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COMMERCIAL SCIENCE.

Brief Outlines of its Principles, and Work of its Chief Exponent.

Commercial Science is the merging of many special sciences and arts, knowledge of many special callings or vocations, into one whole, a sort of trust; the most complex of all educational systems and providing the broadest kind of knowledge possible. Commerce, in all its phases, has been gradually assuming more and more of a scientific aspect, and when it stretches forth over the borders of producing countries and over the seas, in short between countries having separate political constitutions, it at once becomes of scientific import. Almost any person can conduct business in his own country if it be a manufacturing one, but it is only the wise man, or the wisdom of employed agencies that can induce success, to attempts at outside trading. Commercial science is knowledge of trading systems in to and with the various countries of the world, constant studies of changes happening, and regulating the knowledge by judging everything from the standards of business common sense and reason. Also seeing to the keeping of export and import values at par, for should the former exceed the latter, somebody is not getting paid for exports. Study subjects embraced are:—

- (a) Geography and topography of all countries.
- (b) Climates of all countries.
- (c) Natural resources of all countries.
- (d) Transport facilities of all countries.
- (e) Characteristics of inhabitants of all countries, including: politics, currency and financial conditions, languages, customs and habits, and religious practices.

Also,

- (f) To know what goods to offer for each and every market, how and to whom to offer them.
- (g) To know how to pack any and every class of merchandise for each and every market.
- (h) To know how to arrange most economic method of transporting goods to port of entry, and to inland destinations: including freight charges by sea and land, marine insurance, invoicing, consular invoicing, customs, duties

and clearing, and in many instances an intricate system of complying with local laws whereby legitimate petty charges are levied, on tonnage or measurement, for up-keep of harbors, docks, etc., etc.

(i) Banking and Exchange in all its intricate forms.

The Philadelphia Commercial Museum is the only institution in existence that has claim to being the exponent of above science. It is equally international in its aims as it is national, unique in conception, and destined to take up the thread of education where universities leave off. The Museum contains collections classified as:

Raw products, arranged geographically and monographically.

Manufactured articles, arranged by class.

Collections of raw products are made practically useful by scientific and technical laboratories, where complete tests are made, with special reference to the value of any given product. Collections of manufactured articles indicate the forms and grades, etc., of goods in demand in each market.

To the general business community the resources of the Museum are made available by the Bureau of Information, which is divided into many special departments and in its special library has gathered the trade and technical literature of the world. The Bureau is in correspondence with over 30,000 business houses in the United States and about 20,000 similar houses abroad, in addition to banks, mercantile agencies, chambers of commerce and special agents.

The Museum's system of special membership service is as follows:

Frequent reports on the conditions or trade in foreign markets, together with the prospects for the sale of any particular line of goods.

Replies to any and all inquiries submitted by members.

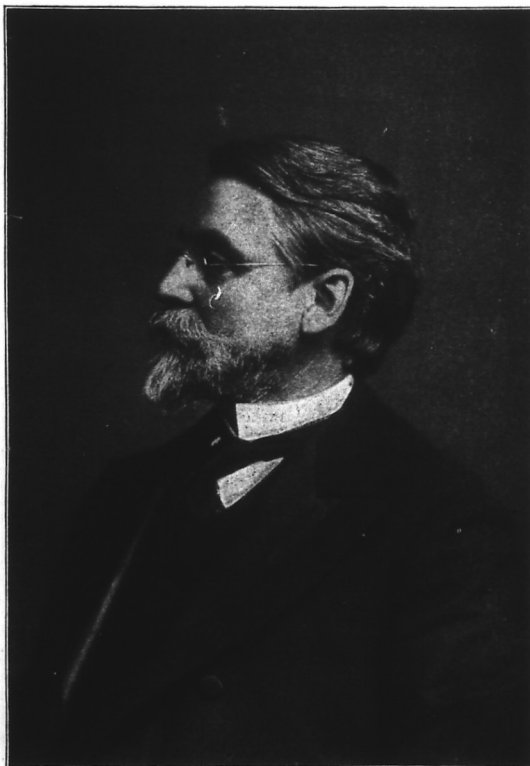
Special communications to acquaint members with new enterprises and trade opportunities in foreign markets which may merit their prompt attention.

Lists of prominent importers and merchants in the card index cabinets, separately prepared for each member.

Special lists of purchasers of specified articles, local jobbers, retailers, etc., not contained in the card cabinets supplied at any time on request.

Information concerning the financial standing of foreign business houses. Special advice as to most desirable points for the location of foreign agencies, houses or individuals who may be best fitted to act as agents, and methods by which any line may be most successfully introduced and maintained in each foreign market.

Representation in the Card Index File of American business houses sent abroad.



DR. W. P. WILSON,
Director Philadelphia Commercial Museum and Director-General
National Export Exposition.

The Bug Johnston Papers.

No. 6.

Special to the JOURNAL.

It is just a year ago to-day since I mailed my first important letter to The Journal, and momentous changes have taken place. In the past year Marconi perfected wireless telegraphy; and F. E. Smith, the banjowharp. Our government has acquired vast colonial possessions, and Gunerson has bought a complete set of false teeth. These last mentioned acquisitions have caused us much trouble. We allude to Gunerson's teeth and the Philippine Islands. Gunerson's teeth cause him to sneeze quite frequently, and if you happen to be conversing with him at the time, his teeth come flying at you with the force of a projectile. Billy Dukane is wearing a large wound over his left eyebrow that makes him look as if he had been stepped on by a dray horse. Close conversation with that great mind is becoming dangerous, unless you are provided with a base ball mask. Col. Atwood Binns thinks the fighting in the Philippines very tame compared with the bloody battles of the Civil War, where he attained his rank in the army of Lee. Col. Binns, with seven comrades held the entire army of Grant at bay for four hours, from the second story of a log house roofed with iron sheeting. The Colonel tells me the flight of bullets darkened the sun till the chickens went to roost. After the repulse of the Union army, Col. Binns went to the cistern for a drink, only to find that receptacle full of minnie balls, which had reached it through the tin spouting leading from the iron roof to the cistern. Such encounters were so common at that time, that no mention was made of the above stirring episode in the press dispatches. The Colonel is busy training another serpent, and is progressing finely. Whenever he takes out his razor, preparatory to shaving himself, the serpent, without a word of command, seizes the door knob in his mouth, and the Colonel then grabs it by the tail and uses it for a razor stop. While making a short tour in the country, some time ago, we came to a well which was unprovided with either a pump or a bucket. Fortunately we had a pail, but no rope, and while debating how to get at the water our serpent, which is named Thomas Jefferson, came crawling from his box and seized the bucket bail in its teeth and by using it as a well rope we were soon provided with plenty of cold water. We now have a tent with a fifty-foot top, and are giving shows on both sides of the river, often journeying to inland towns. With two such attractions as Katahdin and Thomas Jefferson, we have no trouble filling our tent at 10 and 15 cents per head. Gunerson is worried about our singular position in the banjo world, as we seem to be the only banjoints who are not editing a paper in the interests of the banjo, guitar and mandolin. But I comforted him by recalling the fact that we had both been mistaken for the editor of The Journal. Surely that was more pleasing to our vanity than to edit miserable six-page affairs like those sent me some time ago. There was more reading matter in The Journal than in six copies of the above-mentioned contemporaries, and why should we branch out for ourselves?

I just received the following remarkable letter from Boston:

Mr. Bug Johnson.

