far. Our soldiers are fighting on foreign soil. Every particle of help that we can give to France, to Great Britain, to Italy, or to others of our Allies directly benefits our American men who have gone abroad to fight."

To the net receipts of $558,343.68 may be aded a surplus of about $20,000 to be divided among the committees which collected this amount toward the expenses of Hero Land.

The Canadian government received the largest single share of the receipts of Hero Land, the sum of $92,555.27 being sent to the relief of the victims of the Halifax disaster.

The joint distribution committee for the relief of Jewish war sufferers received the next largest amount, $50,806.76.

The British Patriotic Fund, managed by the British Recruiting Mission, received $50,328.50. The Italian Red Cross and War Relief earned $41,113.75. The French Heroes Lafayette Memorial Fund obtained $34,960.70, and the American Fund for French Wounded, $13,469.71.

The American Red Cross earnings amounted to $6,154.21; the Welfare Association of the Rainbow Division earned $282.27, and the National League for Women's Service took in $7,888.83.

NEW YORK'S LEADING THEATRES AND SUCCESSES

EMPIRE BROADWAY, 40 ST. Evgs. 8.15. Matinees Sat. and Wed. at 2.15. SMARTEST AND BEST ACTED COMEDY OF THE YEAR. ETHEL BARRYMORE THE OFF CHANCE

GAIETY BROADWAY & 46 ST. Evgs. 8.20. Mats. Sat. & Wed. (Pop.), 2.20. 'Laughing Hit of the Spring.'—Globe SICK-A-BED Biggest LAUGH maker in town.

CRITERION B'way, 44th St. TO-NIGHT 8.15 Mats. Sat. & Wed. (Pop.), 2.15. Laurette Taylor in a new comedy by J. Hartley Manners. "HAPPINESS"

COHAN & HARRIS W. 42 St. Evgs. 8.20. Mats. Sat. & Wed., 2.20. A FUNNIEST AMERICAN COMEDY OF RECENT YEARS A TAILOR-MADE MAN with GRANT MITCHELL

BELASCO West 44 St. Evenings 8.30. Mats. TO-DAY & Sat., 2.30. MATINÉE TO-DAY AT 2.30. DAVID BELASCO Presents POLLY WITH A PAST

HARRIS W. 42 St. BRANDON TYNAN in SUCCESS Evgs. 8.20. Mats. SAT. and WED., 2.20.

GEO. M. COHAN THEA., B'way, 43 St. Evs. 8.30. Last Matinee SATURDAY, 2.30. LEO DITRICHSTEIN Last 4 Times. 'THE KING' NEXT MON. NIGHT—SEATS NOW. HENRY W. SAVAGE offers TOOT-TOOT! FROM CAPT. RUPERT HUGHES' EXCUSE ME. A Train of Mirth and Melody.

PARK Thea., Col. Circle. Evenings 8.20. Matinees Wednesday & Sat., 2.20. 7 DAYS LEAVE Prices 25c, 50c, $1, $1.50.

NEW AMSTERDAM W. 42 St. Evgs. 8.10. Mats. Sat. & Wed., 2.10. GREATEST MUSICAL SHOW ON EARTH THE COHAN REVUE 1918 ALL THE HITS IN ONE

ZIEGFELD NEW MIDNIGHT FROLIC Starts 11:30 COCOANUT GROVE Atop NEW AMSTERDAM THEATRE

HUDSON West 44 St., n'r B'way. Evgs. 8.30. Mats. Sat. & Wed. (POP.), 2.30. Arnold DALY in "The Master"

LIBERTY W. 42 St. Evgs. 8.20 PRICES Mats. Sat. & Wed., 2.20. 50c to $2. GOING UP THE TALK OF THE TOWN The Aviation Musical Comedy Sensation.

LYCEUM W. 45 St. Evenings at 8.30. Mats. To-day & Sat., 2.30. MATINEE TO-DAY AT 2.30. DAVID BELASCO presents TIGER ROSE

REPUBLIC W. 42 St. TO-NIGHT 8.30. Mats. Sat. & Wed., 2.30. Popular Price Mats. Wed. PARLOR BEDROOM AND BATH with Florence Moore and John Cumberland

FULTON WEST 46 ST. TONIGHT at 8:15 FIRST MATINEE SATURDAY. ROCK AND WHITE IN "LET'S GO" An Original Revue.

