HAPPY NEW YEAR WISHED TO NATION

Peace Note Emphasized in Greetings Sent by President and His Aids.

PROSPERITY IS FORECAST

New Year's messages to the people of the United States issued yesterday by high Government officials and many persons of standing in public life laid special emphasis on the peaceful and neutral stand taken by this country in the world war and carried the hope that the coming year will bring peace and prosperity as well to all the nations of the globe.

Following are some of the New Year's greetings:

President Woodrow Wilson:

"I sincerely join with my fellow citizens in praying that God may grant unto us during the year 1916 the blessings of abundant and rewarding prosperity and that He may give us as a nation the guidance we need in playing the very difficult role we are now endeavoring to play amidst the confused affairs of a world dominated by war. In maintaining our position as the foremost neutral nation in the world we must not only guide our government wisely, but must ourselves as individual citizens seek to attain that high standard of individual justice and probity which has been the ideal of the nation from the day of its independence. God grant that the American people may continue to enjoy peace and that they may presently see its blessings returned to all the other nations of the world. I wish you all a very happy New Year."

Sir Cecil Spring-Rice, British Ambassador:

"On behalf of Great Britain I wish to convey to the people of the United States best wishes for a happy New Year, and may the prosperity of the country be of long duration."

Count Johann von Bernstorff, German Ambassador:

"I desire to convey my felicitations to the people of the United States for a happy and prosperous New Year."

Pay of 25,000 Raised.

Josephus Daniels, Secretary of the Navy:

"The optimism of America is justified by business conditions. This has been a happy Christmas and we enter the new year with the confidence that it holds in store larger opportunities and more generally diffused prosperity than any previous year in the history of our country. Better wages and shorter hours is the concrete expression that increased wealth is to be distributed. I have just signed an order increasing the wages of most of the 25,000 employees in the navy yards beginning January 1. My Christmas greeting is 'Grow old along with me; the best is yet to be.'"

William G. McAdoo, Secretary of the Treasury:

"God grant that the American people may continue to enjoy the inestimable blessings of peace and prosperity during the new year; that the soul of the nation may always be exalted above material resources; that patriotism may never die; that love of country may always transcend personal interest; that peace may be restored to stricken Europe; that the American people may have a noble part in this restoration and that they may always be foremost in helping the distressed and in useful service to humanity."

Albert S. Burleson, Postmaster-General:

"Good will means peace as we in America know peace; it also means prosperity. Therefore let us send a message of good will to the uttermost parts of the earth."

Without Fear, Says Lane.

Franklin Lane, Secretary of the Interior:

"The people of the United States have no hatred in their hearts, for they are without fear. They have no envy, for no one can add to their wealth. They wish an undisturbed opportunity to prove that a democracy opens a wider door to individual happiness than any other form of government."

W. B. Wilson, Secretary of Labor:

"May the blessings of liberty and justice, peace and prosperity spread their benign influence throughout the world during the coming year."

William Jennings Bryan:

"The year 1915 has witnessed a conflict unparalleled in history, whether measured by numbers engaged, by destructiveness of implements employed or by cost in life and treasure. Our nation has wisely maintained neutrality and refused to be drawn into the war. Our first duty during the coming year is to remain the leader of the neutral nations so that we may as a friend of all the belligerents exert the largest possible influence in bringing the warring nations to an honorable and permanent peace. May the horrors of the present struggle hasten the day when throughout the world reason will be substituted for force in the settlement of disputes between nations."

Gov. Charles S. Whitman:

"The Empire State having shared with the other States of the Union the prosperity of the past year shares with them now in the hope that the coming year may bring prosperity to all and peace on earth."

Mitchel Optimistic.

Mayor John Purroy Mitchel:

"The optimism of the people of this city and the country generally is justified by business conditions. The year that is nearing an end has been one of the most prosperous in the country's history and we have every reason to be happy over the outlook."

Rabbi Stephen S. Wise:

"May our republic, at peace with itself, lead the nations of the earth in peace preparedness, so that peace may abide among all the people and faiths and races on earth, through the good will and brotherliness of man."

