

PORTLANDER ARRAIGNED

ALLEGED THAT HE CONSPIRED TO RUIN A BUSINESS.

Complainant is a New York Fish Dealer, Who Asserts He Would Not Sell Him Dried Salmon.

NEW YORK, Nov. 17.—Several men were arraigned in the Yorkville Police Court this afternoon on a complaint of Abraham Kines, a smoked fish dealer, who charged that with conspiring to ruin his business. Among the men arraigned is S. L. Wells, agent of the Treseott Packing Company, of Portland, Or., with a New York City bank.

SUGAR FACTORY AT NEWBERG.

Will Likely Be Built, but Not Operated Next Year.

MEMPHISVILLE, Or., Nov. 17.—It has been thought that the best sugar factory would be in operation next season at Newberg, and many in all parts of the county had contracted to furnish a given number of acres of beets to be used.

Great Political Rationing.

JACKSONVILLE, Or., Nov. 17.—The greatest ratification of a political victory ever witnessed in Southern Oregon took place here tonight. All sections of the county were represented. Public buildings and business and private houses were handsomely decorated with flags and bunting, and brilliantly lighted with vari-colored jets and Chinese lanterns.

Held Up by Highwayman.

FOREST GROVE, Or., Nov. 17.—John McGee, who resides on the John W. Farm, in Patton Valley, was held up Thursday night, while on his way home from Cornelius, and made to deliver up \$5. He offered resistance and was terribly beaten up by the highwayman. The fray occurred in the night, and he was unable to tell whether his assailant had any accomplices or not. Mr. McGee is unable to give any description that would aid in the detection of the culprit.

Two Fishermen Drowned.

SEATTLE, Wash., Nov. 17.—Jack Jordan and Dan Hagan, fishermen, were drowned in the bay here late this afternoon in a small sailboat, which was overturned in a gust of wind. Wilfred Pinkbinder and Howard Rice, their companions, narrowly escaped the same fate, but were rescued by United States Customs Officer Thomas Delaney, who went to their assistance in a rowboat.

Mill Will Be Moved to Forest Grove.

FOREST GROVE, Nov. 17.—E. W. Haines bought the Washington County mill property, including the machinery, for \$2500, and will at once move his grist mill from Gales Creek to this place. The plant will be operated by electricity, and is now being converted to make the waters of Gales Creek, three miles distant, furnish the power.

Washington Industries.

Representative Chapman left for Wash.ington last week. Two men bought a saloon at Tacoma, Friday night, and secured it. It is stated that negotiations for the sale of the Bellingham mill have been resumed.

Two Highwaymen Attacked Dr. Gardiner at Seattle, Friday night, but he pluckily beat them off.

The reservoir at Watsburg is finished and the city is now supplied with an abundance of excellent water. The stockholders of the city have nominated a ticket for the coming municipal election, which occurs in December.

Charles Carder, an engineer in Green's logging camp on the Washburn river, was killed instantly by a falling log, which being hit in the temple with a wire cable.

Frank McAtee met with a very severe and nearly fatal accident Friday while working in a logging camp near Centralia. A cable broke and struck him on the head with terrible force, breaking his nose and badly bruising his face.

The Tom Thumb mine at Republic has closed down. The reason assigned by the officers of the company is that development can no longer be carried on at an advantage until some of the large surplus of ore in the mine ready for treatment is removed.

The Legislature will be asked to increase the appropriation for the Whatcom Normal School. The present facilities of the institution are inadequate for the large number of students attending. The county delegation will be locally taxed and try to see it through. About \$100,000 will be asked for.

Judge Hadley, of the Superior Court, at Wabatom, last week, declared the city order on bicycles invalid on the ground that the bicycle has the same rights in using city roadways as other vehicles which are not taxed. He is using the slenderest of legal reeds.

It is reported that Professor Frank J. Browne, State Superintendent of Public Instruction, may shortly become Superintendent of the Schools of Olympia. Professor Hawes, Tacoma City Superintendent, is about to resign and it is stated on good authority that Professor Browne may take the position as soon as it becomes vacant.