Beloved Insect—My mind has long been burdened by a scheme to utilize some of our most common and almost wholly neglected musical resources. To-day the thought flashed upon me, Why not take the mighty Johnson into my confidence? I seized my pen with the avidity of a famished monkey clutching at a banana, and will now proceed to unfold my plans. I have often had occasion to admire the vocal abilities of the common house cat, which invariably sings concerted music, for I cannot recall having heard a single solo during all the years covered by my investigations. True, you hear at times a sort of recitative for a single voice, but it is only a signal to gather the scattered members of the chorus together. It is very effective when accompanied by the zither banjo, strung with barbed wire, which gives its tone a more piercing effect. This instrument can also be used out of doors, on rainy nights, and I can truthfully say it is just as musical at such times as it is during clear weather. The zither banjo I use was made by Henry Dobson in the year of '78, and it fatigues me very much to hear some callow dude claim to have "just perfected" the zither banjo. The first "closed back" was as "perfect" as the last, and they are only adapted to the use to which I put them. My method of organizing a feline quartette is as follows: I climb to the roof of the building where the meeting is to be held, and out of an assemblage of perhaps twenty cats I select four harmonious voices, after which I eliminate all inharmonious elements with a club. I next proceed to sing alternately the four parts of a quartette, until the four felines have mastered their respective parts. The pursuit of my particular branch of art involves a great many risks, but the annals of art is only a history of self-sacrifice. I have been shot at innumerable times, and frequently wounded, but I now wear a suit of armor, which adds greatly to my safety. My banjo has been so thoroughly perforated with shot that my wife frequently uses it as a sieve. On Friday evening of last week I climbed upon the roof of Terrence McGovern's residence, in East Boston, to attend a rehearsal of the "Hub" feline quartette. But as they were rendering the "Prayer from Moses in Egypt" under my direction, Bill Weldon's old brindle cat cut in with a war whoop that sounded like an invitation to the day of judgement. Any student of harmony knows how difficult it is to carry five or more independent voices without falling into the unpardonable faults of consecutive fifths and octaves. I avoided this fault by taking a fall out of the intruding cat with a golf club, known as a brassy. With an unearthy yell the cat leaped from a high to a lower roof. I struck it fiercely during its transit. Just as McGovern stuck his head out of a window. The blow fell upon the bridge of his nose, and lowered that structure till he could look into his own eyes across its disjointed fragments. Screaming with rage and agony, the brutal McGovern, who has no appreciation of art, sallied forth, accompanied by his wife. I slid from the roof and landed upon the robust anatomy of T. McGovern, at the same time bonneting his better half with the zither banjo. Like truth, tho', crushed to earth, they rose again; but I was gone like a beautiful dream. I have not been able to reassemble the Hub Quartette. Bug, can you find and ship me a three-octave cat in B Minor? I could also use a large husky cat, with a strong lower register.

Yours for art.

WALSINGHAM PECK.

The above letter has filled me with enthusiasm. Here is a man ready to make any sacrifice for art. I ask my brethren of the F. O. O. L. B. to assist me in finding and shipping to Boston a cat of the register above described.

Readers of the last Journal will remember I was requested to umpire a chicken dispute, which had arisen in the Topeka Lodge of F. O. O. L. B. For the question at issue, I will refer you to the last Journal. Neither Gunerson nor Atwood Binns have been able to settle the question, as it is one of extreme difficulty. But while dining at the Hotel Les Miserables last Sunday, I noticed the chicken was so tough the gravy could be pulled over a candy hook. This

set me to thinking. An examination of this chicken during life would doubtless have elucidated the mystery of the egg and the chicken, as this old veteran might well have been a contemporary of the first chicken hatched or created. The following night was dark and favorable to scientific investigation, and a little after midnight three mysterious forms might have been seen creeping in the direction of the hen house of the justly styled Hotel Les Miserables. We easily gained admission, and by means of sulphur match and a gunny sack, secured a very venerable specimen of the domestic fowl. But after recovering from the effect of the match, this ancient, hoarse-voiced villain began to cackle like a successful candidate for aldermanship. His shrieks aroused the stable boy, who came rushing up with a lantern, and identified us, and the next day we appeared in court to answer the charge of chicken stealing, and were only set free after a severe reprimand. This were we rewarded for our interest in science, and the question that is disrupting the F. O. O. L. B. is still unanswered. Truly, in the language of the Scriptures, "Man born of woman is of few days and full of prunes;" or, as Col. Binns tersely puts it, "Man was made to mourn, and woman to see that he does it."

QUAKER CITY NOTES.

PHILADELPHIA.—There is talk of the U. of P. Clubs accompanying the football team to Chicago and the West this fall. The respective leaders of the musical clubs are already shaping plans for early rehearsals, and from last year's players, who are eligible, and the steady growing interest, the enviable reputation of these clubs will be greatly increased. Mr. J. W. Converse, leader of the Princeton Mandolin Club, has selected an unusually interesting repertoire for his club this coming season. Mr. Converse is a remarkably clever 'celloist, but this year he will play the mandolin, being the possessor of a "thoroughbred." The Mt. Vernon Club has enjoyed many fetes this summer, and the boys are talking of beginning their season the last of August, instead of September, as heretofore. Beginning August 7th, the Mt. Holly B. M. and G. Club will tour along the Atlantic coast, giving concerts. By the reports received from the advance agent, they should make a great success for the organization, as well as a delightful outing for the members. We wish them the best of good things. The Manheim Club will hold several "out-of-doors" rehearsals, beginning in August, on the spacious veranda of the club house, as many members are in town through the week and will enjoy these impromptu meetings. In September the Music Committee will decide upon the selections to be given at the first subscription concert in December. There are many new names to be acted upon for active memberships in the Hamilton Club at their first meeting in the fall. The past season has been the most successful in this club's career. This is no doubt the largest organization of its kind in the world, and their untiring efforts for the cultivation and advancement of the art of banjo, mandolin and guitar playing deserves great credit and encouragement. Both the Central Branch and P. R. Y. M. C. A. Clubs will open auspiciously. Several affairs have already been arranged, and their leaders will begin working on the membership and music earlier than usual. We can safely predict great success, as we know they are hard workers, and always please their hearers. The Lotus Club, of Mt. Holly, N. J., under the leadership of Mrs. Norcross, will resume in August. This club, which is young, and has made rapid strides in progress, deserves praise for their work. Through the warm spell the members have enjoyed practicing at the members' houses, which, being situated in the country surrounding Mt. Holly, the temperature has been enjoyable, consequently the members all say that without their club, "life would be lacking."



10th YEAR OF ROUGH COMPOSING.

A MUSICIAN AND HIS DEN.

Many Journal readers will here recognize the portraits of an old-time friend, and familiar corners where associations were always of the pleasantest kind; and the following sketch will throw some interesting side lights upon a much esteemed member of the fraternity of banjo lovers.

Mr. S. Duncan Baker was born August 25, 1855, at Natchez, Miss., and still lives in the place of his birth—one of the oldest houses in that quaint and historical city, once the headquarters of the long-extinct Natchez tribe of Indians, later the site of the French Fort Palmure and Fort Rosalie of the Spanish, and always the home of education, refinement and wealth. What is now Mr. Baker's banjo "den" was, in the early forties, occupied as a law office by that great and eloquent orator, Sargent S. Prentiss, the house not coming into possession of the elder Baker until 1851. This "den" since 1880 has been visited by E. M. Hall, Alfred A. Farland and other celebrities, literary, musical, political and otherwise, and is still quite a curiosity to local friends, as Mr. Baker is always adding something new to his collection of banjos, pictures, etc.

In 1874, Mr. Baker was a drummer in an amateur brass band, and after being shown how to run the scale for, an octave on an E flat cornet, he began naturally to read and play by note. Some three years prior to this he bought a five-dollar second-hand banjo, and had struggled on, playing by "ear" until, discouraged, he disposed of the cheap instrument that he had been trying to manipulate under difficulties. But daylight began to appear, and never having lost faith in his chosen instrument, he procured another banjo, and a copy of "Frank B. Converse's New and Complete Method for the Banjo." Then he proceeded to self-



IN 44th YEAR—FIRST STUDIES IN THEORY.. NO. 1.

instruct himself in the mysteries of the same. His first application of the "tremolo" was in imitating the playing of a jig of a wandering banjoist, who had lost the second and third fingers of his right hand. This was a fortunate acquisition, as Mr. Baker soon found out. He was making fair progress, despite an occasional intermis-



OWNER OF THE "DEN."

