

# MARCHESI METHODS.

### HOW THE GREAT TEACHER TERRORIZES HER SCHOLARS.

Instructions in Singing From Her Not Altogether an Agreeable Ordeal—But She Conscientiously Labors Always For Her Pupil's Benefit.

In the musical world of Europe no teacher stands higher than Mme. Marchesi, and yet a first interview with her is an ordeal to be dreaded. She may tell you with almost brutal frankness that your cherished vocal projects are thin as air bubbles and that you had better turn your attention to cooking. Or, with one unusual gleam of her gray eyes and one sudden withdrawn breath, making her thin lips still thinner, she may tell you that you are destined to lift the heart of the world in immortal song and wear the laurels of a great lyric career. Again, she may tell you with the same blunt severity that you have no looks at all for the stage, and after you have been accepted as a pupil you are still subjected to her merciless severity.

To be taught by Mme. Marchesi is not to have the luxury of an individual lesson, an hour's good, cozy, comfortable time all to yourself. By no means. That is not her plan. You are taught in class. You are thus introduced at once to an audience. You thus have an opportunity of conquering stage fright. You are thus submitted to the criticism of others. Not only your voice, but your manners, your gait, your way of holding your hands are studied. From head to foot you are scrutinized.

A small platform is in the center of Marchesi's salon, where the pupil stands and recites (or sings) her lesson. The class sit around the room and criticize. The pupil has to face not only the class, but the audience includes often the first musicians of the world. How does a sensitive woman bear the gun fire of Mme. Marchesi's criticism, her ridicule, her sarcasm and severity? One day one of the class was having her 15 minutes of lesson before a crowded room. Marchesi was in a sardonic humor that morning. Her remarks were brilliant, but more cutting than a Damascus blade. The audience felt that a climax was coming. It came. The girl's lip began to tremble as Marchesi's commentary sparkled and out and sparkled again. Her lip trembled more and more. The agitation gained upon her whole body, till she shook like a willow in the wind. Poor dear, the other pupils held their breath. The room was silent as a tomb. You could hear Marchesi's watch tick in her pocket. Still the pupil strove to bring out the tone that those severe lips of Marchesi had commanded. At last the voice rolled out. The tone gained upon the room. The voice stopped.

"You sing like a fool!" literally hissed Marchesi, and the storm broke. The girl burst into tears. Her sobs, coming upon the silence, were most painful. Not one of the pupils dared to rush forward with comfort or handkerchief. The girl threw the sheet of music on the floor and covered her face with her hands. Then, dashing the tears away from her face, she stooped down, gathered up the scattered music, tore it into shreds, tossed it to every part of the room, and rushed from the platform stage. All felt it was over with her forever, so far as lessons with Marchesi were concerned, and more than one heart ached for her.

"Ha, ha!" laughed Marchesi, rising delightedly from the piano, rubbing her hands together and walking, or rather stalking, majestically through the room and up and down and again seating herself at the piano. "Ha, ha! That girl will sing! She has the grand fire. She is dramatic. She has the fine passion of the devil." And the girl came back the next day and won Marchesi's bravos and hand clapping.

Upon another occasion Marchesi sat in judgment upon a pupil's hands as she stood upon the platform.

"Now, don't put up your lip like a baby," she says, "if I tell you that I never saw such a booby. You're as awkward as a country clown. Look at your hands! Just look at them dangling down at your sides like a jumping jack waiting to twitch on a pole. Mais, voilà," she continued, softening a little, "if I do not tell you, ma chere, of these things now while you are in my salon, do you know who will tell you of them later on when you stand for the first time before one of the great audiences of Europe? The reporters will flay you alive and deservedly. Will they not note down every awkward gesture, every gaucherie? Will they not say, 'She has a divine voice, but she held her hands like a clown?' And when you read it in all the papers the next morning, ah, how you will exclaim, 'Why did not Marchesi correct me, tell me, reprove me, no matter how severely?' Now, hold your hands easily, one palm crossed upon the other, the right hand across the left, the forefinger and middle finger of the right hand between the thumb and forefinger of the left hand. Bon! Now, see what ease of position, what repose it gives to your whole figure as you stand there."