A meeting was held in Coquille, Wednesday night and a temporary organization perfected called the Public Improvement Company. The object aimed at is to get a harbor through the Legislature making an appropriation to build a wagon road from Montezano to South Bend, the route to be such as to accommodate all the land in the county as nearly as practicable.

It is announced that the Northwestern Improvement Company, the Northern Pacific corporation which owns the Roslyn mines, will immediately commence the development of its big coal property situated between Carbonado and Fairfax, on the Carbon River, in Pierce County. Under the direction of Superintendent B. F. Smith, a corps of practical coal miners has been getting the property in shape for large operations. The mine has a main vein 30 feet wide and a number of smaller veins. The coal measures are well defined and have been traced along the surface for nearly three miles. It is a well-known fact that the Roslyn mines though now producing 300 tons of coal daily, are un-

WILL BE CELEBRATED

FOUNDING OF THE NATIONAL CAPITAL AT WASHINGTON.

Centennial Anniversary Will Fall on December 18, This Year—Some-thing of Arrangements.

SALFEM, Or., Nov. 17.—Advices received today by Governor Greg inform him that the centennial celebration of the establishment of the seat of government at Washington will be held December 18, 1906. The arrangements now being perfected provide for a reception by the President at the Executive Mansion, immediately following the opening of the session, and drawings of the proposed enlarged Executive Mansion, in connection with which Colonel Theodore A. Bingham, in charge of the project, will make a few remarks on the history of the Executive Mansion.

QUEER CHINESE ANIMALS.

Largest Tigers and Most Beautiful Birds in the Whole World.

London Spectator. There is a general impression about Chinese animals, as about Chinese people, that they are quaint, insect-like, and no particular interest to Chinamen. Whether the Chinese pug dogs, their hollow-backed pigs or dwarfed trees, or the absence of almost any good books on sport in the forbidden empire having given rise to this idea, it is a very mistaken one.

TAKING BOTH ENDS OF IT.

Easy Lesson in the Art of Betting on a Sure Thing.

New Orleans Times-Democrat. "If a fellow only keeps his eyes open when betting on the horse track, he can't lose," remarked a local turfman, "he can always put down a nice little bundle of money, either way the thing goes."

Restoration Castle.

Restoration castle, in Cornwall, took 90 years to build, of which period exactly one-third was occupied in excavating the site. The solid rock on which it stands is almost as hard as iron. In the highest tower, that people like, perhaps, the most interesting ruler whom I met on that interesting journey. He is a pure Chinese, having no mixture of Manchu blood. It is a man of commanding presence and sturdy build, with dark, piercing eyes, and a face that is strongly moulded and indicative of strength of character.

INSIDIOUS RUSSIA.

How the Northern Empire is Undermining British Interests in Persia.

London Express. The statement that Russia has lent Persia one million sterling for the purpose of fortifying the Persian Gulf ports, and that she is not entirely credited, has aroused great uneasiness. Granting that the Shah starts fortifying the gulf ports, it certainly will not be for the defense of his country against invasion by any Arab tribes, but as a defensive measure against England, notwithstanding the fact that Britain has been the true ally and ally-in-fact of Persia for generations, and that there is no power in the world that is more anxious for the integrity of the Shah's dominions.

One of Marchesi's Lessons.

Mathilde Marchesi in Harper's Bazar. "Now come your turn, my pretty blood soprano. Your companion's name is Marie; what is yours, pray? Bertha. Now, then, blond Bertha, ascend the platform. What do you shrink from the ordeal? No harm befall your predecessor, by all means do not waste precious time. I am aware that my amiable American pupils prefer private instruction, and this I sometimes notice, but since you have been extended notice, one learns less, when one stands in presence of one's self. Your high soprano voice is easier to develop than the unwieldy contralto and mezzo-soprano, but you have less extended range, emphatically wrong, opinion prevails that the cultivation of the chest is the only way to the development of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned to do so from a teacher, but that is the fault of the high tones, but entails their complete loss. A voice without chest tones is like a violin without a G string. So, now, my dear Bertha, bravely bring out your chest tones as far as D or E-flat (re or mi bemol), and then proceed to the medium. Believe me, no injury will be done your voice. In the scale you can take it before this if necessary, where are you about now? Why do you try to go on C (do) from the medium to the head voice? You say you learned