Louisiana Baker

sion of a year now and then, when in 1883 a friend, going to Europe, sent from New York a present of a sure-enough modern banjo, with raised frets. By steering clear of "simplified methods," and reading the best journals devoted to the banjo, such as Stewart's has always been, as he says himself, he found it plain sailing. One of his



25th YEAR OF INTERMITTENT PRACTICE.

solos at this time was "Home, Sweet Home" with variations of his own invention, and at sundry times he attempted, during the previous three or four years, to add a variation in tremolo with running accompaniment, as performed by some mysterious individual on board the steamer R. E. Lee about 1871, in the presence of some Natchez musicians, who described the wonderful beauty of the performance to Mr. Baker long after their return from New Orleans on said trip. At each failure Mr. Baker would "swear off" from playing any more, only to renew when an idea struck him. Finally, after several attempts, his friends pronounced his efforts successful, much to his own joy. When seeing an advertisement containing a cut of Hall and his Stewart banjo, he suspected him to be the mysterious individual formerly spoken of, and this was verified in October of 1894, when Mr. Hall visited the "den" and congratulated Mr. Baker on his unique way of learning his tremolo variations by description.

The indefatigable Baker now owned several banjos, the nucleus of his present collection of twenty-four, among which to-day are four Stewart's, a "Special Thoroughbred," selected for him by Mr. Farland and being his favorite at the present time.

Mr. Farland's picture occupies a central and prominent place in the aggregation of photos, half-tones, engravings, cuts, etc., collated during fifteen years. Is it any wonder, therefore, that Mr. Baker's best published composition should be named "Memories of Farland?" The lamented Stewart is also very much in evidence in and about the room, and Mr. and Mrs. Partee, as well as Mr. E. M. Hall and a few others, are cherished friends of this modern "banjo crank," as he humorously styles himself.

In 1889, Mr. Baker had published, by a prominent music house, "The Aristocrat



MANTLE—PICTURES COLLECTED DURING 15 YEARS.



IN 44th YEAR—FIRST STUDIES IN THEORY. NO. 2.



20-YEAR COLLECTION OF BANJOS.

Dandies," one of his first compositions, and in 1891 two more appeared. This was the last of his publications until recently, although quite a lot of manuscript has accumulated during the interim. He also made his last public appearance that year (1891), and his banjo solo proved quite "a hit," securing him five encores from a very intelligent and refined audience. This was owing to the strict attention paid by the assembly, for Mr. Baker has always sacrificed volume and speed to taste and touch.

Mr. Baker began to realize, however, that he was handicapped for want of the musical education that could have been had just for the asking, and once more he became discouraged. Business engagements interfered materially with his musical efforts, so he again dropped the banjo and music for the time being. But his love for them could not die easily, for in the fall of 1897 a reaction took place, and a correspondence beginning between him and Farland, about this time, led to his having that artist visit Natchez for a two-nights' engagement in April of 1898. Mr. Baker's ambition to improve himself caused him to practice whenever his official duties would permit, and in his forty-fourth year he has earnestly taken up the study of harmony and composition. He never had any instruction, either in playing the banjo or other instrument, nor a lesson in theory, although some friendly professional has now and then "jacked him up" on "form," etc.

Mr. Baker is a banjo enthusiast of the most ardent kind, and while only considering himself an amateur performer, his publications for public distribution have forced him into the professional field, where he trusts to meet the same friendly encouragement as of yore; and never having any taste for politics, his advent into the sheriff's office in 1895, after a short canvass of four months, was a surprise to both himself and friends, and was caused strictly by force of circumstances over which he had no control. He frankly admits he shall retire from public life on January 1, 1900, with no regrets but a great deal of satisfaction and pleasure, and fully expects to devote the greater portion of his time to something more palatable to him than politics, and that is—music.

BANJO, MANDOLIN AND GUITAR MUSIC.

By BERT S. HOUSE.

The season just past has been one of unusual activity in the banjo, mandolin and guitar world. Manufacturers, dealers, publishers and teachers have all shared in the general prosperity. Never before have these instruments occupied the position they hold to-day, and from present indications, the coming season will show a still greater advance all along the line.

One of the most important questions that is receiving a good deal of attention at the present time, is that of suitable music for clubs. A demand for more and better music is growing up, and must be met in some way. A few years ago it was almost impossible to find music arranged for these instruments. A few meagre compositions were on the market, but the supply was limited. The publisher was not to blame for this, because the demand did not warrant the expense for plate and printing, etc. But

now it is different. Nearly every city and village in the country has its banjo, mandolin and guitar club, and it seems to me that the field is broad enough for the publishers to recognize and meet the demand for a better class of music. Of course, there is a certain amount of good music published now, but the instrumentation is mostly limited to two mandolins and guitar. Most of the publishers of popular vocal and instrumental music have grasped the opportunity thus offered to popularize their publications, by sending out their successful numbers arranged for two banjos, or two mandolins and guitar. Every journal devoted to these instruments also advertises plenty of music for this combination of instruments. It is a good idea, and has, I believe, met with universal approval. Some firms, more ambitious than others, have gone further into the matter and have sent out arrangements for first and second mandolins, mandola, first and second banjos, guitar, flute and 'cello. This seems to be the present accepted idea of the club arrangement. This is very good also, but to the ambitious leader or director of a club there is something lacking. Most of the music of this kind that has come under my notice lacks what is commonly known among musicians as "stuffing." I can only attribute this state of things to the fact that there is an idea abroad that the average club cannot handle more complicated arrangements. This may be true in a number of cases, but the great majority of clubs to-day are made up of musicians, and if some of our prominent arrangers would recognize the fact and turn out some good heavy music, I do not think their efforts would be left to rest on the shelf. The time is surely coming when the demand for good club music will assume such proportions that the publishers will be able to offer us a catalogue of standard music to choose from that will be a credit to themselves and every musician who is honestly trying to elevate our chosen instruments. The firm which is first in the field with this class of music should receive the hearty support of every club and every individual player in this broad land of ours. Much may be said and written on this subject, but lack of space prevents my going further into the question at present. In our next number I hope to begin a series of articles on clubs and their work in all its details, treating the subject from my point of view and inviting discussion from the patrons of The Journal, for The Journal is published solely in the interests of its patrons, and anything relating to the banjo, mandolin and guitar will, I am sure, receive due consideration from our worthy editor.

The Dewey Banjo and Mandolin Social Club, of New Haven, Conn., and of which John F. Harding is director and originator, is composed of four banjos, four mandolins, two guitars, and two violins. They are going to be heard of.

Mr. R. M. E. Wells, of Indianapolis, Ind., is now busy teaching in that city.

Mr. F. Fletcher has been elected director of the Stuart Banjo Club of Waverly, N. Y.

Edwin B. Halford, of Easthampton, Mass., says he has a perfect banjo, as also do R. A. Temple, of Schulline, Ill., and the well known teacher, Jacob Vollmar, of Rochester, N. Y.

Mr. F. Wilbur Hill is now permanently located at Minneapolis, Minn., where he is teaching and performing.

Mr. De Witt Bacon has moved from Moultrie, Ga., to Sparks, Ga., and expects to organize a class.



A. A. FARLAND NOTES

The great American virtuoso has been hard at work for some time adding to his repertoire and preparing in other ways for the coming season. He has practiced from four to eight hours per day for several weeks, which is something he has not done before for about eight years, and writes to say that he believes those who have heard him will be surprised when they hear him again. Among the new selections which he has "worked up" are de Beriot's second concerto, the Lustspiel overture, Von Bülow's intermezzo from the "Carnival of Milan" and an original transcription of "Alice Where Art Thou." Besides others in preparation, he will use the great prelude from Bach's sixth violin sonata and Moszkowski's bolero, during the season of '99-0, and will have four different programs of classical, semi-classical and popular music suitable for either city or country audiences. He will play at points east of Ohio and north of North Carolina during September, October and November; through the middle West in December; the Southern States in January and February; the Pacific coast in March and points en route East in April. Applications for dates have already have been received from Nova Scotia, Maine, New Hampshire, Massachusetts, New York, Pennsylvania, Maryland, Virginia, North Carolina, Florida, Mississippi, Tennessee, Kentucky, Ohio, Indiana, Michigan, Illinois, Iowa, Missouri, Arkansas, Texas, Kansas, Nebraska, California and Oregon, and a number have been booked. If you have a desire to hear him you can easily gratify it and make a handsome profit as well. His printed matter, which is sent to any address on request tell how. His route through to the Pacific coast will notably be closed about November 15th. As negotiations by mail consume a great deal of time, interested parties are urged to write him for information at once. See his ad in another part of this paper.