To look over the programme for the concert, Mme. Marchesi gives from time to time to read a strange collection of names. Here are pupils from Japan. Here is a name from Norway. Here is a lady from Finland. Here are sturdy Scotch names. Here are American names—girls from St. Louis, San Francisco, the Maine woods, the gulf states. New Zealand has representatives on the programme. To look over Marchesi's album is to see some of the portraits of the world's great singers and their signatures.—New York Sun.

Source of Juvenile Income.  
"Some clever fellow has invented tasteless cod liver oil."  
"The wretch! Trying to beat innocent children out of a lot of dimes and nickels."—Chicago Record.

# RECALLED BY TELEGRAPHER

### Attraction of a Scene in a Play Suggests a Story.

When "Secret Service" was first produced in New York, the audiences for the first week or two included a large number of telegraph operators, attracted by the vivid description given of the scene in which Gillette sends the message and is shot through the hand. Interest in this part of the play waned slightly, so far as the knights of the key were concerned, when it was found that the telegraphing, while it sounded very real to the uninitiated, was nothing but a succession of meaningless clicks.

Why it was expected that there should be real telegraphing any more than there should be real killing on the stage was explained by an old operator recently. "There jingers in the mind of all the older men in the business," said he, "the memory of the telegraphing scene in Oliver Dond Byron's play, 'Across the Continent,' in which a genuine operator was substituted for the actor long enough to tick out a welcome to any member of the profession who might be in the audience. It was at Mrs. John Drew's old Arch Street theater in Philadelphia, about 15 years ago. Every night the man on the stage would spell out: 'Good evening, boys! If you are all feeling well, rap out an answer on the iron support of the seat in front of you. All together, now—one, two, three, Go!'"

"The rest of the audience were bewildered by the ticking all over the house, and it was great fun for the boys and a shrewd move on the part of the management, for it attracted telegraphers in great force. They enjoyed the puzzled expression of the people, who couldn't understand the unanimity of the answer from the gallery, orchestra and lobby. Of course the talk between the stage and the house was not confined to this salutation. It was on all sorts of topics, usually in the form of an interrogation, with a request for a simultaneous answer. The story has been told to the younger men, and whenever a play is produced in which a telegraph key figures they like to see if the experience will be repeated."—New York Mail and Express.

### The Lines of the Hand.

They were out driving and had come upon a fine stretch of shady country road.

"Do you believe in palmistry," he asked—"the reading of one's fortune by the lines in one's hand?"

"I believe," she said, "that if I could see the lines in only one of your hands I could foretell that we would have a very pleasant drive."

He immediately caught on and grasped the reins with one hand and the situation with the other.—Comic Cuts.

### A KLONDIKE LETTER.

We arrived at Lake Linderman Sept. 4, and at this date, Sept. 7, have part of lumber sawed for boat. It is an Indian summer day, one of the half dozen days since we left the steamer Elder a month ago. On the lake shore are sawpits in great numbers, boats in course of construction and improvised clothes lines on which are drying blankets and clothing. Dried fruit is being re-dried and trinkets are spread out in the sun.

