

\$10 A DAY JOBS GO BEGGING, ONLY THREE HOURS WORK, BUT IT'S IN THE CAISSON.

City Has Trouble Getting Inspectors since Five Have Died of Caisson Disease—Health Board Doctor to Report on Means of Preventing It.

The Department of Bridges is looking for men to earn \$10 a day for three hours work in shifts of one and a half hours each.

The job is that of inspector of masonry to examine the work in the caisson at the Pike street end of the new Manhattan Bridge.

The department is having trouble getting the men. This is because five men have been killed by what is called the "caisson disease," or the "bends" as the men themselves call it, since the bridge was started.

Yesterday, at the request of the Commission on the part of the Health Department, Dr. William E. Weber to examine all men who go in to the caisson, which has now been sunk ninety-two feet, and to report on the best means of treating them after they come up. The Health Department feels that as other bridges and tunnels are to be built it would be a wise plan to tackle this disease at once.

Dr. Weber went over the ground yesterday with Engineer Knighton, who is in charge of the pier, and to-day he will make a report to Dr. Walter Bennel, the sanitary superintendent of the Health Department. Dr. Weber would not say last night what his report would be, but he said that he would make certain points in the future, save some men who have to risk their lives in the caisson.

John C. Rodgers, the contractor who is building the pier at the foot of Pike street, has announced that he will provide an emergency hospital, with cots and medicines, for the men who are brought up from the caisson. To-day Dr. Weber will have a talk with Contractor Rodgers on that subject.

The air pressure at the foot of the caisson is about forty-five pounds to the square inch, or three times the normal pressure. The city has advertised for eight masonry inspectors and within the last two weeks only one man applied for the job.

As the men were brought up from the caisson yesterday morning, he was Martin V. Dolan, who died after coming out of the caisson on Tuesday.

Dolan went into the caisson apparently in good physical condition. When he applied for the job he was told to get a physician to certify that he was in a condition to stand the forty-five pounds air pressure, and he did. He had been in the caisson thirty minutes and he was brought up to the top in the air lock when he collapsed. It is supposed that Dolan had a weak heart, but there was nothing to indicate it.

He was taken to the hospital on the Manhattan side of the bridge. Three men were killed in building the Brooklyn side. While the Williamsburg bridge was being built not a single man was killed, but it was reported, but some time later two "sandhogs," as the laborers are called, died. It was said yesterday that these two men died of the disease and did not take care of themselves.

There is no trouble in getting "sandhogs" because they are experienced and used to the work. With the inspectors, however, it is different. They are supposed to examine the masonry, and sometimes they are not kept in the caisson more than twenty minutes.

The air pressure is so great and the strain so frightful, however, that very few men can be found who are willing to take a chance on their lives even for \$10 a day.

When the men are taken out of the caisson they are brought up slowly so that they will become accustomed to the changed atmospheric conditions. The men who are attacked with the disease usually die practically the same symptoms. They have sharp and violent pains in the joints of the arms and the legs, with severe vomiting and pain in the stomach. The men who have been seen many cases of the disease, call it "bends," because of the distortions of the victim while in pain.

Dr. Weber said yesterday that he would outline in his report to-day certain precautions that should be taken. He said that he had not seen any one who had died of the disease, but he thought that certain things ought to be done.

"There is this much about it," said Dr. Weber, "that so long as the men are concerned, or as any physician can judge, a man may seem to be in fit condition to go into the caisson and withstand the air pressure, but the disease may attack him just the same. A good many men die of the disease, I think, are faulty. What we are going to do is to attempt to prevent any more deaths if we can."

"LOHENGRIIN" IN ENGLISH.

That Opera and "Tosca" sung by the Savage Company at the West End.

The Savage opera company gave an admirable performance of "Lohengrin" in English at the West End Theatre last night. It was the second presentation of the opera at the West End this week, the first having been given on Tuesday night.

The company will sing Puccini's "Tosca" in English to-morrow at the same theatre, with Gerardo Rennyson as "Violetta," Joseph Sheehan as "Mario," Winifred Goff as "Flora" and Francis J. Boyle as "The Sergeant."