Miss Ida M. O'Day, of Wellsville, N. Y., a banjo pupil of Mr. Eno, has delighted many audiences this summer with her clever work on a thoroughbred. Miss O'Day is a talented young lady and we are glad to hear such flattering reports.

WRITTEN FOR THE JOURNAL.

A System of Technique for the Guitar.

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By C. F. ELZEAR FISET.

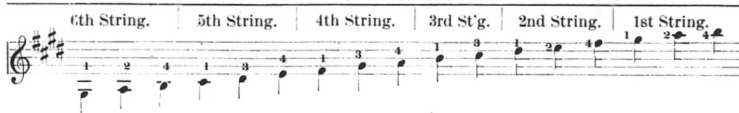
Continued from No. 111 Issue.

ARTICLE III.

We will consider the scales in the various positions, also the scales where shifting is necessary or advisable.

According to the teaching of the great majority of methods, the first scale to be studied in advanced position is that of the fourth—the left hand being moved up to the fourth fret—and this scale is written with the signature of E Major before it. On glancing at your methods notice will be taken that the scale is written thus:

Example A.



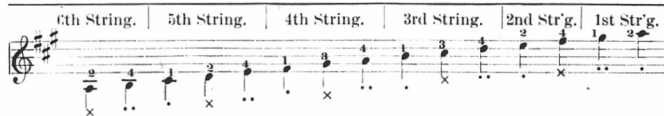
That is beginning with G sharp and ending on B, which leaves the ear unsatisfied and is therefore defective.

The scales in the fifth, seventh and ninth positions as printed in your instruction books are similarly defective from a musical point of view.

As the remedy is so simple, it has always been a matter of surprise to me that they have never before—to my knowledge—been corrected.

The scale in the fourth position should be written and practiced as here given:

Example A. (1)



The scales in the fifth, seventh and ninth positions, properly revised are given in the list of exercises.

It may be stated here that position scales are necessary to a mastery, or even a fair command of the instrument, as by no means so good will one obtain a knowledge of the finger-board. The student should so work on these that on seeing a note or chord to be taken out of its loco position he will feel no conscious mental effort in finding it. The fingers of the left hand must fall mechanically on the desired note as soon as the eye perceives it.

One of the first things the student will notice, being at all observant, is that the scales in all positions are fingered by both hands exactly alike, making it very easy for him to acquire them superficially.

It is, however, absolutely essential, and on this point the teacher can not dwell too strongly, that the learner should think of what note he is playing, on what string it is struck and at which fret it is placed.

After the scales in the positions are thoroughly mastered, the student will be now ready to practice scales covering two or more positions—shifting from one position to the other.

* * * * *

It will be observed that the exercises given before this have commonly contained scale work covering the fourth, fifth, seventh and ninth positions, and it may be asked why these exercises were given thus. The reader is referred to the Introduction, wherein I stated the student was supposed to have a fair command of his instrument, and therefore some knowledge of the finger-board. The position scales, as revised, make excellent practice for the thumb, second finger, first finger alternation, besides serving primarily as an invaluable agent to the complete knowledge of the finger-board.

* * * * *

In shifting from one position to another, it is a common resort of the best players to take advantage of an open string whenever possible. That is the left-hand changes position while the right hand strikes an open string. In this way the scale is easier to play, and therefore apt to be more even.

However, an open note is not always present in the scale; one must then do his shifting without this aid. In the more common keys of the guitar advantage is usually taken to shift on striking the open E or first string; but it is sometimes advisable to shift while striking the open B or G string.

Occasionally a shift is employed by gliding up or back on a string, using the same finger of the left hand if the two notes are taken on the same string, or different fingers if the notes are on different strings.

As an example of this is taken a run from the *Fantasia* by Ferranti on an air from *Otello*.

Example B.

7th Pos. 3rd Pos.



In the playing of chromatic scales, it is not always possible to secure an open note during which the shift is made. This will make it necessary to shift on a closed string.

To do this well and allow of no perceptible pause or break between the notes, will require assiduous practice, but it is remarkable how smooth and rapidly chromatics may be played, as the shifting is "closer" than it would be in a diatonic, if advantage could not be taken in the latter scale of an open string.

Where in any scale we have no open string to take advantage of, we must do our shifting on closed strings. In this latter case approach the highest position needed as soon as possible. In Example C we have an open E (the third note), where we shift to the sixth position, and from there work on to the seventh, ninth, tenth and eleventh respectively, and then by an open E again to the first position.

This run may be even better fingered by going immediately to the ninth position. Taking the D following the open E at the twelfth fret of the fourth string and working from there on, as in Example D.

Example C.

2nd Pos. 6th Pos. 7th Pos. 9th Pos. 10th Pos. 11th Pos. 1st Pos.



Example D.

9th Pos. 10th Pos.



Example E is one taken from a Nocturne by Ferranti, where there is no open note to shift from. Notice how he shifts by the use of the glide from F to A with the first finger, and from C to high F with the fourth finger. Notice that he employs the thumb of the left hand to hold the bass F. This use of thumb is unnecessary. The left hand fingering is retained as marked by Ferranti—as the right hand fingering is not marked by him, the author uses the usual alternation. Take notice that though the first finger slides from F to A that both notes are struck. Also the C and F.

Example E.



In Example F we have another shift on a closed string, the one from A to C sharp. This is done without the glide, the fourth finger being on A and then third on C sharp. Had C sharp been the highest note, the fourth finger would then have been used to glide from A to C sharp. As the run stands, any fingering but that marked would be extremely awkward.

Example F.



In Examples G and H, which are taken from the Mendelssohn Violin Concerto, we have the open E string during which we shift, except the shift from the eleventh to the sixteenth position in Example H.

Example G.

7th Pos. 1st Pos.



Example H.

11th Pos. 16th Pos.



(To be Continued—See Music Supplement for Exercises.)

A GREAT INSTRUMENT FACTORY.**AN ILLUSTRATED SKETCH.**

Visits to large and important industrial establishments, and tours of their various departments, are always interesting from many points and made profitable by acquiring knowledge of manufacturing or production methods employed. Doubtless there are numbers of JOURNAL readers and lovers of the banjo, mandolin and guitar who have often wondered how these instruments were fashioned and made; and those who have observed individual makers and repairers at work may have wondered whether the methods in vogue with them were also employed in factories with large and increasing outputs. We hear so much about machinery these days that we are apt to imagine more is accomplished by machinery than is actually the case. Highly systemized and scientific labor, mental and mechanical, is frequently alluded to as machinery, and it is correct to so speak of it. In this sense is the word machinery principally used with reference to the model banjo, mandolin and guitar manufacturing establishment, which the JOURNAL herewith invites its friends to visit and accompany on a short tour of inspection.

This factory is located in Philadelphia, Pa., at 1410-12 North Sixth Street, is a three-floored structure, where about forty skilled workmen are constantly employed in producing the justly famous instruments associated with the name of the JOURNAL and the names of its publishers.

Illustration No. 1 depicts the Rough Wood Working Department. Here are stored varieties of the most carefully selected of choice seasoned timber for re-selection and fashioning into condition for passing on to the next department. We see thousands of maple wood banjo rims, which have been undergoing a process of drying out for many years, thousands of necks likewise, and a drying chamber to still further insure the proper seasoning. The saw, planing, &c., machine tools in use are of the most accurate and expensive kinds made by leading American manufacturers. There are also numbers of labor-saving devices in use that were invented in the factory, the outcome of much serious study and experiments to facilitate and ensure the exact similarity of articles in any given quantity,



NO. 1. ROUGH WOOD WORKING DEPARTMENT.

whether it be by hundreds or thousands. This department produces the various wooden shapes and sections required in construction of banjos, mandolins and guitars, and, with special reference to parts for the two latter named instruments, thickness of material is made even throughout to the thousandth part of an inch, according to class, and irrespective of surface measurement.

