

# IN TIMELY VIEWS, CAMERA MEN DEPICT NEWS EVENTS OF DAY

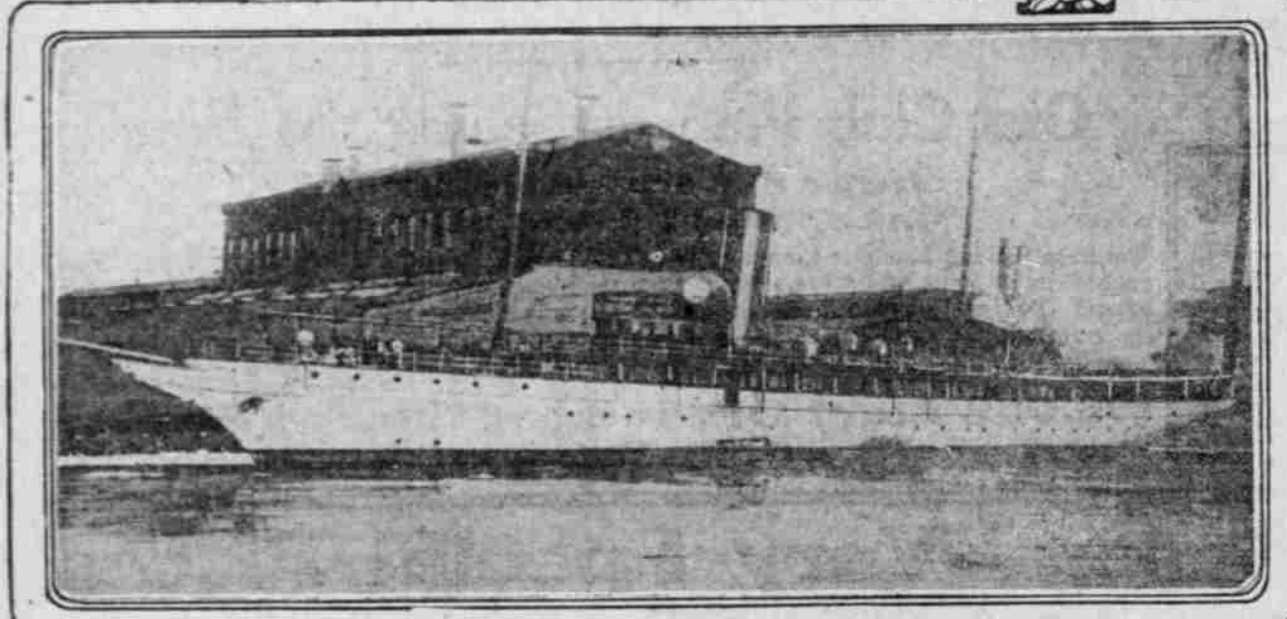
Roosevelt Caught Emerging From His New York Campaign Headquarters—Two New Submarines Are Equipped With Wireless—River Wrecks Many.



Gino Montant, on Way to Tamps for \$25,000 Bank Messenger Robbery.