The Savage company has received the same cordial support and approval in Harlem as in all the other places they have visited. Its present engagement will end on Saturday, Jan. 16. It will then go to the Amphion Theatre in Brooklyn for a week.

ONE OF THOSE TRA-LA-LA PEOPLE

Her Description of Herself—Well Dressed and Attractive at the Opera.

A well dressed woman, who, according to the police, has been hanging around the lobby of the Metropolitan Opera House and whom they regard as a "queer," went through the crowd yesterday night, singing "Tra-la-lala" in a loud voice.

She said she had to meet a man there. "Oh, no," she said, "I'm one of those 'tra-la-lala' people here, you know. You can't get me away."

A policeman took her by the arm and firmly led her away at Fogarty's order. She got on a Broadway car.

The other night, the police say, she got on a Broadway car after a similar experience and gave the conductor a dollar bill. The conductor, who has returned since, told in the air.

COUNTY COURT HOUSE DARK.

Judges and Stenographers Expect to Be as Blind as Justice.

The failure of the city to purchase new mantles for the incandescent gas lights in the County Court House is gradually darkening the gloomy old pile into total darkness. Judges and stenographers nowadays at home or else by candle light in the chambers. Many of the stenographers are purchasing portable electric lights.

The first foggy day of the new year compelled the courts to close until either bright returns or new lights are installed. Surveys meditate in the dark.

FORSTER TOOTHPICK MILLS BURNED.

Fire broke out in the extensive Forster mills built by the late Charles Forster, the inventor of the modern machine for their manufacture, and destroyed by fire last night. The loss is estimated at \$100,000.

Mr. Forster came to this country from Australia about thirty years ago and began the manufacture of toothpicks by machinery in this town.

DAVID BISPHAM'S RECITAL.

The Songs of Hugo Wolf Again Made Prominent and Much Applauded.

David Bispham recited songs yesterday afternoon in Mendelssohn Hall and an audience of goodly numbers applauded him with much generosity. The programme offered by Mr. Bispham made songs by Hugo Wolf its central feature, but Schubert, Jensen and Herman Hans Wetzel also were represented. The Schubert selections were "Waldesnacht," "Litanei" and "Dem Unendlichen." Hugo Wolf had ten numbers, Mr. Wetzel three and Jensen four. Mr. Wetzel played the accompaniments of his own songs. Those of the others were played by Harold M. Smith, who proved himself to be a very musical accompanist with a good technique.

Hugo Wolf does not always write subtle and psychologic music disquisitions on texts. The first three songs sung by Mr. Bispham were "Hab' auf dein blondes Haupt," "Und willst du deinen Liebstens" and "Sterb' ich so heult in Blumen" from the "Italian Lieberbuch," and all of these, especially the first, showed that the composer could write in what the Germans call the "volksthumliches Lied" style when he deemed the texts suitable to that method of setting. They also showed that Mr. Wolf had no large stock of simple melodic figures at his command, and that he was more at home in music made of harmonic disappointments and melodic avoidances.

Happier far is the composer in his own intricate and intimate style, except when he is indulging in humor, and then he shines with a most genial light. His "Der Gaetner" is Schubertian in its directness and in the old fashion of its melody as well as in the ill of its descriptive accompaniment.

Among the songs which carry their own welcome. There is humor mingled with pathos in the poem of Eduard Morike, and Wolf caught the mood of the poem in his setting. Strauss might have written this song, but as he did not, let us praise Wolf. And let us praise him again for his "Der Rattenpfeifer," another delicious bit of humorous description.

"Auf dem gruenen Balcon," by the same composer, was the programme by re-quested and his captivating refrain, "With her finger she said me, 'Nay,' won for an encore. Mr. Bispham was very careful that no one should lose the significance of that "Nay," and he said it with much uplift of the shoulders and a wondrous expulsion of breath. The first two of Mr. Wetzel's songs were marked "new" on the programme. Of making many songs there is no end, and much reciting of them is a weariness to the flesh. The composer's "Faire Queen," a sort of vocal programme note to a descriptive piano piece, gave him an opportunity to show his piano technique.