Champ Clark, Speaker of the House of Representatives:

"I believe that the year 1916 in the United States will be the most prosperous year that any country has ever experienced in the history of the world. Let us pray and work to the end that this condition may not be a temporary but an abiding one and that peace and industry may bring us happiness. In the words of Tiny Tim, 'God bless us, every one.'"

Oscar S. Straus, chairman Public Service Commission:

"In a democracy such as ours the officials are the servants of the people, but in an autocracy they are the masters. President Cleveland expressed our system when he said 'A public office is a public trust,' which was still more graphically stated by Theodore Roosevelt in the expression 'A square deal,' meaning equal rights for the little man as well as for the big man, for the individual no less than for the great corporation."

The Universal Film Manufacturing Company was instrumental in collecting the New Year's greetings to the people from prominent public men. Telegrams requesting short expressions of sentiment appropriate for the coming year were sent to each individual, who in turn wired back his statement to New York. It is planned to present many of them in an "animated weekly" which will soon be released in motion picture theatres all over the country.

GAY DOINGS AT ALL HOTELS TO-NIGHT

City Trees in Various Parks Also Will Celebrate the Advent of 1916.

PRODUCE MEN AS HOSTS

Any inquisitive visitor looking up New Year's eve hotel programmes who yesterday penetrated far enough toward the innermost linings of the Waldorf, St. Regis, Ritz-Carlton, Plaza, Astor, Biltmore, McAlpin or any other of our village inns finally came upon a hectic beau waiter up to his ears in stacks of flossy boxes of souvenirs, yard long lists of table reservations, pastry pickmeups that looked like Easter bonnets and rows of sculptured confections suggestive of Statuary Hall in the Capitol at Washington just before (or after) a hard night.

"Captain," the visitor might begin, "if you have a moment to spare I should like to ask——"

"Mon Dieu! A moment to spare? One thousand thunders! Names of a dog! For the luvva Mee-shell, have a heart!"

Therefore, as one must see, the information about to-night's flareups to be obtained yesterday around hotel inner tubes was lacking somewhat in detail. But as sweating maitres d'hotel and regiments of assistants edited the lists of table reservations with one hand while tying gay ribbons around souvenirs with the other, one at least thoroughly grasped the fact that in the words of Song Writer Harry Williams, "It Looks Like a Big Night To-night."

One may pay $7.50 a plate for a special New Year's eve supper at the Ritz-Carlton, or $5 at the Waldorf, the Astor, the St. Regis and other hotels. But anybody who in this exceptional year of profits on "wagbrides" has so far neglected to reserve his table may find out, if he doesn't hurry up, that he may not pay for a table at any price.

Waldorf to Break Record.

Places at the St. Regis, the Astor and a string of smaller hotels had been reserved to capacity long before the reporter looked in upon their preparations yesterday afternoon. The Waldorf will break the record of its past performances with more than 5,000 supper folk, many of them from the far West and Canada, for whom the only Oscar, this year, for the first time, will have prepared not only supper, but along toward dim dawn or later a breakfast of buckwheat cakes, sausages, waffles, bacon, salt mackerel—in fact the sort of snack that Diamond Jim Brady nibbles of a morning while waiting for his regular breakfast to be served.

This year in responce to many requests there will be an "old fashioned" New Year's Eve at the Astor instead of the elaborate entertainment along musical comedy lines of other years. More than 5,000 places have been reserved at the Astor also. There will be general dancing all over the Astor, dancing in the Della Robbia room of the Vanderbilt, in the Waldorf, Plaza and in the hotels and restaurants generally.

But all the celebrations will not be of the explosiveness of Democratic conventions. Around the municipal trees of light, for instance, particularly in Madison Square, where the citizens' celebration founded two years ago by the late Jacob A. Riis will be repeated, there will be songs and instrumental music beginning at 11 o'clock P. M. and a welcome to the New Year of quieter, saner quality.

Children to Be Guests.

The Produce Exchange too will celebrate in more dignified manner during the early afternoon, regardless of how individual members may tear loose tonight. The exchange's tenth annual entertainment and distribution of presents to the poor kiddies of lower Manhattan will begin on the main floor of the exchange at 1 o'clock P. M. to-day.