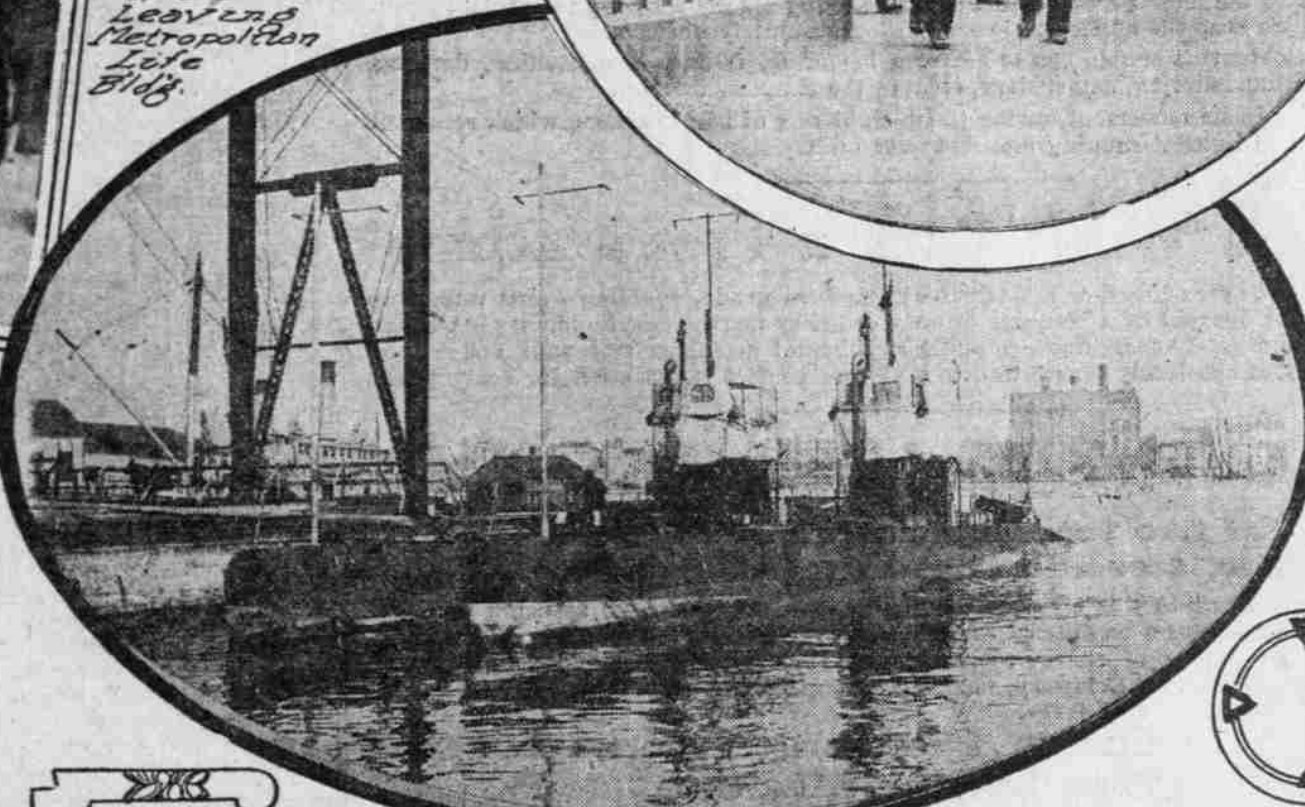


Col. Roosevelt and Sen. J. M. Dixon of Montana Leaving Metropolitan Life Bldg.



W. A. Lydon's Fine Launch just Completed.

James Fascadi Under Arrest for \$25,000 Bank Messenger Robbery



Submarines E. J. and E. R.



Steamer H.K. Bedford, Sunk in Ohio River



Foulke E. Brandt, on Way to Court Brandt's Second Man on Left



Feking Agents and Colporteurs American Bible Society

NEW YORK, March 15—(Special.)—In the round-up of the thieves who stole \$25,000 from Wilbur F. Smith and Frank Werrall, messengers of the East River National Bank, New York, while the boys were riding in a taxicab recently, the New York police brought from Memphis Eugene Spain, of Boston. He admits being one of the men who got into the cab with the messengers, beat them and took the bag of money. The police also captured James Fascadi, known as "Jimmy Bush," and his partner, Robert Dielo. The officers believe that with the capture of these men they have the key to the taxicab robbery. Fascadi and Dielo ran a saloon where the money was taken and divided after the hold-up. It was there, too, that the robbery is believed to have been planned. Gino Montant and Jess Albrant were also accused of complicity in the robbery.

Much interest has been shown by people throughout the country in the case of Foulke E. Brandt, of New York, the young man who was sentenced to prison for 30 years for burglarizing the home of his former employer, Mortimer Schiff. After serving three years Brandt won his fight for a new trial. He recently secured bail which gives him the liberty to go where he pleases under bonded promise to appear before the authorities when ordered.

The two newest United States submarines have been sent from the Brooklyn Navy Yard to Norfolk, Va., to undergo tests. They are the only vessels of their class fitted with wireless telegraph apparatus. Their cost was \$500,000 apiece. They are known as E. J. and E. R.

Headquarters for the Roosevelt campaign have been opened by Oliver Clinton Carpenter in the Metropolitan Life Building in New York. Mr. Carpenter is at the head of what is known as the "Roosevelt Committee" of the City of New York. He is an attorney who was an assistant to George B. Corley in the campaign of 1904.

The Powers are much exercised over the report that an antiforeign feeling

is developing in China. This means that the lives of the missionaries are in danger. With the representatives of the American Bible Society, they are scattered all over China, many of them in places where their governments have no representatives and where they will be dependent entirely on the local authorities for protection. Apparently the local authorities are helpless in the struggle.

W. A. Lydon, a millionaire of Chicago, has had built at Wilmington one of the finest yachts which will be launched this year. He calls her the Lydonia. If she had been completed in time he would have taken a cruise to the West Indies this Spring. As she is delayed, he will use her on the Lakes this Summer and go to Italy in the Fall. The Lydonia will be fitted out at New York in April. She is 216 feet over all, 27 feet beam and 18 feet depth of hold.

This has been a disastrous year for

river craft. Extremes of temperature have caused ice jams which have sunk many vessels. The steamer H. K. Bedford, a typical Ohio River steamer, was sunk a few days ago near Marietta.

Ferrari's Italian blood asserted itself and he threw himself into the maze of color, of passion, of allurement with an abandon as unrestrained, as overpowering and as fatal in a certain sense as did his Malietta.