Mr. Bispham is in better voice than he has been for some time. He still cultivates some curious mannerisms in tone production and vocalization. Just exactly why he gives such a hard quality to his upper tones is something which he alone may be able to explain, and why he alters the pronunciation of some vowels as he does something else which only he knows. In spite of these faults, however, there is so much conscientious study in his interpretations that hearers always get pleasure from his singing.

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CALL FOR OLD OPERA TEXTS.

Not Enough of "Der Zauberfloete" to Go Around—Metropolitan Changes.

The production of Mozart's "The Magic Flute" at the Metropolitan Opera House led to a singular situation. The opera for the first time in years is to be sung in German. Since Mr. Grau revived the work six years ago, it has been sung in Italian.

The new condition has excluded MM. Plançon and Campanari, who couldn't learn the German text of their roles in time. Fortunately Misses Semblich, Terina and Gaski knew their roles in German and were glad to sing the parts they had before. Some of them has sung in German, however, in years.

There was, of course, a great demand from the opera school for German texts. Thus there is not to be had to-day in New York a single copy of the score of "Der Zauberfloete" in German. The Metropolitan has had to go to the publishers in Germany for a long time, was compelled to borrow a copy from a musical critic. Mme. Semblich, who had forgotten the German words, had to be helped by Mme. Terina, who, fortunately, lives in the Hotel Savoy.

The rest of the cast is fortunately composed of the most part of Germans. Otto Gortz is to appear as Papageno, hitherto sung by Signor Campanari, and Victor Gortz as Papageno, hitherto sung by Signor Sarastro, a role which has hitherto fallen to either Edouard de Reszke or Pol Plançon. Then there will be a large list of first appearances from the opera school. Lloyd Rand, the tenor, and a number of beginners will be heard for the first time at the Metropolitan.

The play of Signor Caruso at the Metropolitan is drawing to a close, and it will be possible to hear him for only three weeks more. His term as "Don Ramiro," as he is to leave for Monte Carlo, where he is under contract to sing in March.

Rehearsals for "Les Dragons de Villars," a play by M. de Villars, will be held here, promising to sing here for the past five seasons, have begun. The principal roles outside of "Rose Frigette," which Calvé will sing, are to be taken by Signor Drenth and Mr. Felix Monti will conduct. He will have many of the Italian and French operas after the retirement of Signor Vigna to Monte Carlo.

Olive Fremstad is to appear as "Sanzuzza" next Friday night for the first time here. The role has hitherto been sung this season by Mrs. S. S. S. She went to Hartford City on Sunday, but will return next Sunday morning to take part in the final rehearsal of "Der Zauberfloete."

"IL BARBIERE" ONCE AGAIN.

The Performance Not Attended by an Audience of Large Size.

Rossini's "Il Barbiere di Siviglia" was given for a second time at the Metropolitan Opera House last evening. The house was packed, but it was not why? Has the dark shadow of "Parisfal" fallen upon Rossini's beaker of champagne? There is a strong temptation to write at length on a state of public taste which shows so little palate for this perennially youthful musical comedy. Comments upon public taste are not tasteful.

Certain it is, however, that so long as there is a demand to sing "Rosina" and "Figaro" to dance through the comedy "Figaro," there ought always to be thousands willing to hear the sparkling melody and to take out the claims of several cents and to give the conductor a dollar bill. Yet Clyde Fitch's comedies or the librettos of Harry B. Smith and the music of A. Baldwin Stone appear to have more followers than "Rosina" and "Figaro."

Miss Henrietta Wilson was married to George Richards Wakefield yesterday at Holyrod Church, Broadway and 181st street. She was given away by her father, Herman Bangs Wilson and there was a bridal breakfast later at their home on Washington Heights.

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ART OF CROSS-EXAMINATION.

SEPARATE CHAPTER ON "WOMAN" FOR MR. WELLMAN'S BOOK.

Schoolmistress Smiles and Smiles and Sees All His Raises as to the Speed of a Metropolitan Cable Car Until He Gets Past 180 Miles an Hour.

Lawyer Francis L. Wellman, who recently put forth a book entitled "The Art of Cross-Examination," had an opportunity yesterday in the Supreme Court to practice the art.