We left the steamer three miles below Dyea and hired a boat for \$13 and took our outfit 4 1/2 miles up Dyea river. It is then 18 1/2 miles to the summit of pass, about 2000 feet above sea level. We hired 600 pounds packed from Stone House to Summit for \$35. Ferrying Crater lake cost \$18; Long Lake \$20; Deep Lake \$10. Crater Lake is 2 1/2 miles long; Long Lake 1 1/2 miles long. From Summit to Lake Linderman is 13 miles. Except as above mentioned, we packed our 2800 pound outfit ourselves going over the trail some 12 or 16 times, making 6 to 8 trips. This is the hardest months work I ever did. I commenced with 75 to 85 pounds of a load and gradually increased it to 100 pounds. Fairclough is a packer from 'way back and stout as a horse; he packs 150 pounds as easily as I take 100. Collins overworked himself and was sick a few days. Our St. Jo friend is gritty and keeps up his end. We get to work early and work late. We rested part of one Sunday and part of two days near the Summit. There was a terrific gale and rain and no one was moving. The trail is a terrible rough, rocky, steep one, shoes wear out and cost \$7 to \$10 to replace, but that is nothing; they will charge here for looking at a man. We bought 50 pounds of rice for \$4 and 7 sacks of flour for \$78. I forgot to state that part of our goods were upset in Dyea creek and we lost one sack of beans but we soon bought another sack. There are numerous ice-cold streams to ford, no footlogs or bridges yet. The Indians get 40 cents a pound or more for packing from Dyea to Lake Linderman. Their children and squaws are put to work and pack 25 to 50 pounds.

There has been lots of money made on the trail and lakes. Boat builders are in demand at \$20 a day. Boats are \$400 to \$600 and scarce. We had to go four miles for lumber. Meals are 50 cents at Dyea, 75 cents at Sheep Camp and \$1 at Lake Linderman. Dyea ought to be the town instead of Skagway. Hundreds are quitting the Skagway trail and taking the Chilkoot route and no doubt there will be 1000 men that will reach Lake Linderman only to find it frozen up. A seven months child is buried near the Summit, it died on the route last May, and a man on the lake shore blew out his brains after losing two outfits in the rapids at foot of Lake Linderman. Wood has just come that two men were drowned while run-

ning White Horse rapids. We will portage around the rapids and hope to reach Dawson City by Sept. 25th. I we have a south wind we will go through a flying.

We are over the hardest part of our trip, have big appetites and good spirits, scores of women are going through; they dress like men but their long hair and shrill voices give them away.

The passage on the snow and ice in the spring will be better than it is now, the numerous streams and lakes will be frozen over and the trail much shorter than it is now. There is a monthly letter mail.

GEORGE A. HAMILTON.

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Take Laxative Bromo Quinine Tablets. All druggists refund the money if it fails to cure, 25c.

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### Clubbing Propositions.

We are now prepared to furnish the Weekly Oregonian and the Courier one year for \$2 to cash in advance subscribers; the Tri-Weekly N. Y. World and Courier for \$1.85; the Oregon Agriculturist and Rural Northwest and Courier for \$1.50, and the N. W. Pacific Farmer and Courier for \$1.50.

### The Grandest Remedy.

Mr. R. B. Greeve, merchant of Chilhowie, Va., certifies that he had consumption, was given up to die, sought all medical treatment that money could procure, tried all cough remedies he could hear of, but got no relief; spent many nights sitting up in a chair; was induced to try Dr. King's New Discovery, and was cured by use of two bottles. For past three years has been attending to business, and says Dr. King's New Discovery is the grandest remedy ever made, as it has done so much for him and also for others in his community. Dr. King's New Discovery is guaranteed for Coughs, Colds and Consumption. It don't fail. Trial bottle free at Charman & Co.'s Drug Store.

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It may be worth something to know that the very best medicine for restoring the tired or nervous system to a healthy vigor is Electric Bitters. This medicine is purely vegetable, acts by giving tone to the nerve centres in the stomach, gently stimulates the Liver and Kidneys, and aids these organs in throwing off impurities in the blood. Electric Bitters improves the appetite, aids digestion, and is pronounced by those who have tried it as the very best blood purifier and nerve tonic. Try it. Sold for 50c or \$1.00 per bottle at Charman & Co.'s drug store.

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March 8, 1897. Samuel Pitcher, M.D.

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### WHAT TO FIND OUT.

Fill a bottle or common glass with urine and let it stand twenty-four hours; a sediment or settling indicates an unhealthy condition of the kidneys. When urine stains linen it is evidence of kidney trouble. Too frequent desire to urinate or pain in the back, is also convincing proof that the kidneys and bladder are out of order.

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