## CREATION OF GERMAN-ITALIAN WRITER WINS PLAUDITS OF CRITICAL NEW YORK

Andreas Dippel Gives Metropolitan Audience Postponed Performance of "The Jewels of the Madonna," and Enthusiastic Reception Is Given to Wolf-Ferrari's Production—Plot Is Told by Emilie Frances Bauer.

BY EMILIE FRANCES BAUER. ANDREAS DIPPEL brought his splendid company to the Metropolitan again Tuesday night, when the postponed performance of Wolf-Ferrari's "The Jewels of the Madonna" was given. Mr. Dippel in this, as in everything which he has presented so far, has left no detail uncare for and the enthusiasm with which the vast audience received the work must have proved that he satisfied his following. The story, as well as the music, is the creation of the German-Italian composer and by setting the scene in Naples he brought about the possibility to use the Neapolitan boat songs and the popular dance music of that section of the world which must account for some moments which came percolously near the commonplace.

Curiously told, the plot concerns the rivalry between Gennaro, a blacksmith, and Rafaele, the head of the Camorrista of that city for the love of Malietta, a beautiful and wilful girl adopted by the mother of Gennaro, in accordance with a vow made to the Virgin, as her son was lying at the point of death. She chafes under the restrictions of her home life and is attracted by the handsome man who uses all his powers to entice her.

As the procession of the Madonna passes, Rafaele says passionately to the girl: "Must I be damned for you? Look at those jewels, the Jewels of the Madonna! Shall I place them around your neck?" Gennaro vainly strives to win her out of her fascination and finally decides to give her the jewels himself. One can hardly believe that a woman of any type, in any frame of mind in that superstitious country could bring herself to adorn her person with those jewels, even though later she takes her life as she realizes the enormity of the crime she has inspired and committed. It was a great question among those who understood the text last night whether the words of such a work were not better left to be imagination, the story being strong enough to carry without them. Even in Italian they are commonplace, many times revolting and not infrequently disturbing.

Wolf-Ferrari based his story upon the condition of a young girl crazed with the desire to break from the bonds which held her to the peaceful life of the mother and her son Gennaro, the blacksmith, with whom she had been raised as a foster sister. The strain under which she lived, the conflict of emotions, the influence of Rafaele, the handsome, dashing, bullying head of the Camorriste, all wrought her to such a pitch of hysteria that she represented the spirit of revolution and of riotry. There was every reason to believe that this story and the enthusiasm with which the composer threw himself into the work, not only as music might translate or illustrate its inspiration, but as a subject might respond to suggestion and the composer responded to the riotous lawlessness of it all practically as the girl did.

Who could remember the purity of line, the exquisite cameo-like workmanship of "Le Donne Curiose," or, indeed, "The Secret of Suzanne" and not realize that Wolf-Ferrari's name tells the story of the German-Italian alliance in temperament and his "Donne Curiose" in German as Mozart was German. The former was tempered with Italian influence because of his blood, the latter because at the time he wrote there were only Italian singers or rather singers of Italian opera and the material called forth the character of the mediums of expression. But Wolf-

It was the first real opportunity that

New York has had to measure the powers of Miss White, who may be said to have created a type as individual as a Carmen and as poignant as the stage offers. Her voice is one of great beauty, clear carrying and convincing and she has personality to a marked degree. Although an American, she was in type and in equipment thoroughly representative of an Italian artist no less than of the Neapolitan girl she was impersonating, one might almost say embodying. Miss White enjoyed a great personal triumph last night as did two old friends from Manhattan opera days, Bassi and Sammarco, both in strong character roles in which Bassi showed a real understanding of the tragic element and he made a most appealing figure. His voice, too, sounded good again to many who have enjoyed him in the past. Sammarco has never had a role which gave him wider opportunities, and he embodied to the last degree the power of attraction no less than the repellent characteristics of this dashing leader of the Camorriste who had won the soul of Malietta into perdition and who had been the cause of the crime of Gennaro. Sammarco's voice has the same fresh beauty, the same luscious, silvery quality that made him one of the greatest favorites among the Italian baritones who have delighted New York and which gave him a position that even his absence has not cost him.

Grand opera in tabloid form is the way in which Albert Mildenberg would reach the largest public in this country. While others are speculating upon inducing or coercing the Metropolitan Opera-House to abandon opera in foreign tongues for translations of the masterpieces, Mr. Mildenberg goes to work quietly with his own experiments. Mr. Mildenberg based his attitude upon the fact that both Leoncavallo and Mascagni were willing to reduce their own operas to the time of 25 minutes and in this form Leoncavallo conducted his "Pagliacci" in London, himself.

It does not take a million dollars to prove that opera in English is wanted by the American audience, and if any director of the Metropolitan Opera Company wants to risk \$10,000 I can produce an artistic and financial success in six months. My plan for giving standard grand opera repertory in vaudeville is the most practical