ELTINGE W. 42 St. To-night, 8.30. Mats. Wed. and Sat., 2.30. Popular Price Mats. Wed. BUSINESS BEFORE PLEASURE With Barney Bernard and Alexander Carr.

FRED STONE JACK O'LANTERN GLOBE Mats. Sat. and Wed.

CARNEGIE HALL THIS AFTERNOON AT 2:30 SHARP. NO ONE WILL BE SEATED AFTER THE PERFORMANCE BEGINS MEDEA of Euripides TO-MORROW (FRI.) EVG. AT 8:45. ELECTRA of Sophocles With MARGARET ANGLIN Special incidental music, composed and conducted by WALTER DAMROSCH Tickets: Room 1202, Aeolian Building; Box Office, Carnegie Hall, & Tyson.

SYMPHONY SOCIETY of New York WALTER DAMROSCH ..... Conductor Aeolian Hall, Sun. Aft., March 10, at 3. Soloist GEORGE BARRERE Sowerby, Beethoven, Widor, Wagner. Tickets: Room 1202, Aeolian Bldg., and Box Office.

Carnegie Hall, MONDAY EVG., March 11. Piano Recital—(Steinway) LEGINSKA Proceeds for War Work of Y. W. C. A. Tickets, 50 cts. to $2. Mgt. Haensel & Jones.

AEOLIAN HALL, Wed. Aft., Mar. 13. Piano Recital. Management Loudon Charlton. Mason and Hamlin Piano. —HAROLD— BAUER

BOOTH—TO-DAY at 2:30 STUART WALKER'S PRODUCTION OF THE BOOK OF JOB

AEOLIAN HALL, SATURDAY AFT., MARCH 9, at 3 o'Clock. Piano Recital by GUIOMAR NOVAES Benefit Manassas Industrial School Tickets 50c. to $2.00. On sale at Box Office. (Steinway Piano used.)

Carnegie Hall, Sun. Aft., Mar. 10, at 3. PIANO RECITAL —JOSEF— HOFMANN Seats at Box Office. (Steinway Piano.)

AEOLIAN HALL, TO-NIGHT at 8:15. FIRST EUROPEAN SONG RECITAL. RATAN DEVI (Mason & Hamlin Piano)

Aeolian Hall, To-morrow Eve., 8:15. COSTOLEY TRIO George Copeland ..... Piano/Mason. Ignace Nowicki ..... Violin & Hamlin. Arthur Hadley ..... Violoncello/Piano.

PHILHARMONIC SOCIETY OF NEW YORK JOSEF STRANSKY ..... Conductor Carnegie Hall, Tom'w (Fri.) Aft. at 2:30 Soloist, SASCHA JACOBINOFF. BLOCH, Symphony (new). Sat. Eve., March 9, at 8:30. BEETHOVEN—WAGNER—LISZT Eight Symphony, Overture Leonore No. 3 Tristan and Isolde Prelude and Love Death, etc. Tickets at Box Office. Felix F. Leifels, Mgr.

B. F. KEITH'S PALACE B'WAY & 47 ST. Daily Mats. 25c-$1 EVA TANGUAY Bessie Clayton, "The Weaker One," Whiting & Burt, & Grace La Rue.

B. F. KEITH'S RIVERSIDE B'WAY & 96 ST. ALL-STAR BILL Featuring ADELE ROWLAND.

RIVOLI B'way, 49th. 20-30-50. Loges $1 JACK PICKFORD in Mark Twain's "Huck & Tom." Soloists, Chorus & RIVOLI ORCHESTRA.

RIALTO Times Sq. 20-30-50. GEORGE BEBAN in "One Mors American." Soloists, Chorus and RIALTO ORCHESTRA.

COLUMBIA B'way & 47th. Twice Daily, Popular Prices. ROSELAND GIRLS with SOLLY WARD

The KAISER "The beast of Berlin"—is coming to the BROADWAY Theatre, Broadway at 41-st. St. Saturday Evening, March 9th, at 8:30 P. M.

PUNCH & JUDY Theatre, 49th St. E. of B'way. Evs. 8:30. Ph. Circ. 1366. Mats. To-m'w, Sat., Wed., 2:30. Every Woman Will Want To See HER COUNTRY. Post: "Most effective war play seen." ON THIS SATURDAY A. M. AT ELEVEN FIFTEEN TONY SARG'S WONDERFUL MARIONETTES! AT THE PUNCH & JUDY THEATRE.

