

WILSON TO DEFINE MONROE DOCTRINE

Salvador Requests Interpretation Before Joining League of Nations.

By the Associated Press
WASHINGTON, Feb. 7.—Latin American countries which participated in the peace conference and also those which have been invited to join the League of Nations are watching the request of Salvador that the United States define the Monroe Doctrine so that they will know just what they are agreeing to if they join the league.

The State Department has acknowledged receipt of the request from Juan Francisco Paredes, Minister for Foreign Affairs of Salvador. It now remains with President Wilson to draft a reply. Meanwhile Latin American statesmen are discussing the question and some of the Latin American countries are delaying joining the league until the definition of the Monroe Doctrine is made.

The reference to the Monroe Doctrine in Article 21 of the covenant of the League of Nations. For the first time the text of the communication of the Salvadoran Government is

made public. It recites that despite its neutrality in the war, Salvador manifested "its sympathy on every occasion for the ideals which animated the Government of the United States in entering the war," praises President Wilson for "having crystallized the legitimate hopes of a fruitful peace, by submitting the draft of a League of Nations covenant," says Salvador, "manifests the desire to adhere to this treaty, which sanctions arbitration as the only method of settling disputes between nations," and continues:

"The text of the treaty contains, however, one article which has awakened warm discussions throughout the whole American continent, including the United States, due, no doubt, to its brevity and lack of clearness. I refer to Article XXI, drafted in the following terms:

"Nothing in this covenant shall be deemed to affect the validity of international engagements, such as treaties of arbitration or regional understandings like the Monroe Doctrine, for securing the maintenance of peace."

"The legal scope of this provision from an international viewpoint is open to differing interpretations since in the vast scheme of the League of Nations treaties of arbitration and regional understandings such as the Monroe Doctrine are recognized and sanctioned, despite the fact that as to the highly purposeful of the latter doctrine there does not exist harmonious meeting of minds nor an absolute criterion."

"From the year 1823 in which the distinguished James Monroe rejected all intervention by European nations in the affairs of the American continent to the present day this doctrine has under-

gone different applications depending upon the diverse political tendencies prevailing at that particular time in the United States.

"It would be unnecessary, Mr. Secretary, to undertake any detailed exposition of the various views of prominent thinkers and public men of the United States as to the genuine and correct interpretation of the Monroe doctrine, which former Secretary of State, Elihu Root, regarded 'as a declaration based on the right of the people of the United States to protect itself as a nation, and which could not be transformed into a declaration, joint or common, to all the nations of America or even to a limited number of them.'"

Salvador's Recognition.

"My Government recognizes that the Monroe Doctrine consolidated the independence of the Continental States of Latin America and saved them from the great danger of a European intervention. It realizes that it is a powerful factor in the existence of the democratic form of government on this continent, and that it raised a barrier to European colonization. Since, however, the covenant of the League of Nations does not set forth nor determine the purpose, nor fix a definite criterion of international relationship in America; and since, on the other hand, the Doctrine will be forthwith transformed—in view of the full sanction of the nations of the world—into a principle of universal public law (juris de jure), I request that Your Excellency will be good enough to give the authentic interpretation of the Monroe Doctrine, as it is understood in the present historical movement and in

its future application by the Government of the United States, which must realize that my Government is keenly desirous of securing a statement which shall put an end to the divergence of views now prevailing on the subject, which, it is recognized by all, is not the most propitious in stimulating the ideals of true Pan-Americanism.

"The necessity of an interpretation of the genesis and scope of the Monroe Doctrine, not only in the development of the lefty purpose of Pan-Americanism but in order that that doctrine may maintain its original purity and prestige, is rendered all the more urgent."

BOY SCOUTS ARE TEN YEARS OLD TO-DAY

The Boy Scouts of America—the whole 41,343 of them—are celebrating the tenth birthday of their organization to-day. Every person in the land is being invited to participate in "National Good Turn Week" by adopting the Boy Scout habit of doing somebody a good turn each day.

The Boy Scouts of America became a corporate entity on February 3, 1910, and obtained a Federal charter four years ago. In the first decade more than 1,200,000 boys have joined, and thus far 175,000 merit cards have been issued. There are now 27,000 registered Scouts and 104,045 volunteer leaders. Every boy has taken the Scout oath: "On my honor I will do my best—to do my duty to God and my country and to obey the Scout law; to help other people at all times; to keep myself physically strong, mentally awake and morally straight."

