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A Musical Wonder

By WALTER L. BREWER

One morning when Manager Hinton was sitting at his desk in his private room at the opera house a young man entered and said: "I am Arturio Stanelli. I have made some success in Naples as a tenor and concluded to spend a season in America before presenting myself in Berlin."

"Ah, indeed!" replied the manager. "Signor Stanelli! I have heard of your initial success in Naples. Do you come to us under contract or are you free?"

"I am free. I have not yet become sufficiently known to be sought after."

Stanelli, as yet scarcely twenty years old, sang for the manager. His voice was a tenor, but none of his notes were high, and some of his lower ones were almost down to baritone range. Hinton seemed not quite satisfied about something. Presently he said:

"All my contracts for the season's tenors are signed. If your voice was a baritone I could use you very readily. As it is I fear we cannot be of use to each other."

"Try me as a baritone," said the other.

The manager smiled. "Give me your address," he said. "Sometimes singers become irritable, and brain irritation usually results in throat irritation. I may have occasion to suddenly put in a substitute."

A week later Signor Stanelli received a telephone message to call at the

opera house at once. When he was announced he was admitted readily, and Hinton told him that his baritone had quarreled with his contralto and refused to sing with her. "The part runs low," he added, "only in one or two places, and we can cut them out."

The new singer created a sensation. His voice, instead of being high pitched for a baritone, was very low. Those parts which the manager had suggested cutting out were sung with vigor. Hinton was astonished.

"How in the world did you ever get such flexibility into your voice?" he asked Stanelli after the opera.

Stanelli looked confused and said he didn't know.

It was not long after this that Hinton was again in trouble; this time for a tenor. His principal man in a pretended stabbing scene had really stuck a knife into a rival for the favor of—not a woman, but the public. He sent for Stanelli and asked him if he could get his voice up to a pitch that would enable him to take the part. Stanelli said that he had sung the part without experiencing any trouble. He was told to be on hand for it the same evening.

He made as pronounced a success as a tenor as he had as a baritone. Only a portion of the audience had heard him in his other role. These were somewhat surprised. They did not know what to think about a man being both tenor and baritone. The rest of the audience supposed that Stanelli was a regular tenor.

As for Hinton, he could not believe his own ears. He knew very well that the human voice has not so wide a range as appeared in this case, and he believed that there was some imposition being practiced upon him. If not, then Stanelli was simply such a wonder as the world had never seen before.

Hinton's company was in a constant state of warfare. One night when Stanelli was singing a baritone part in "Il Trovatore" a quarrel occurred between the tenor and the soprano—they were singing lovers' parts—and the lady slapped the tenor's face. He vowed that he would not sing another note with her, and the manager could not move him. Turning to Stanelli, Hinton said:

"Can you finish the part for him?"

"I think I can."

"Well, if you can that will solve the problem for this performance. I can easily supply your place in the role you have been singing."

Stanelli went to his dressing room to change his costume, sending his valet, Luigi, for the dress now required. Luigi took it to him, and in due time Stanelli came forth robed for the troubadour's part.

This success in singing two different parts, requiring a tenor and baritone voice, further puzzled Hinton. After the performance he called Stanelli into his office and said to him:

"Stanelli, I wish your voice was on two different bodies. I would like to cast you for two parts in the same opera."

"That is not impossible," replied Stanelli unconcernedly.

"Not impossible! What do you mean?"

"Name the parts and I will be on hand in two bodies."

Then the singer told his secret to the manager, and one evening the tenor and baritone parts were taken by two men who were the image of each other. They were Arturio and Giovanni Stanelli, twin brothers. But Luigi did not assist his master in his dressing room that evening, for he was Giovanni Stanelli and had sung the baritone parts for his brother.

Arturio and Giovanni

Stanelli were the rage among music lovers for the balance of the season and the next year made contracts which gave each one of them a fortune. They had adopted the plan of winning public favor singly because they would not be separated and believed that two trying for an introduction at the same time would be more difficult than one.

A Sure Way.

There are several methods whereby pickpockets may be avoided on crowded street cars, but the surest way is to keep your money in the bank in your wife's name.—Kansas City Star.

Concerning Dreams.

Scientists assure us that the longest dream we ever have—even the dream that seems to carry us on through several days—actually occupies no more than a single second!

Some authorities maintain that if any one of our dreams were to last longer than a single second we should die. Other authorities are convinced that we do not dream at all when we are asleep, but only in the fraction of time when we are (as Shakespeare has expressed it) "twixt sleep and waking."

It is also argued that dreams are nothing but distorted ideas and images passing through the drowsy mind and being no more than extraordinary variations of things that have happened or of things that we have thought or read in our waking moments; they can have no possible association with our future. But, on the other hand, dreams have been credited with prophetic meanings since the days when the world was young, and dream books are still published and purchased and consulted by the million.