The Washington Square geniuses will celebrate with a dance at Webster Hall which promises all the unity and dignity so noticeable in a boiler explosion. Celebrators may skate on ice as well as dance at the Biltmore, actor folk and their wives will hold forth in troops at the Algonquin, the Seventh Regiment band will play at the McAlpin, Pat Kyne of Murray's has a novelty too momentous to reveal in advance, Capt. Jim Churchill will dispense with his usual white carnation for fear of crushing it in his jam of supper parties and finally, as usual, everybody who is able will go to Jack's.

There will be songs and other music in many of the prisons in and around Manhattan and there will be watch night services in several churches, notably at Old John Street Methodist Church, where at 9 o'clock to-night the Rev. Dr. S. Parkes Cadman will address the congregation, and at 11 o'clock will be begun the Methodist watch night service.

EDSON S. JONES KILLED BY NEW HAVEN TRAIN

Friend of Taft and Roosevelt Run Down Crossing Tracks at Greenwich.

GREENWICH, Conn., Dec. 30.—Edson S. Jones of Bellehaven, a brother-in-law of William L. Ward, Republican leader of Westchester county and a personal friend of Theodore Roosevelt and William H. Taft, was killed by a New Haven accommodation train last night while he was crossing the railroad tracks on his way from his office to his home.

The body was not identified until this morning, when a representative of THE SUN, who had noted the number of the watch carried by Mr. Jones, took the number to W. D. Webb, a jeweller of Greenwich, learned the name of the owner of the watch and then informed Mrs. Jones at her home. She completed the identification when she called at the morgue.

Ward Jones, a son, said neither he nor his mother could account for Mr. Jones having been near the railroad tracks late at night. They supposed that he had followed his custom of walking from business and that he had absentmindedly failed to heed the approach of the train.

Mr. Jones was 66 years old and enjoyed some celebrity as a genealogist. He is survived by his wife, two daughters and a son.

MAXWELL'S FRIENDS TO FIGHT.

Adherents on the School Board Oppose Retirement Effort.

Friends of William H. Maxwell, City Superintendent of Schools, are rallying to his support, and it is said that he will make a strong fight for his reelection, despite the evident desire on the part of the Mayor to make him superintendent emeritus.

"I have nothing to say for publication," said Mr. Maxwell yesterday. "My friends on the Board of Education are very kind."

A member of the board said that Mr. Maxwell had been assured by many members of the board, some of them Mitchel appointees, of their support and that he will be reelected. He has rendered too great a service to be set aside easily, this man said.

"PRINCE IGOR'S" FIRST PRODUCTION; MME. ALDA AND AMATO IN THE CAST

New Russian Opera Is Episodic, Which Seems to Be Its Chief Fault.

SINGERS ARE APPLAUDED

"Prince Igor"—Metropolitan Opera House.

Yaroslavna	Frances Alda
Konchakovna	Flora Perini
Nurse	Minnie Egener
Prince Igor	Pasquale Amato
Prince Galitsky, Khan Konchak	Adamo Didur
Vladimir	Luca Botta
Eroshka	Angelo Bada
Skoula	Andrea di Segurola

Conductor, Giorgio Polacco.

"Prince Igor," opera in four acts and prologue, the book and the music by Alexander Porphyrievitch Borodin, was produced at the Metropolitan Opera House last evening. The conditions attending the introduction of this new musical drama were of a familiar kind. The audience was large. There was a plenty of applause. The singers were called before the curtain many times. The enthusiasts behind the orchestra rail added their voices to the sound of hand clapping.

The new work is the second from the Russian repertory to find its way to the Western world. Doubtless its performance was due to the interest aroused by the presentation of Moussorgsky's "Boris Godunov" and that comparisons will be made between the two works is inevitable. If these provoke discussion they will perhaps intensify interest in both operas, which resemble each other only on the surface. Happily comparisons need find no place here, where a description of Borodin's creation alone is required.

