

TODAY'S MYSTERY STORY

By PHILIP FRANCIS NOWLAN

IN THE case of "The Unknown Woman," Harvey Hunt reasoned as follows:

The man who murdered her was well known to her because she was in great fear of him, a fact indicated by the suppressed scream she gave when she saw him. He was a powerful man because he had choked her to death with one hand, as indicated by the intensity of the bruises around the neck and the fingers of a large hand would reach. He was probably a heavily built man because he was so powerful, had such large hands, and, as the man in the neighborhood apartment had testified, a heavy step.

He was a man of quick decision and action because he had snatched the electric candles on the boudoir table, when for some reason he did not want them burning; but not always a clear thinker, or he would have seen the mistake in this and would have switched them off instead.

From the position of this table in relation to the window in the opposite wall, Harvey Hunt argued that his only objection to them must have lain in the knowledge that they constituted a signal, probably a woman's alarm, which turned them on, and had apprised him of the fact to frighten him away. The recipient of the signal must have been a man, for a woman would not be likely to another woman for prearranged help in such a situation. He was probably a coward because he did not come to her rescue, and probably himself in fear of the police or he would have come forward in accusation of the murderer.

Hunt and Quigley indeed found such a man. The woman was a member of a robber band led by "Whitey" Blaine, but had deserted the gang with a certain amount of loot to work with this other man, Van Lewick, and had formed just such a slight, thin woman, who imparted this information after Hunt and Quigley had put him through the "third degree," and Lewick's testimony, combined with "Whitey" Blaine gathered later, sent "Whitey" Blaine to the electric chair.

Can you solve this mystery of "The Missing Symptom?"

DR. MAYHEW sniffed at the glass which lay on the floor, apparently as if it had fallen from the fingers of the dead woman, whose body leaned grotesquely over the arm of the chair. Several drops of the liquid remained in the glass, and with a puzzled frown he made a re-examination of the body, while Harvey Hunt stood by attentively, with their head bent low. The woman had been dead five hours. The other members of the house party, with horror-stricken faces, were grouped in the doorway and the hall beyond.

Finally the physician arose. "Yes," he said with that struck the criminal investigator as unnecessary emphasis, "it is a particularly virulent poison. Mrs. Jayson probably was dead before she touched the glass. I suppose she got it from your dark room, Simon. She would have had the opportunity to do so."

THE DAILY NOVELETTE Hilda's Laidby By RUSSELL CLAYTON Hilda Wilmington was the most surprised girl at the tea given in the dining room of the Grand Trunk Pacific. She was sitting at the table with her hands clasped, looking at the other guests with a puzzled frown. She had never seen any of the young people before, and she was wondering how they had come to be introduced to her. The introduction was made by the hostess, who was a woman of about thirty, with a friendly smile. She said: "These are the young people who have just arrived from the Grand Trunk Pacific. They are all very nice people, and I am sure you will like them."

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'TRISTAN AND ISOLDA' IN ENGLISH AT ACADEMY

First Performance of a Wagnerian Opera Since the War Received With Enthusiasm

The first performance of a Wagnerian opera in Philadelphia since the beginning of the war was given last evening by the Metropolitan Opera Co., which presented "Tristan and Isolde" (note the new spelling) in English. From the cordial manner in which the opera was received, the war on German music, at least in this city, is over, but the language still exists to such an extent that the official libretto did not contain the original text. The translation used was that of the Corlier brothers, with some of the essential absurdities ironed out by Sigmond Spach. After all, the language did not matter, for it is doubtful if a sufficient number of the audience heard enough of the words to tell more than what language was being used. For even "Tristan" is essentially an opera, and the careful diction of Mr. Sembach's English was impeccable. When the orchestra was light and the voices had full sway, something they do not often get in "Tristan," the words were fully distinguishable, but when the accompaniment got heavy, as it is most of the time, the words could not be distinguished and this applies to all the cast.