Schoolmistress was put on the stand before Justice Blanchard in the suit of Nathan Metz against the Metropolitan Street Railroad Company to recover damages for injuries. The witness testified on direct examination that she had seen a cable car knock Metz down and that it was going at a "terrible rate." Mr. Wellman then took her in hand.

"What do you mean by a 'terrible rate'?" "Well, twice as fast as a train, I think," was the answer.

"Ah! ejaculated the author-lawyer. 'Let me think. An ordinary train goes about thirty-five miles an hour. Twice that would be seventy miles an hour. Would you say that the car was making seventy miles an hour?'"

"Oh, yes, and more," replied the ingenious witness.

"More than seventy? Shall we say eighty?"

"Yes, fully that." "Perhaps even more. Maybe ninety or a hundred miles," said the author-lawyer.

"I think so." Wellman dodged back to his table and took up a copy of his own book. Turning to page 152, he read earnestly for a few moments and then resumed, evidently fortified.

"Now, madam, we have got as far as 100 miles an hour. I don't want to pose as an auctioneer, but shall we make it 125?"

"Yes, I think it went faster than that," replied the witness, smiling.

"125, 125—going at—let us say, 150," urged Wellman in his most persuasive tones. By this time the court room was in an uproar, but the stenographer managed to catch the witness's affirmative nod.

When Wellman got to 175, his next bid, the schoolmistress refused to nod. The court officers were anxiously trying to bring the court room to order, but Wellman repeated his question.

"No," said the witness. "I don't think the car was going quite 175 miles an hour. I don't think it went over 160."

Much disappointed, Wellman walked up to her and said in his severest tones: "Madam, don't you know that there never was a cable car in this city that could go faster than two or three miles an hour?"

"No, sir, I do not," she retorted. "Then you can leave the stand," he declared, and the schoolmistress resumed her seat in the court room amid the titters of the jury.

DUFFIELD-MCKENNA WEDDING.

The President and Members of the Cabinet and Their Wives Attend.

WASHINGTON, Jan. 6.—President and Mrs. Roosevelt, the members of the Cabinet and their wives and other distinguished personages attended the wedding at noon to-day of Miss Isabel McKenna, daughter of Justice McKenna of the Supreme Court, to Mr. Pitts Duffield of New York, son of Gen. H. M. Duffield of Detroit.

The McKennas being Catholics and the Duffields Presbyterians, there was no church ceremony. The wedding took place at the McKenna residence on Rhode Island avenue. The invitations were limited to the relatives and intimate friends of the bride and bridegroom. The Supreme Court met at 2 o'clock to-day instead of the regular hour of 10 in order that the Justices could attend the wedding. Mr. Duffield is the nephew of Justice Brown.

The bride is the eldest of the three daughters of Justice and Mrs. McKenna. Mr. Duffield had as best man Mr. Edgar Miller of New York and San Francisco, and as attendants his brothers, Mr. Devise Duffield and Mr. Kenneth Duffield. Mr. Duffield is a member of the publishing house of Fox & Duffield of New York. The bride wore a handsome gown of white satin and carried a bouquet of white roses. Her bridesmaids wore gowns of white lace and large white lace hats.

The wedding gifts were numerous and costly. Mr. and Mrs. Duffield will live in New York. Among the New York people who witnessed the ceremony were Mr. and Mrs. C. D. Alexander and Mr. and Mrs. Whitehall Ross.

Warren-Bills.

Miss Anna Louise Bliss and Charles Warren of Boston were married yesterday at the home of the bride's parents, Mr. and Mrs. William Henry Bliss, at East Sixty-fifth street, by the Rev. Dr. Albert J. Lyman.

The bride's stepmothers, the Misses Cora and Mildred Barnes, were maids of honor and the Misses Faith Moore and Frances Hardy, Edith Collins, Helen French, Sarah J. M. Warren, Duffield and Mrs. Ernest and Mrs. Warren were bridesmaids. The ceremony was held at the home of the bride's parents, Mr. and Mrs. William Henry Bliss, at East Sixty-fifth street. The bride wore a gown of white lace and carried a bouquet of white roses. Her bridesmaids wore gowns of white lace and large white lace hats.

ROBERT GRANT'S new novel

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