The opera falls into the class of historical dramas, and it has one radical fault often found in such works. It is episodic. There is no artistic development of emotional experiences, such as makes a true drama. The author has sought to draw from an ancient chronicle incidents with which to arrange a series of brilliant scenes. Amid these certain human emotions are revealed, but they are not the motives of the action. That is purely political.

The story is taken from a "bylina," or metrical chronicle, one of the ancient lays in which history and fable mingle their various accounts of a people's infancy. This "bylina" deals with the war of Prince Igor against the Polovtsy, a Turkish tribe of invaders. Igor was one of the numerous princes who governed the provinces of Russia before the unification of the country and the centralization of its government.

Third Act Cut Out.

The incidents into which the story falls are loosely connected. Light is thrown on the character of the libretto by the fact that after several rehearsals and before last evening's performance the third act had been voted a bore and had been ruthlessly cut out. The opera went on comfortably with a single change in the dialogue of the second act—all that was necessary to keep it from falling apart entirely.

In the prologue *Prince Igor* bids his wife farewell and goes forth to meet the enemy. There are processions and choruses. It is not dissimilar to the opening scene of "Boris." In the first act we see what results when the lord of the city is away. *Igor* has left his wife in the care of her brother, *Prince Galitsky*. That distinguished nobleman promptly gets drunk and the whole town hastens to assist in his orgy.

The second act shows us *Igor* and his son, *Vladimir*, prisoners in the camp of *Khan Konchak*, the Polovtsy General. *Vladimir* has fallen in love with the *Khan's* daughter, and she with him. Love duet, including the inevitable passage sung sitting on a bench. *Igor* is very downcast, but accepts the offer of a recreant Turk to help him to escape.

This is the revised version of the Metropolitan. In the original he refuses and it becomes necessary to have a third act in which he escapes and the *Khan* holds fast to the son, betrothing him to the daughter. This part of the drama is now mercifully left to the imagination. The fourth act takes us back to Russia. *Yaroslavna*, wife of *Igor*, weeps. Presently she sees dust on the horizon. Can it be? No! Yes, it is; it is my long lost husband! End of opera.

Want of Dramatic Continuity.

Thus we see that there are several emotional states of more or less poignancy and some opportunities for spectacle. But there is no demand for dramatic continuity in the music, and with this radical defect the opera halts lamely to its conclusion. Borodin's admirers lay much stress upon the brilliant use of Oriental color, while he himself warns us not to expect ingenuity in the treatment of recitative: "I am far more attracted to melody." Then he enlightens us in regard to his general plan. He has no affinity to what is called endless melody. He prefers "definite and concrete forms."

"In opera," he says, "as in decorative art, data is and minutiæ are out of place. Bold outlines are only necessary; all should be clear and straightforward and fit for practical performance from the vocal and instrumental standpoint." Every word of this contains sense. But the practical application of it must be found disappointing, at least to the disinterested observer. Some of "The Five," whose precepts Borodin rejected in his practice, admired the opera. It has its happy moments; but it has its bad quarter hours. Doubtless the Russian mind views these things differently. And then *Prince Igor* is a national hero.

Borodin's treatment of the book ther retires recitative to disuse as much as possible. What dialogue we hear is carried on in a very vague and ill defined style of arioso, and this want of melodic definitiveness is discernible in the solo parts from beginning to end.

In these solo parts one looks in vain for anything in the nature of characterization. The speech of *Galitsky* has Russian melodic idiom as its base and in one place reiterates a phrase heard in the duet of the *Nurse* and the *Czarowitsch* in "Boris Godunov." Little of dramatic significance, however, is accomplished by this leaning upon the folk song. The other personages neither do nor sing anything pertinently Russian.

The best piece of solo music in the opera is that delivered by the *Prince* in the camp scene, beginning in the Italian translation "Oime! Nel cor mi gravera l'angoscia ognor." It is not a strikingly original or brilliant piece of writing, but it is good enough to provide scope for a few minutes of impressive dramatic singing, and perhaps this is as much as we should demand of an operatic composer in this lamentably dull era. The fact that Borodin wrote the passage some thirty years ago makes this consideration none the less appropriate. The solo was without question the most successful in the performance, and it owed much of its value to Mr. Amato's finely planned delivery of it.