The performance, on the whole, was a most excellent one. Mme. Matzenauer sang and acted the part of Isolde in a superb manner, considering that her voice is contralto in color and timbre, and the duets with Miss Gordon gave the unusual impression of hearing two contraltos, which was the case despite the fact that, generally speaking, Mme. Matzenauer has the tremendous range required by the role of Isolde. Her magnificent voice and the great artist with which she uses it, made it possible for her to carry off the role with success. At the same time it was impossible to forget that the part was written for a voice of the soprano color and that there was lack of contrast for this reason, both in the duets with Brangane and with Tristan. The tessitura of the part is so high that

even with her immense range, Mme. Matzenauer was compelled to exert her voice to the utmost to reach the extreme notes in the second and third acts. Her conception of the part was according to the best traditions, which were quickly and dignified throughout.

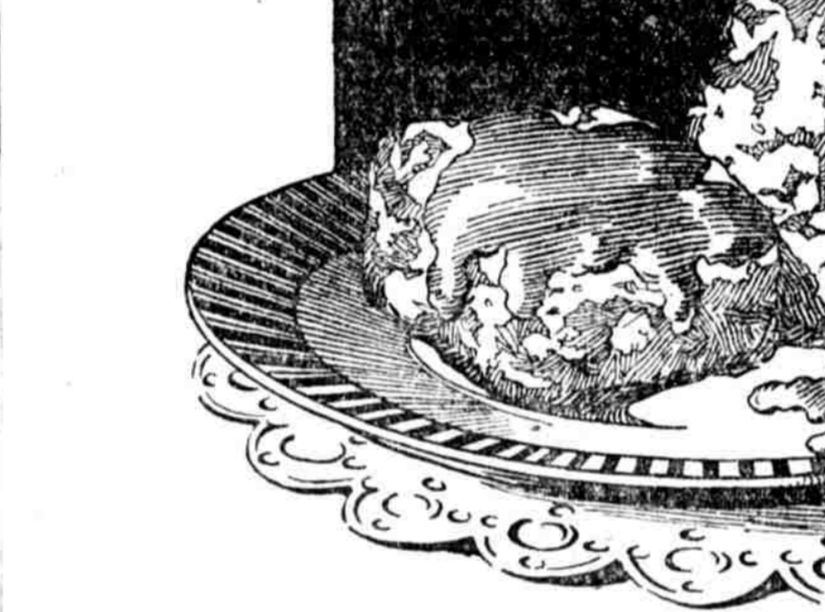
Mr. Sembach did well as Tristan, one of the hardest roles for tenor ever written, especially in the third act. The part is a little heavy for one who is not naturally a heroic tenor, but his vocalization was excellent and his interpretation at all times sincere and at times impressive. Miss Gordon, playing a Wagner role for the first time this year, made a splendid impression. She is more than equal to the part vocally, as she has shown in previous performances of other and more difficult vocal parts here, but rhythmically the role is not easy, but she triumphed over these difficulties with ease and showed that she has great possibilities in the comparatively few important roles composed for contraltos. Mr. Leonard's Kurvenal was satisfactory both in voice and action, and the smaller parts were all well taken. Therefore, the conductor has more responsibility in this work than in almost any other opera. Mr. Bodanzky conducted admirably, restraining his usual tendency to go at too high a speed and only in the beginning of the great love scene in the second act was this tendency manifested, and here it was controlled before the scene had gone very far. In the close, during the love-death, he let his enthusiasm run away with his judgment, and the result was that even the organ-like voice of Mme. Matzenauer could not be heard. Outside of these places he used excellent judgment and read the wonderful score with great sympathy. The orchestra, too, seemed to take delight in playing an opera which really places the orchestra on a par with the principal parts of the cast and played in a magnificent manner, barring one or two slips of intonation, principally in the brass.

The high points of the opera were, of course, the marvelous love duet in the second act and the close of the opera. No criticism can be made of the first of these, which is probably the finest single operatic act ever written, for principals, conductor and orchestra made an ensemble of this act the perfection of which is seldom heard on any stage. The love duet was not so fortunate, by reason of the overbalancing of the orchestra already referred to. The stage settings were admirable, especially those of the first and third acts.

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