Illustration, No. 2, shows the Fine Wood Working Department, where the parts and sections next undergo thorough examination, further shaping and fitting to permanent moulds and templates preparatory to the putting together. Here is done the work of fitting five layers of special woods on the solid necks of the Thoroughbred banjos, a distinguishing mark, in order to make warping an impossibility. Here also is done the initial work of fretting, by a simple system that leaves no doubt of its acoustic accuracy, but which has required many years of close study and experi-

ment to perfect. So correct are the fretboard measurements, and so accurate is the basis of system employed, that the most delicate measuring instrument fails to indicate any variation in the thousands of fretted necks to be seen here. Each form of instrument has its own special measured fret board pattern.

Illustration No. 3 depicts the Metal Spinning Department, where banjo metal rims, etc., are made, and the fitting of all metal attachments for banjos, mandolins and guitars is done. None but the finest makes of metal working machine and hand tools are employed. The jointing of metal rims is accomplished by brazing with silver solder. The iron wire flesh hooks are brazed with spelter, dipped in a pickle bath to make their surfaces rough, in order that the heads will not slip, and then they are copper plated. The same exactness of detail work is here manifested as in the other departments. Out of a thousand and one metal banjo rims and flesh hooks made to one size and pattern there is no perceptible or measurable variation.

Illustration No. 4 shows the Pearl, etc., Carving and Inlaying Department. This is a most interesting section of the factory, and the work done is of as fine an order as that of jewellers. Here we may see numbers of many



NO. 2. FINE WOOD WORKING DEPARTMENT.



NO. 3. METAL SPINNING DEPARTMENT.

varieties of sea shells, etc., imported from different parts of the world. From these are cut pieces of pearl, etc., into shapes which ultimately form the beautiful decorative designs noticeable on the completed instruments sent out from this factory. Owing to the manner employed of inlaying, no difference whatever is created in the tone or resonance of the instruments, for no apertures are made in the wood where the inlaying is done. There is merely a removing of wood equal to the thickness of the pearl or tortoise shell, so that both top and underneath sides of mandolin and guitar bodies are of same preceding thickness. From this department the parts inlayed are sent to the respective building up departments shown in illustrations Nos. 5, 6 and 7.

In these departments the work moves along in sections, one thing at a time for each instrument, so that numbers of instruments are reaching the stage of completion simultaneously. The machinery here is the scientific method of employing hand labor. And respecting mandolins, we find the shells are evenly fitted on to solid necks that the interiors in place of being papered over to cover up all defects are scraped until they are almost as smooth as the outside polish, and that when holding them up to the light on a single pin hole ray is discernable or has existence. From these departments the made up instruments find their way to the Polishing Department, shown in illustration No. 8, where the finest qualities of polishing mediums alone are used and applied by "elbow grease." When the instruments finally leave this Department they are virtually ready for the store and for the performer.

All the instruments made in this factory are made for professional use, and not as a matter of merchandise; and the reputation of the products are guarded by every individual concerned, from the proprietor to the able foreman, and down to the apprentices.

It is one of the happy characteristics of this establishment that a spirit of co-operation prevails among all the employees. Indeed, it is one of the first things that is noticed by visitors. Most of the workmen have been at their present posts from ten to fifteen years,

and some quite twenty. It is indisputable that business concerns having happy relations continually prevailing within, must exert a beneficial influence, and ever be on the upward path.

Philadelphia is noted for its products and, perhaps, from nowhere else the name of a manufacturer, or manufacturing concern, accepted with such a positive warranty of high class work. In each important field of industry some one man, or concern, has attained supremacy, and it is creditable that it is maintained by fulfilling, to the most minute particular, all expectations, both in quality and appearance of the products.

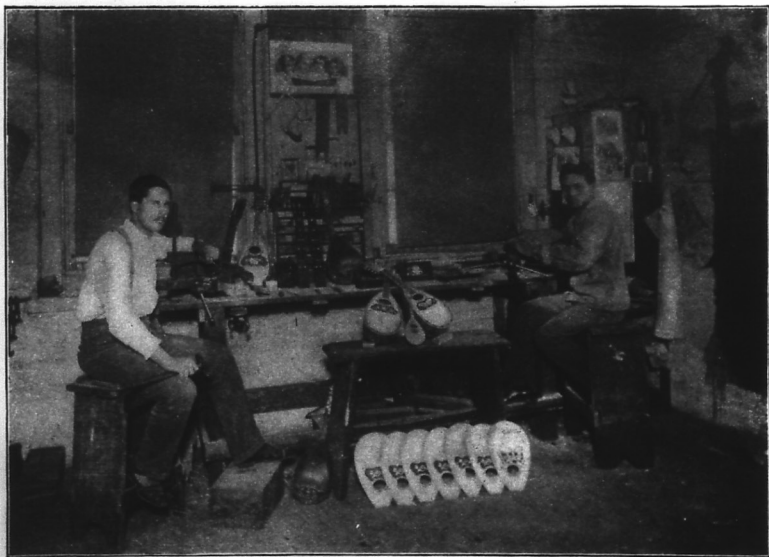
The handsome July issue of the *New York American Journal of Progress* was devoted to Philadelphia and its affairs. The chief industrial and commercial establishments and interests were dealt with at large, and the Stewart & Bauer firm came in for a special eulogistic article.

The exhibit to be made at the forthcoming National Export Exposition will be a notable one. Experiments are constantly being made looking towards still further improving the choice products of this factory, and the exhibit will reflect the untiring energies and abilities of the concern to a no inconsider-

able extent. The position allotted for the exhibit is an admirable one, and, doubtless, will be a "marked spot" for numbers of musicians, and where many old friends will meet again once more.

The exposition opens on September 14th, and the *JOURNAL* issue for October will contain special illustrated articles concerning the exposition as a whole, and of the exhibits of interest to *JOURNAL* readers, together with full notes of all the musical doings up to the time of going to press.

And the December issue, published at about the time of the exposition's closing, will present further articles, with opinions from competent sources, upon events which will have then passed into history.



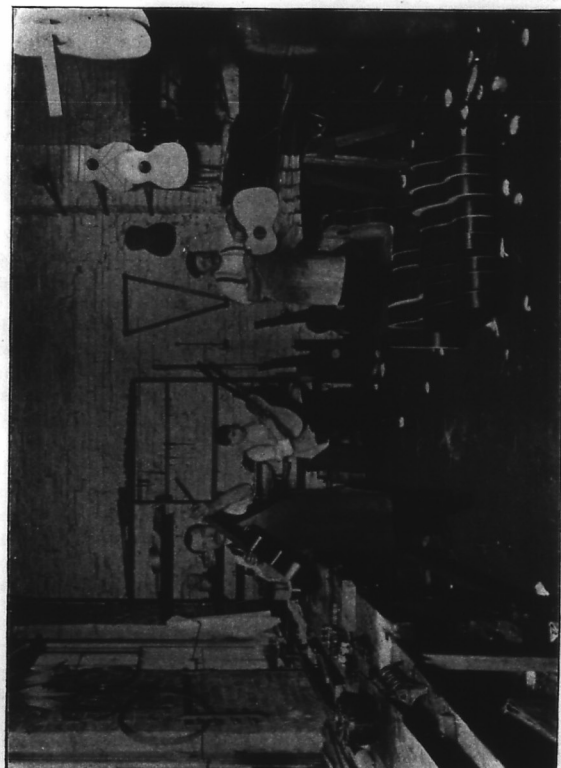
NO. 4 PEARL CARVING AND INLAYING DEPARTMENT.



NO. 7—MANDOLIN DEPARTMENT.



NO. 5—BANJO FINISHING DEPARTMENT.



NO. 6—GUITAR FINISHING DEPARTMENT.