Choruses All Well Written.

However, the arioso allotted to the principals in this score will not make any deep scars on the memory. The operagoer, even he who thinks of opera as an art and not as an after dinner cordial, will without question be of the opinion that the most meritorious portions of the work are the excellent choruses and the ingeniously developed scene of barbaric revel in the camp of the *Khan*.

THE PRINCIPAL SINGERS IN "PRINCE IGOR." ABOVE, Mme. Alda and Pasquale Amato; below, to the left, Luca Botta and, to the right, Adamo Didur.

The theatrical craft disclosed in this scene is worthy of a more experienced operatic composer than the Russian chemist. It is a cunningly made union of various spectacular elements. Such elements in opera are not wholly scenic. There are spectacular action and music also. When all are moulded in a cohesive and eloquent mood picture, even if it be not of the more subtle type of psychology, we have an art work, though possibly not of towering importance. Such a creation we have in the camp scene of "Prince Igor."

To be sure we may shrug an impatient shoulder when we find our ears choked with flattened seconds, but we are in the musical Orient, where the flat second and the flat sixth dwell together in loving fraternity. But there is other material and most of it is serviceable and some of it newly disposed in captivating patterns. Borodin has written a long and elaborate development of a choral dance. The music allotted to the chorus in this scene is highly effective and the variety of rhythmic figure in the whole dance is good. The glitter of costumes and the agility of dancers do not constitute the entire value of this scene. It is musically successful.

In other incidents of the drama we find manifestations of the same skill. The opportunity to utilize masses is again and again seized with avidity by the composer, who apparently finds himself less ready when he is called upon to publish human emotion with a single voice. Probably the congeniality of ensembles tempted Borodin into a prolixity which sadly mars the opera.

Most of its incidents—even some which are without chorus—are needlessly spun out. One has only to recall the eclipse, the drunken scene, the imploring women before the *Princess*, even the barbarian festival and the preparation for the return of *Prince Igor*. With this descent into prolixity goes a fondness for dilatory orchestral measures interspersed between lines of vocal utterance, a fault which has brought failure upon many an opera otherwise worthy of toleration.

Opera Needs More Cutting.

It is one of the failings of music that it impedes action; but it has a more deplorable effect upon dialogue unless it places itself absolutely at the service of speech. Borodin's score would gain immeasurably if some skilled hand could go through it and cut out every measure of music which compels the actors to stand idly waiting while it is played. Action cannot be created merely to fill such voids; if it does not grow naturally from the scene it is worse than futile.

The summary of the matter, then, is that we have an opera of thin and disconnected story, and a resultant score in which little approach is made toward a true dramatic exposition of human emotion. We are invited to view a few episodes in which human feelings are treated as accessories to a historical plot. The real nuclei of the score are the mass effects from which the tenuous solo parts stream in quickly diminishing rays.

The best artistic textures in the choruses are to be found in those of the prologue, the petition of the maidens in the first act, the camp scene of act III., and the invisible chorus of the last scene. It may be added that this last serves only to delay the action of the work and hence its musical value is lost.

A complete enumeration of the features of the production cannot be made now. The scenery is very good, very good indeed, and since scenery has become a principal star in Metropolitan productions too much emphasis cannot be laid on this statement. The costumes may share the glory of the scenery. They are also very important. The dancers deserve much praise, especially Miss Galli, who showed extraordinary activity and endurance. The choruses were admirably sung. Every one knows that choruses are vital to some lyric dramas. Think of "Parsifal." To be sure there is also *Kundry*; but this is another story. And it is German opera too. Possibly one would rather think of the choruses in "Boris," or of the thrilling score of "L'Amore del Tre Re," which storms through two splendid acts of human tragedy without any chorus at all. But Borodin's choruses, as we have seen, are brilliantly composed and it is well that they were beautifully sung.

There are no great roles for principal singers in "Prince Igor." All are sketches and no impersonator can make much of scattered fragments. Mr. Amato is the hero of the performance, for his *Igor* has a certain heroic dignity and a breadth of utterance, which is not to be attained by other roles. He sang his music with power and with an artistic discretion sometimes missing from his interpretations.