B. Altman & Co.

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The New Modes for Spring

are now displayed in

Women's and Misses' Tailleurs, Frocks, Evening Gowns, Coats, Wraps, Blouses, Hats, Sports Clothes (including Sweaters) and all the accessories of costume

Girls' and Children's Outerwear for every occasion

Men's, Youths' and Boys' Suits, Top Coats, Hats, Shoes and Furnishings

Fine Lingerie

for the Spring trousseau.

The Department for Imported Lingerie has ready for immediate use a great variety of exquisite bridal sets and individual pieces, hand-made throughout and adorned with the finest imaginable hand-wrought embroidery.

Many of these lovely undergarments reveal additional embellishments in beautiful hand-made laces, especially featuring filet, Valenciennes, Irish point and point de Binche.

The Department for American-made Underwear displays a vast assortment of dainty garments that are quite as desirable, though of a different type. Many of them are exclusive to B. Altman & Co., not only as to design, but as to material also—especially those developed in a new and rarely beautiful pure silk fabric, which has won its way to almost universal favor since its introduction not long ago.

This Department specializes in undergarments made to special order; and is particularly well equipped for supplying complete trousseaux for Easter brides, provided orders are placed immediately.

(Both Departments on Second Floor)

The Mourning Department

has ready for selection (and for immediate wear) an unusually choice assemblage of

Mourning Gowns for the Spring season

variously (but in every instance charmingly) developed in crepe de Chine, georgette, Canton crepe and other appropriate fabrics. Many of these gowns are all-white, in deference to the modern demand for garments that signify faith and hope rather than unmitigated grief.

(Mourning Salons, Third Floor)

For to-morrow (Monday)

An Important Sale of

Women's Silk Frocks

for street and afternoon wear specially priced at

\$58.00

(Ready-to-wear Dep't, Third Floor)

The Wool Fabrics Department

has just received and is now showing a large importation of

English and Scotch Suitings and Coatings

in all the newest weaves and color effects for the Spring season of 1920

An additional shipment of the rich and greatly admired

Silk-embroidered Duvetyns

has also been received, and is displayed in the same Department.

(First Floor)

Six Selling Floors

are open to the purchasing public in B. Altman & Co.'s Store.

A considerable section of the SIXTH FLOOR is occupied by the

Department for

Economical Purchasing

where selections of new, carefully chosen and fashionable merchandise (including Clothing for Men, Women and the Younger Set) have been specially assembled and tastefully displayed.

(Thirty-fourth Street and Thirty-fifth Street Elevators run to the Sixth Floor)

WHAT THE CRITICS THOUGHT

New York World

AMPICO PIANO RIVALS FIVE ARTISTS IN CONCERT.

Reproducing Instrument Competes for Honors, to Delight of Carnegie Hall Crowd.

An audience that almost got out of control stormed Carnegie Hall yesterday afternoon at a concert arranged by the Ampico Piano Company, to demonstrate the merits of the Ampico reproducing piano.

For full measure, five well known pianists, Leo Ornstein, Benno Moiseiwitsch, Leopold Godowsky, Mischa Levitzki and Arthur Rubinstein, contributed to the programme. Each of them, besides giving an instrumental demonstration as he would in concert, added a composition which, after he had finished, was immediately reproduced by the Ampico, for which instrument the soloist had previously executed it.

This constituted a challenge to the auditor to detect what difference he could, between the mechanical instrument's rendition and the player's. Frequently the performance demonstrated the force of the Ampico's claim that its playing is not an imitation but is the actual performance of the artist.

The Evening Mail

FIVE PIANISTS

One of the most remarkable exhibitions in a New York concert hall was staged yesterday afternoon when five famous pianists played on the same programme and then listened with the audience while the Ampico reproduced what they had just performed.

There were striking contrasts—the individuality of Leo Ornstein, the crisp, shining technique of Leopold Godowsky, the delicate beauty of Moiseiwitsch's tone, the brilliance of Mischa Levitzki and the dazzling, energetic rhythms of Arthur Rubinstein.

That the mechanical invention was able to catch so much of the personality of each artist, to differentiate so impressively the tone and style, was a revelation to many people in the big crowd that filled every corner of the hall.

After Levitzki had played a part of the Liszt Hungarian Rhapsody, he waited while the Ampico continued, and then with amazing dexterity returned to the keyboard to finish the composition. He made Mr. Charles Stoddard, the inventor, share in the applause that followed.

New York Tribune

FIVE GREAT PIANISTS HEARD.

Five of the world's greatest pianists performed at a special Ampico concert given before 4,000 persons at Carnegie Hall yesterday afternoon.