NO. 8 POLISHING DEPARTMENT.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

CHARLES MORRIS, EDITOR.

ASSOCIATE EDITORS.

C. S. PATTY, PAUL ENO, C. F. ELZEAR FISET, BERT. S. HOUSE.

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AUGUST AND SEPTEMBER, 1899

EN PASSANT.

On the first page of this issue is given a brief outline of the principles of Commercial Science, and, in a future number, the editor will endeavor to show its relation to the fine arts; how in reality they are bound up with it, and that it is a matter of import to the welfare of musicians.

That great music lover and great in other ways, Ingersoll, has gone the way of all human animates and many busybodies are lamenting his beliefs did not coincide with theirs. Beliefs and opinions count for nothing with Nature, they neither put facts backward or forward. Every individual born into this world has a lifework to do, conspicuously or otherwise, and if everybody did it as dutifully as Ingersoll did his they and everybody else would be the happier. Periodical meteors like he prevent mankind from lapsing into that awful state of mental languor which affords a too fertile breeding ground for successful inoculation of superstitions diseases, and thus providing food for the indolent. One of Ingersoll's last sayings was "The hope of the human race solely lays in Science, chemical and mechanical." He knew what he was saying and it may not be long before a large section of the world better knows what he meant. Ingersoll attacked theories built upon absurdities and they only, not facts, nor science and its demonstrations, except to put it upon its mettle and to reach the goal all means are justifiable. To the highest branch of science, the life and death of Ingersoll has been and is a great incentive to going ahead. Unlike Voltaire, Ingersoll has not lived much before his time; his revilers may soon become his adorers, for they

can, if they will, learn that death is but a simple chemical and natural change, which takes no account of and is not influenced in the least by any beliefs. Nature provides the law of "to attain is pleasure," and gives none for attainment, one interpretation of progress, hence the absurdity of preaching worn out doctrines of full attainment or full stops occurring after a chemical change.

IMPORTANT.

The Editor and Mr. Paul Eno have concluded arrangements with the Directorate of the National Export Exposition for a Grand Banjo, Mandolin and Guitar Music Festival, to take place in the Exposition Auditorium, about the middle of November. The project comprises the massing into one grand orchestra, under conductorship of Paul Eno, of the clubs of Philadelphia and district, together with as many other clubs and individuals from other parts of the United States as can conveniently be present to take part in the festival.

It is also proposed to engage services of the following solo artists:

A. A. Farland Banjo
Vess Ossman Banjo
Valentine Abt Mandolin
C. F. Elzear Fiset Guitar

At the time when the festival takes place Philadelphia will be crowded with visitors from all parts of the world, and the event will, in all probability, be one to long remember and an eyeopener for the foreign visitors. Such is the object of the projectors, and the co-operation of all Journal readers is desired.

Clubs and individual players in distant parts of the country, and who are desirous of taking part in the festival, are requested to communicate immediately with Mr. Paul Eno, at his address, 1016 Chestnut Street, Philadelphia, Pa. Mr. Eno may be addressed upon any matters relative to the clubs.

Any inquiries concerning the Exposition itself should be addressed to the offices of the National Export Exposition, 233 S. Fourth Street, Philadelphia, Pa., the home of the Philadelphia Commercial Museum. The daily papers all over the country will in due time announce the special railroad services for visitors to the Exposition.

"NEWPORT, R. I., July 20.

"Please send the Journal for another. I inclose subscription. The Journal gets better and better, and my last, No. 111, was especially attractive. I cannot afford to lose a single number. The Journal helps me so much.

"MRS. HOLLAND."

Correspondence.

Editor The Journal.

Dear Sir:—Will you kindly answer the following questions in regard to mandolin playing through the correspondence column of The Journal:

1. How many times are the quarter notes, dotted quarter, half notes and dotted half notes tremoloed in playing waltzes?

2. In "The Slippery Quaker Patrol," published in your April-May number, how many times are the dotted quarter and the half notes tremoloed, and is the tremolo only played where so indicated?

3. In the "Victory March," in your last issue, how many times are the dotted quarter notes tremoloed where they occur alone, as in fourth measure of introduction, and also where several follow each other, as in the first two measures of trio?

4. Where the tremolo is marked in the music you publish, is it only played where indicated?

I am located where I cannot secure the services of a good teacher, and if you will kindly answer the above questions, you will greatly oblige.
A BEGINNER.

REPLY.

I.—Quarter notes—Twice.

Dotted quarter—Three.

Half—Four.

Dotted half—Six.

II.—Dotted quarter—Three.

Half—Four.

III.—Dotted quarter—Three.

When they occur in succession continue the tremolo—same number.

IV.—Marked as a guide however the performer may tremolo or omit wherever he deems it advisable, but would suggest tremolo all long notes.

PRaise for the Journal.

May 14, 1899. Napier, New Zealand: "Allow me to congratulate you on The Journal as now published. Size, music, photographs and literary matter are really as good as they can possibly be." P. W. Affleck Scott.

May 28, 1899. Belfast, Ireland: "The Journal has not yet arrived. Please send, for it is always a very welcome visitor." Jas. Davison.

May 29, 1899. New York City: "The Journal has greatly improved lately, especially the last number, and fully worth five times what it costs. Herewith subscription for another year, and wishing success in premises well earned." C. E. Smith.

May 30, 1899. London, England: "The new issue of The Journal is the finest I have ever seen in the line." Burt Earl.

May 31, 1899. Clifton, Kan.: "Our club appreciates The Journal more every issue." E. H. Williams.

June 7, 1899. On board S. S. Mariposa, San Francisco: "I received No. 111 Journal and am much pleased with it." W. J. Kent.

June 8, 1899. Norwich, Conn.: "Please send me the last number of The Journal. It is out of sight! Enclosed please and payment." Frank W. May.

June 16, 1899. New York City: "Enclosed please find subscription and send The Journal right away. It is O. K. and can't be beat." Joseph Lewis.

June 8, 1899. Yonkers, N. Y.: "Find inclosed one year's subscription to The Journal. I am not doing any active banjo work at the present time, but it is worth several times the price to be kept booked on the doings of the banjo world by The Journal." Wm. N. Burnite.

June 24, 1899. Millbrook, N. Y.: "The past two Journals are worth twelve monthly books." E. W. Olivet.

June 27, 1899. Scranton, Pa.: "The Journal leads all competitors." George Carr.



GEORGE CARR, SOLOIST AND TEACHER.

This esteemed gentleman has his elegant studio located in the New Guernsey Building, Washington avenue, Scranton, Pa., and he is one of the leading musical personages of that city. His eighth successful season in Scranton has just closed, during which he was often obliged to refuse pupils.

Mr. Carr was born August 2, 1871, and when seriously taking up music study he became a pupil of Mr. B. F. Williams, of Wilkes-Barre, the now well-known concert soloist. Mr. Carr was the first teacher who gave a Farland concert, and thus set a worthy example, which has been followed up by others to advantage in numerous ways.

As a soloist on either the banjo, mandolin or guitar, Mr. Carr's performances are exceptional, indicating that he has given close study and many hours of practice daily in order to attain proficiency. Of the three instruments, the banjo is his favorite, and for repertoire all of Farland's and Glynn's compositions, together with the best of recent and former publications of other composers are included therein. In addition he has arranged and adapted considerable selections for own rendering at concerts and musicales. The William Tell arrangement is very fine, and has evoked much comment and praise from leading banjoists throughout the country.

Mr. Carr is blessed with a helpmeet possessing marked musical ability and talent. She is acknowledged to be the finest pianiste in that part of the State, and was her husband's assistant teacher for banjo and guitar until the number of her piano pupils increased to such an extent, as did also the demands upon her for concert work, that she was obliged to relinquish many of her former duties and call in the assistance of one of the advanced pupils.

Mr. and Mrs. Carr are doing much good work in the cause of the banjo, mandolin and guitar, and The Journal and its readers wish them a long continued and merited successful career.