Mme. Alda made a charming picture within the uncertain outlines of the part of *Jaroslavna*. Her costuming was beautiful and her appearance attractive. Her singing was uneven in value. It had passages of tonal beauty and sensibility of feeling; it had others which suffered from her familiar difficulties in quick enunciation. Mr. Didur was excellent as the irresponsible *Prince Galitsky*. As for the others they had mere bits to do, and they did well enough, though without any great distinction.

Mr. Polacco conducted the opera. The whole performance was wanting in smoothness, and the musical director doubtless had some anxious moments. The orchestra was not overburdened. The instrumentation, which is the work of several hands, is workmanlike, but not distinguished.

IN THE AUDIENCE.

Premiere Brings Out a Large and Brilliant Gathering.

The premiere brought out a large and brilliant audience.

Mrs. John Astor, who returned recently from Europe to pass the holidays here, occupied the box of her son, Vincent Astor, as the guest of Mrs. Vincent Astor.

With Mrs. Ogden Goelet were Mr. and Mrs. Frank Gray Griswold and Mr. and Mrs. Walter E. Maynard.

Mr. and Mrs. Oliver Iselin had as their guests Mrs. William Hamilton Russell and Miss Angelica Schuyler Brown, and with Mr. and Mrs. H. A. C. Taylor were Mr. and Mrs. Charles Betts Hillhouse.

Mr. and Mrs. J. Woodward Haven had as their guests Mr. and Mrs. Thomas Hastings, and with Mr. and Mrs. Herbert L. Satterlee were Mr. and Mrs. J. Carroll Beckwith.

Mrs. Lucius K. Wilmerding was among the guests of Mrs. Hamilton McK. Twombly, and with Mrs. Reginald Rives and her daughter, Miss Helen Rives, were Mr. and Mrs. A. Murray Young. Mr. and Mrs. Luther Kountze had as their guests Mr. and Mrs. Newbold Morris.

Among others in the audience were Mrs. E. Henry Harriman, Mr. and Mrs. M. Orme Wilson, Jr., with whom was Miss Johnson of Macon, Ga.; Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Stephen H. Olin, Mme. von Andre, Major G. Creighton Webb, W. Mac Neil Rodewald, Miss Marie Louise Rodewald, Mr. and Mrs. Henry Clews, Mr. and Mrs. James B. Clews, Mr. and Mrs. J. P. D. Lanier, Mr. and Mrs. Samuel Nelson Hinckley, Mr. and Mrs. A. Stewart Walker, Mr. and Mrs. Charles Mather Mac Neil, Miss Evelyn Burden, Mrs. Archibald S. Alexander, Mr. and Mrs. Howard Cushing, Mrs. Joseph Palmer Knapp, Archibald G. McIlwaine, Albert Eugene Gallatin, Frank A. Munsey, Campbell Steward, Mrs. McLane Tinker, Miss Marie Louise Emmet, T. Chesley Richardson, Jr., Alexander Phillips, Warren C. Beach, Mrs. Louis T. Hoyt, Miss Emily Norris, Miss Justine Erving, John Hadden, Shipley Jones Baron and Baroness de Meyer, Mr. and Mrs. James A. O'Gorman and Miss Anna O'Gorman.

ANNA FITZIU JOINS OPERA.

Former Musical Comedy Singer in Metropolitan Ranks.

Miss Anna Fitziu, once a show girl and later a singer in musical comedy, was engaged yesterday by the Metropolitan Opera Company to take the leading role in the new Spanish opera "Goyescas," replacing Lucrezia Bori, whose illness makes her return to the Metropolitan this season a matter of considerable speculation.

She will sing the role of *Rosario* when the first performance of the Granados work is given next month, and with several standard Italian operas also on her repertoire may be utilized for other productions during the season.

Miss Fitziu is an American girl and is about 28 years old. Her first experience on the stage was gained in "Floradora." She took an important part with Montgomery and Stone in "The Wizard of Oz" and appeared in "Baron Fiddlesticks" at the Casino Theatre and in "Lower Berth 13."