CENTURY 6TH BIG MONTH The Most Gorgeous, Gigantic, Colorful, Magnificent, Enthralling, Fascinating and Superb Spectacle Ever Known in History of Stage. CHU CHIN CHOW A Musical Tale of the East. Now in its 2d Year at His Majesty's Theatre, London. Economic Prices.—Orch. $1.50, $2; Dress Circle, $1. Balc., 75c-50c. Fam. Cir., 50c-25c. Always 800 Orch. Seats $1.50. Wed. Mat., 25c to $1.

Manhattan Opera House, 34th, W. of B'way. Evs. 8:15. Mats. Wed. & Sat. 2:15. WED. MAT. 25c 50c 75c COLOSSAL SPECTACLE GARDEN of ALLAH AMAZING PRICES 25c to $1.

HELEN MOLLER And Her Pupils Will Appear at Carnegie Hall, Mar. 11th Monday, 3:15 P. M. in a program ESPECIALLY ATTRACTIVE TO SINCERE LOVERS OF MUSIC AND INTERPRETATIVE DANCING Seats $5, $3, $2, $1.50, $1, 75c. Boxes $32, $24. Now at Box Office and Agencies.

REPUBLIC THEATRE For the benefit of the Stage Women's War Relief EDITH WYNNE MATTHISON in a Special Matinee of EVERYMAN TUESDAY, MARCH 12, 2:30.

VIEUX COLOMBIER 65 W. 35 St. Greeley 1522. Mat. To-day, 2:30; To-night at 8:30. "L'Amour Medecin"; "La Petite Marquise."

GREENWICH VILLAGE THEATRE, 4th St. & 7th Ave. Spring 6409. LAST 2 WEEKS KAREN Evgs. 8:15. Mat. Sat. 2:30. Prices 50c, $1, and $1.50. Special Pop. Matinee Every Tuesday, 50c to $1.

CARNEGIE HALL Sat. Aft., March 23, at 2:30 VIOLIN RECITAL by LEOPOLD AUER WANDA BOGUTSKA-STEIN at the piano. IN A PROGRAM OF OLD MASTERPIECES. Tickets, 50c, $1, $1.50, $2. Boxes $15 & $18. NOW ON SALE AT BOX OFFICE. MGT. WOLFSOHN MUSICAL BUREAU. (STEINWAY PIANO USED.)

WINTER GARDEN Evs. 8. Mats. To-day, Sat. and Tues., 2. AL JOLSON in "SINBAD" SUNDAY NIGHT CONCERT BIGGEST BILL OF SEASON!

39TH ST. THEA., nr. B'way. Evgs. 8.15. Matinees Wed. and Sat., 2.15. William HODGE in a New Comedy, A CURE FOR CURABLES.

48th W. of B'way. SHUBERT Theatre. Eve. 8.15. Matinees Wed. & Sat., 2.15. LIONEL BARRYMORE in A GALLI-CURCI TRIUMPH—Mail THE Copperhead "THE STRONGEST AND MOST STIRING PLAY OF THE SEASON."—Eve. World.

ANY ONE WHO HAS SEEN The Stuart Walker Co. in Tarkington's SEVENTEEN WILL TELL YOU THAT IT IS THE FUNNIEST AND MOST HUMAN PLAY IN TOWN. BOOTH THEA., 45th, W. of B'way. Phone Bryant 6100. Evs. 8.30. Mats. Wed. and Sat., 2.30.

Wm. A. Brady's PLAYHOUSE WEST 48. Evs. 8.20. Mats. Wed. & Sat. THE LITTLE TEACHER By Harry James Smith, with GREATEST COMEDY-DRAMA SINCE "THE MUSIC MASTER" MARY RYAN

PRINCESS 39th, n'r B'way. Evenings 8.20. Matinees Wed. and Sat., 2.20. "A Musical Comedy Masterpiece." OH, LADY! LADY!!

Maxine Elliott's 39th, nr. B'way. Evgs. 8.30. Matinee Wednesday and Saturday, 2.30. EYES OF YOUTH with JANE GREY and Original Cast.

COMEDY—WASH'N SQ. PLAYERS W. 41st. Evs. 8.45. Mats