Among the many banjo duets included in the repertoire are the following numbers:

L'Infanta—March—Gregory.
University Cadet March—Planque.
Burdett's March—Roberts.
Popper's 2nd Gavotte—Popper-Farland.
Crusader Gallop—Glynn.
Ahead of the Times—March—Glynn.

WEITZEL'S JUVENILE MANDOLIN CLUB.

The appearance in The Journal's columns of the group portrait herewith, furnishes an instructive lesson; not of what, or how juveniles and musical instruments may be posed for photographic purposes, but that children are becoming a factor in the domain of banjo, mandolin and guitar clubs. This is as it should be. Early musical education and training is most desirable, and should be more universal. To become a fair performer on a musical instrument ought to be the ambition of every child, and in nine cases out of ten the ambition exists in some degree or other. Children in general, however, do not possess the initiative bent, or will, or the power to develop and qualify ambitions which are but in the bud, and therefore liable to wither and die unless nursed. A musical education may not be essential for success in all things mundane, but it is a help; and as a refining influence in social life it is a most potent factor. The child who grows up with a knowledge of music, with a respect for it, if not love, has more respect for himself, or herself, later on. And the degree of love or respect for music largely depends upon parents and guardians, as well as teachers, in respect to the classes, not grades, of music selected for the child's edification. Senseless hymn tunes are equally as bad as vulgar coon ditties, and the fact that any of the former may receive public rendering on the first day of any week, does not constitute them as musical, though it is to be admitted that many tunes, when rendered by children, take on an entirely different character to that exemplified by an adult rendering.

Mr. George Weitzel has had marked success in his efforts to form a juvenile club, and bringing it to a standard of efficiency for appearing at public as well as private functions. The six bright little tots of the picture form one of the best of such organizations in Philadelphia. Their ages range from six to eight years, and the marked attention which they give to all instruction, allied to the natural ability with which they have taken to their respective instruments, is a great source of pleasure and gratification to their indefatigable director.

On the 14th of May last the club appeared at the Academy of Music, Philadelphia, as one of the leading features of the benefit concert for the Odd Fellows' Home. The performances were excellent, and enthusiastically received.

Mr. Weitzel is an admirable performer, and has had much experience in appearing and playing in musical acts at leading theatres throughout the United States.



FUNDAMENTAL PRINCIPLES OF ELOCUTION.

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BY JOHN CONOLLY.

ARTICLE III.

It is a matter of record that the world's greatest orators rely to a greater extent on oral expression than visible language. Dr. Webster was very sparing in this regard; so were Carlyle, Emerson, Huxley, Lowell, Victor Hugo, and many others.

Too many gestures are confusing and ruinous in effect. Motions are only necessary to illustrate emotions or thoughts when spoken language is not sufficiently convincing. It is plain, therefore, that it is better to err on the side of too few than a superfluity of gestures.

Gesture has proven the Charbydis of many an aspiring elocutionist and why? The average teacher confuses the student so much with his automatic system for inculcating the principles that the applicant for instruction fears the work is a little above the ordinary mind. He plods along, however, with negative results. This is scarcely to be wondered at. The system is wrong.

The mind is the great arbiter of correct gesture. True, judicious exercises must be assigned to eliminate constrictions, in order that the agents may be free to respond promptly to the messages from the brain.

There are no fixed scientific principles, however, on which to base the teaching of gesture. The mind suggests the appropriate motion to the agent which, if free, will act immediately.

Probably nine-tenths of those who study the art of elocution are inferior copies of their masters. Originality with them is a dead letter. Year in and year out they practice a mechanical routine in order to produce certain artistic effects without a thought for the genius wrapped up in their own personality striving, in spite of all, to break out of bounds at times.

I do not find fault with the teacher who has a definite method or manner of doing things, but many so-called methods are directly opposed to everything that is method and are simply operated for the profit of the quack. This means that the student's originality, his brightest ornament, will be hidden; some time by a fortunate chance for a time only, but more frequently for ever. Flowers in the intellectual garden are continually being killed by weeds planted by incompetent gardeners.

Gesture is classified as follows:

1. Location. 2. Emphasis. 3. Illustrative.
1. To indicate the position of the object.
2. To intensify the emotion or thought.
3. A pantomimic suggestion relative to the design, occurrence or operation.

All gesture must be made on a continuous line connecting speaker and audience or at right angles. Otherwise there will be no precision; on the contrary there will be chaotic expression.

Descriptive pantomime is not governed by this law alone, but affirmations, assertions, negations and declarations are all elliptic and come under this law.

The less of character moves the greater the effect. Effectiveness of character is in

proportion to the maximum of life and the minimum of power.

As stated in a previous article the fundamental thought in the study of elocution should be the development of the imaging power of the brain. This statement cannot be repeated too often, as its repetition only serves to emphasize its importance.

Dr. Depew insists upon the cultivation of the imagination, and when approached on the subject wound up some very apt remarks with the statement "this life is a mighty dull life without it."

Taking for our text "The mind suggests the motion to the agents," we will make an effort to illustrate this point.

"Bing, bim, bang, bome!"

Sang the bell to himself in his house at home,
Up in the tower.

MACDONALD.

These lines should suggest the following picture:

A gloomy old tower standing stern and grim, as a sentinel, its walls, dank and forbidding, covered with ivy. Two windows of Gothic design are in evidence partially concealed by the creeping plant. The sun overhead shines brightly lighting up the inner darkness of the tower through the unglazed windows. A massive bell swings ponderously too and fro. Its heavy, rolling unceasing tones "Bing, bim, bang, bome!" echo in your ears.

If this picture is vivid in the mind's eye, you will have no difficulty in rendering the lines intelligently to an audience. When you locate the bell "Up in the tower," provided of course the brain picture is sufficiently vivid you will feel your arm and hand gradually impelled upward and forward pointing to the object. This is a gesture of location, suggested by the brain to the agents, to render the description more clear.

The deduction is obvious. The text of a reading governs the formation of the mind pictures. Gestures prompted by the brain are absolutely correct, provided the parts involved are free from constrictions. Probably from a strict delsartian standpoint such motions lack grace, but they are nevertheless true and precise.

I will conclude this article with a lesson in bowing as suggested by a correspondent.

THE BOW.—Stand firm weight on both feet. Incline the head forward gently, then the torso. Do not permit the eyelids to droop. The head should resume its normal poise after the torso has been returned. A gentleman should bow slightly lower than a lady.

(To be continued.)

ANSWERS TO CORRESPONDENTS.

Letters should be addressed to John Conolly, No. 1805 North Park avenue, Philadelphia, to insure prompt attention.

ADMIRER.—You will find the poem entitled "The Farmer's Blunder" on page 88, "100 Choice Selections" No. 1. You can procure this from any reputable book store.

P. G. O.—Please do not send manuscript for revision written on both sides. It would seem to be a good idea to refer the play to the managers you mention. Enclose stamp for return in case it is not up to their standard.

ANXIOUS ORATOR.—I would suggest that you read aloud for a specified period every day a selection from Shakes-

peare, Milton, Bunyan's "Pilgrim's Progress" or Bunyan's sermon "The Heavenly Footman."

POET.—There are many works on versification, but they will not make a poet of you. One of the latest is published by G. P. Putnam's Sons, New York. It is entitled "Orthometry." The price I am told is \$2.00.

JULIA M.—"To Mary in Heaven" is regarded as one of the finest gems of Burns' genius. The song "Highland Mary" was written several years after "To Mary in Heaven." You are correct. Mary Campbell was Burns' "Highland Mary."

PETER W.—"Hearts of Oak" was written by the eminent English actor David Garrick.

WILSON.—The safest way to learn negro dialect is to go to the negro himself and learn direct. You cannot become confused by so doing.

STAGECRAFT.—Send your production along and I will see what I can do for you.

INTEREST.—Your remarks are gratifying. I am glad to know that you have derived benefit from the two previous articles on elocution.