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GROUT'S NAME OFF ROLL OF ATTORNEYS

Completion of Disbarment Made by Appellate Division in Brooklyn.

LAWYERS PUNISHED HERE

The motion to strike the name of Edward M. Grout from the roll of attorneys because of his conviction for a felony was granted yesterday by the Appellate Division of the Supreme Court in Brooklyn.

District Attorney Cropsey made the motion after giving the Brooklyn Bar Association reasonable time in which to do so. In moving, the District Attorney pointed out that disbarment followed conviction automatically and that he acted merely to set the record straight.

Mr. Grout was convicted of perjury in connection with the second collapse of the Union Bank. As president of that institution he swore to a false report. He is at liberty on bail pending appeal. At his trial, which lasted nine weeks, he testified that he had received as much as $45,000 a year from his law firm before he accepted the presidency of the bank. Thereafter his income from law fell as low as $26,000.

The Appellate Division of the Supreme Court in Manhattan yesterday disbarred James H. Westcott, who has been attorney for the grandchildren of Frank Leslie in the proceedings to set aside the will of Mrs. Frank Leslie.

The charge against Westcott, made by the Bar Association, was that he converted to his own use $3,000 furnished him by a client to be used as bail in a deportation proceeding. Westcott alleged that he got the money as counsel fee. The Appellate Division said that while the client appeared to have been a person of doubtful character, "there was no reason why he should have been robbed of his money."

Agostino H. Montegriffo was also disbarred, and Harry M. Fridman was dropped from the roll of attorneys on his own consent. Francis P. Pace and H. L. S. Stimpson, members of Pace & Stimpson, Jacob Schrieber and Francis A. Carrao were censured. Proceedings against Willard G. Stanton and Benedict S. Vitale were dismissed. John M. Coleman was suspended for six months. An application for the reinstatement of Clarence F. Birdseye, suspended for one year on December 4, 1914, was granted.

The charge against Pace and Stimpson was that they aided the Corporation Company of Delaware to violate the law in advertising that it furnished legal advice and the services of the law firm named.

SEEK TO END ASKING OF ALMS IN SUBWAY

Police and Interborough Arrest Girls Begging for Charity Societies.

An active campaign against soliciting alms for benevolent institutions in the subway was started yesterday by the police and the Interborough, when Detective Sullivan of the Mendicant Squad and James Moulton, of the legal department of the Interborough, arrested two young women who were collecting money. When arraigned in the Yorkville police court before Magistrate Levy the young women said that they were Ella Loughlin, 18, of 701 Henry street, Brooklyn, and Charlotte Roy, 18, of 279 Irvine street, Brooklyn.

The girls were fined $3 each. Miss Loughlin said that the only work she had ever done was getting contributions for societies and that one-half of her collections was given to her as her pay. Her average pay, she said, amounted to $35 a week and on single days she had made as high as $16. She told the Magistrate that she knew nothing of the societies for which she worked. One society for which she had worked was investigated by the police and the owner sent to jail, it was learned.

The girl said she was working for a society known as the Mothers Day Nursery and Home at 55 East 120th street, where Mrs. Mary A. Pedger, the president, received her collections and divided the money. Fifty girls are alleged to be working for that society alone.

Magistrate Levy said that in his opinion the girls were not wholly to blame and that a rigid investigation should be made in an attempt to wipe out any societies that were not as they represented themselves. Mr. Moulton told the court that he has a personal knowledge of nearly twenty societies sending young women into the subway soliciting alms.

NEW TRAIN FOR FLORIDA.

Seaboard Air Line Adds to Service to South.

The Seaboard Air Line Railway Company will install a new train in its service between New York and Palm Beach and Miami on January 3 next. The train will start from the Pennsylvania Railroad Terminal at 2:16 P. M. on its initial run. It will be known as the Seaboard Florida Limited. It will leave New York daily at 2:16 P. M. and will arrive at West Palm Beach at 2:20 A. M. on the second day following and at Miami at 4:40 A. M.

The train will be the only Florida train carrying a club smoker as well as an observation car. Its dining and sleeping car equipment will be of the highest class. General Passenger Agent W. E. Conklyn says that the dining car superintendent has arranged for a large supply of fresh strawberries to be served on the train.