The artists who appeared were Leopold Godowsky, Mischa Levitzki, Leo Ornstein, Benno Moiseiwitsch and Arthur Rubinstein. Each played a selection and then, together with the audience, heard the same selection played on the Ampico reproducing piano. The concert was arranged by the Ampico Piano Company, with a view of giving the public a better understanding of the possibilities of mechanical reproduction of classic music. It was the verdict of the audience that not the slightest difference was discernible between the work of the artists and their own reproduced selections.

The Evening Sun

FIVE PIANISTS IN CONCERT.

Such a throng as never managed to squeeze ere this into Carnegie Hall heard five well known pianists play there yesterday afternoon. These were Leo Ornstein, Mischa Levitzki, Benno Moiseiwitsch, Arthur Rubinstein and, the greatest of these, Leopold Godowsky.

Each of these artists played selections which were, in turn, delegated to a reproducing piano, the Ampico. Each played works characteristic of his usual repertoire, Mr. Godowsky beginning his portion of the programme with excerpts from his own "Triakontameron," to which he gave a playing which brought out in exquisite fullness the grace and charm of their writing; and Mr. Ornstein, following Chopin with his own rife "Impressions of Chinatown." Both Mr. Godowsky and Mr. Levitzki played Liszt—the latter beginning the Sixth Hungarian Rhapsody, only to have it taken up and finished by the mechanical instrument in a manner quite disarming. With so many stars upon its horizon, it could not but be a concert of shining importance.

The Evening Post

Five Pianists Give Joint

Concert for Music Week

Godowsky, Ornstein, Rubinstein, Levitzki and Moiseiwitsch Compare Playing With Piano Reproductions.

A special event of Music Week occurred yesterday afternoon, when Leopold Godowsky, Leo Ornstein, Arthur Rubinstein, Mischa Levitzki and Benno Moiseiwitsch gave a joint concert at Carnegie Hall. Mr. Godowsky played three little Viennese waltzes, which were his own compositions, as was also a contrasting piece entitled "Resignation." His interpretation of Liszt's Etude de Concert, No. 2, was immediately repeated without his aid, on the Ampico reproducing piano. Ornstein played his "Impressions of Chinatown" and a Chopin nocturne, and afterwards sat with arms folded while his rendition of Chopin was repeated. Levitzki gave portions of Liszt's Rhapsody No. 6, which was taken up by the instrumental record. This pian was carried out during the playing by all five pianists.

The Times

FIVE PIANISTS PLAY.

Godowsky, Ornstein, Levitzki, Moiseiwitsch and Rubinstein.

Leopold Godowsky, with Leo Ornstein and Levitzki, as well as the late arriving Moiseiwitsch, and Arthur Rubinstein, who closed the afternoon, gave a joint concert yesterday at Carnegie Hall, which was filled by those to hear all five pianists as a special event of music week. Mr. Godowsky gave three little Viennese waltzes of his own composition, as was a contrasting "Resignation."

After Liszt's Etude de Concert, No. 2, the Godowsky interpretation was immediately heard again taken up by the Ampico reproducing piano. Ornstein, who played his "Impressions of Chinatown" and a Chopin nocturne, sat with folded arms to watch his Chopin repeated. Mischa Levitzki played portions of Liszt's Rhapsody 6, and the instrumental record did the rest. The five pianists, however, took their own recalls.

The AMPICO

Reproduced the playing of

GODOWSKY LEVITZKI MOISEIWITSCH
ORNSTEIN AND RUBINSTEIN

At Carnegie Hall the Afternoon of February 3rd

FIVE GREAT PIANISTS cooperated in this supreme proof of the Ampico's perfection. An audience that filled Carnegie Hall to overflowing heard each of these pianists play and then, immediately afterwards, heard the Ampico reproduce the same selection so that a true comparison might be made between the playing of the artist and its reproduction by the Ampico. In this, as in every other Ampico comparison recital, the most exacting test possible was made.

TRUE COMPARISON recitals of this kind are given only by the Ampico. The audience at Carnegie Hall heard the Ampico in direct comparison with the playing of the living pianists—heard the same piece played twice—once by the artist himself and immediately afterwards in its perfect reproduction by the Ampico—the two performances were exactly alike.

THE AMPICO does not base its claims to supremacy on mere words, but has, through a series of comparison recitals, conclusively proven its supremacy beyond any possibility of criticism. To the Ampico alone can truly be applied the title of "Reproducing Piano."

The Ampico is invariably chosen when beauty of tone and exactness of reproduction are intelligently judged.

You are cordially invited to hear the Ampico

Knowlton Warerooms
Fifth Avenue at Thirty-ninth St.