FLIERS CAN'T DRINK, SAYS LIEUT. THAW

American in French Army Testifies in His $100,000 Libel Suit.

CONFUSED WITH A COUSIN

Wearing the French army identification plate on a silver chain around his right wrist and a gold watch on his left wrist William Thaw, Second Lieutenant in the French Aviation Corps, gave testimony before United States Commissioner Houghton yesterday in the preliminary hearing in his $100,000 libel suit against a New York morning newspaper.

Lieut. Thaw filed his suit as a citizen of the United States, but the questions put to him by William A. De Ford, attorney for the defendant, on cross-examination were apparently designed to lay the groundwork for the contention that Lieut. Thaw had lost his citizenship by reason of service in the French army.

Lieut. Thaw testified that he enlisted in the Foreign Legion in August, 1914, when he was not 21, but that in the following December he changed over to the Aviation Corps, which was distinct from the Foreign Legion and a part of the regular French army.

"What ceremony were you put through when you enlisted?" asked Mr. De Ford.

"I signed a paper promising obedience and allegiance to the French Government—but that was to have effect only during the war."

"Why did you join the French army?"

"My enlistment may be ascribed to three motives," replied the witness. "My love of France, my dislike for Germany and my fondness for aviation."

Lieut. Thaw added that he did not consult his father about the matter and that his mother, who was in Paris with him at the time, did not exactly approve of the step, but left the decision to him. It was hard to imagine from Lieut. Thaw's quiet, almost diffident appearance, that he was the young American whose intrepid flights over the German trenches had gained for him rapid promotion in the French army. His answers to questions bearing on his bravery were brief and matter of fact.

"I received one citation in the orders of my division," he said, "and another in the orders of the army, with the accompanying military cross. Then I received a letter of felicitation from Gen. Humbert."

In his libel suit Lieut. Thaw declares that a special Sunday article published in the defendant newspaper confused him with his cousin, William Thaw 3d, who married Miss Gladys Virginia Bradley, sister of Mrs. Anthony Drexel Biddle. The subject of the special article was pictured as a wild young scapegoat who had been reformed by his marriage. Lieut. Thaw declared that he had never been married.

"Moreover," he added, "I have always been a man of temperate habits, although I would not call myself a teetotaler. One cannot drink in the aviation business."

"Have you ever drunk your club companions under the table or have you ever associated with drunken day laborers?" asked his attorney, former Judge Henry A. Gildersleeve.

"Most emphatically not," was the answer.

WAITERS' TIPS HELD LEGAL.

Court, However, Makes Distinction Concerning Purchasing Agents.

Hereafter any man may tip a waiter without fear that the highly offended servitor will have him arrested on a charge of violating the law forbidding the giving of bonuses.

The custom so far as it affects waiters, barbers, Pullman porters and steamship stewards has been judicially approved in a decision just handed down by Chief Justice Russell of Special Sessions. This opinion, which disallowed a demurrer interposed by Albert Davis, charged with giving $10 to the buyer of a department store to facilitate the closing of a contract for sponges, differentiated the classes governed by the law as follows:

"The tips to barbers, to stewards on ocean steamships, to waiters in hotels and restaurants and to porters on parlor cars are within the knowledge of all who have the least familiarity with these branches of business. No one can successfully contend that there is any fraud or deception lurking in these transactions or that anybody is injured, whether the employer or employee or the customer."

None of these cases, the Justice said, came within the scope of the law. It was intended to apply, in his view, to the purchasing of material through a purchasing agent and the employment of labor obtained through the services of an agent. It was passed, he considered, for the purpose of obtaining undeviating devotion from an agent to his superior.

The case of Davis, which was characterized by Justice Russell as the first of its kind dealing squarely with the law, was set down for trial on January 22.

RAISING THE CURTAIN ON GERMANY

The World will begin next Monday morning the publication of a series of remarkable articles that will give a true picture of the condition of the empire from every angle.

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11 A. M. Holy Communion (Rector).
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11 Morning Service and Sermon (Rector).
4 Evensong and Address (Rector).
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