STUDENT.—Southey is the author of "The Inchcape Rock." The following note attached to the ballad by the author is interesting: "An old writer mentions a curious tradition which may be worth quoting: 'By East the Isle of Man,' says he, 'twelve miles from all land, in the German seas, lies a great hidden rock called Inchcape, very dangerous for navigators, in olden times, upon the said rock there was a bell, fixed upon a tree or timber, which rang continually, being moved by the sea, giving notice to the sailors of the danger. This bell or clock was put there and maintained by the Abbot, of Aberbrothok, and being taken down a year thereafter by a sea pirate, he perished on the same rock with ship and goods in the righteous judgment of God.'"

GLEANED FROM SHAKESPEARE TO MEMORIZE AND THINK ABOUT.

Delays have dangerous ends.

It is a good divine that follows his own instruction.

Ignorance is the curse of God.

Nothing can come from nothing.

Strong reasons make strong actions.

The better part of valor is discretion.

Home-keeping youths have ever homely wits.

ROBERT G. INGERSOLL.

This distinguished orator died suddenly at his summer house at Dobb's Ferry on July 21, 1899. In his bedroom and study the end came. Seated in his favorite chair facing the window towards the west he surveyed the magnificent scenery. It was beautiful and he smiled in serene enjoyment. Mrs. Ingersoll suggested luncheon. Her husband's reply was prophetic: "No, I don't need anybody to wait on me yet, dear." The words were scarcely cold on his lips when the summons came. The magnificent voice, which in the past stirred multitudes, was stilled forever. The same sweet smile which endeared him to children hovered over his features in death as in life. Thus passed away one of the foremost oratorical lights of the day.

"Abou spoke more low, but cheerily still; and said, 'I pray thee, then, write me as one that loves his fellowmen.'"

LEIGH HUNT

Banjo, Mandolin, and Guitar Notes

NEW YORK.

BUFFALO.—The Buffalo Banjo Club, although only recently organized, bids fair to become one of the leading clubs in the State. The club is made up of the very best players to be found in the city, and a glance at the names will bear out the statement that they are hard to beat. The following is a list of the members: E. G. Baum, director and banjeurine; S. J. Donohue, banjeurine; Charles Wullen, piccolo banjo; W. B. Wheelwright, first banjo; W. H. Whalley, second banjo; E. J. Atwell, guitar. The Misses Perew are still in great demand and upholding their reputation as first-class musical artists. Their work on banjo and guitar is excellent. The open air band concerts are proving a very popular amusement here this summer. More than one banjo selection has been "boosted" into popularity by these bands playing them, which otherwise might never have paid for the plate they were printed from. Mr. W. H. Whalley, of the Buffalo Banjo Club, has a sure winner in "De Coons Am Out Po' de Cake," a new "March De Coon," which the club is playing with great success. The Buffalo Banjo Club played at a lawn fete given by the Cedar Street Baptist Church last week and scored an instantaneous hit. They rendered "Darkies on Parade" and "Shore Line Galop," by Jennings, in a way that won for them a double encore. They responded with Armstrong's "Love and Beauty Waltzes," which they rendered with the same careful shading and expression as the others.

MICHIGAN.

SAGINAW.—The recital given by the pupils of N. S. Lagatree at Masonic Temple, June 22, was a decided success. The performers were: Mandolins—Miss Caroline L. Nichols, St. Louis, Mich.; Miss Henrietta Wurtsmith, Miss Martha Henning, Miss Meta Bauer, Miss Mildred Wiggins, Miss Zola Hudson, Miss Rose Morey, Miss Josephine Condy, Miss Laura Thomas, Miss Gertrude McCutcheon, J. Dall, L. C. Gemmill, H. N. Strickland, L. C. Quinn, Harvey Briggs, Willie Wallace, Mandola—Edw. Werness, Mandocellos—G. W. Bostwick, F. E. Gowing, Banjos—Miss Ethel Hitchings, Miss Esther Stewart, Miss Georgia Wiggins, Miss Cora Winkler, Miss May Piper, A. H. Gladwin, Merrill, Mich.; Stanley Wallace, Norman Rupp, Barron Greiner, Herbert Lincoln, Reed Hubbell, Gilbert Stark, Arthur Corcoran. Guitars—Miss Florence Austin, Miss Florence Helker, Miss Lulu Sanborn, Miss Clara Douglass, Miss Jennie Ankin, Miss Ella Globensky, W. G. R.odes, Max Passolt, Carl Bauer, Lawrence Linton.

The program, admirably rendered, was:
Waltz—"Tuyo-Siempre" Viano
Gavotte—"In Idle Moments" Lagatree
Song—"The Lass with the Delicate Air".....Arne
Miss Jones.

Mandolin Solo—"The American Club March," Pereni

Gertrude H. McCutcheon.
Banjo Solo—"Spring Song" Mendelssohn
Miss Cora M. Winkler.

"The Slippery Quaker" Weaver
Banjo Duet—"The German Patrol".....Eilenberg
Gilbert Stark, Reed Hubbell.

Mandolin Quartet—

(a) "Annie Laurie" Arr. Gutman
(b) "Ade Baby Mine" Gee
Song—"Lullaby from 'Joceelyn'" Godard
Miss Jones.

Mandolin and Guitar—Selection from "The Fortune Teller" Herbert
Miss Meta Bauer, Harvey Briggs, Carl Bauer

Banjo—"Pride of Michigan Two-Step." Lagatree
Misses Cora M. Winkler, Ethel Hitchings, Georgia Wiggins, Esther Stewart.

Mandolin Obligato—Misses Zola Hudson, Mildred Wiggins.

Mandolin Solo—Menuetto Papini
Miss Mildred Wiggins.

Overture—"Poet and Peasant" Suppe
No response was given to repeated encores. Gertrude H. McCutcheon's mandolin solo was very prettily played. She is but 8 years old, and plays with ease and precision. Mr. Lagatree has every reason to feel gratified with his success and the showing made by his pupils.

TEXAS.

LA GRANGE.—An unusually large crowd greeted the opening of the New Casino Fair in this city June 21, 1899, and the concert given on the first night by amateur talent, in which the Banjo Club took the most prominent part, was highly enjoyed by the immense audience. This was really the first public appearance of the club since its organization last December and the finished and artistic manner in which the two numbers were rendered was a revelation to many who had always identified the music of a banjo with a tin-pan serenade. The numbers given during the evening were as follows:

Chorus.....Selected
La Grange Froesch Glee Club.....
"Merrily I Live".....Schleiffarth
"Terpsichorean Polka".....Frey

Banjo Club.....
"Flossie Lane's Marriage".....Recitation
Miss Ollys Bell Williamson.

"The Woodbird's Song".....Glover
Miss Siddle Praetorius and Dora Willenberg.
"Rastus' Honeymoon".....Meacham
Banjo Club.

Medley.....Arr. by Geo. E. Lenert
Mixed Chorus.

The club is still under the capable leadership of Mr. George E. Lenert and has now a repertoire of 25 selections. It would be hard to find a club in which the members do more hard and thorough work and no doubt it will be heard of during the coming season very frequently. The membership is now composed as follows: George E. Lenert and George B. Hopper, banjeurines; B. Otto, C. Amberg, Miss Irene Hall, first banjos; Hood Pitts, second banjo; Miss Emma Lenert-piccolo banjo; Miss Eva Brown and M. Robson, mandolins; H. C. Schumacher, E. A. Lenert and C. V. Depew, guitars, and L. Schneider, violoncello.

Many interesting notes are unavoidably crowded out.

The Journal desires to call your attention to Valentine Abt's announcement, which appears in the advertising columns of the paper. Mr. Abt's terms for concert, the uniform price is \$50.00, which includes his traveling expenses, advertising matter, etc. If you or your friends are interested in the advancement of the mandolin, secure his services for an engagement in your city. It will pay you. He is booked for a number of dates in the South and West during the months of October and November, and is desirous of hearing immediately from those who wish to secure his services. The trip will take him west as far as California, in which State he is booked for several engagements. Don't wait, but write now in order to get his en route price.

Mr. Abt's Golden-Rod, which has been arranged for all instruments, is meeting with great success. Mandolinists, guitarists and banjoists who desire an original and unique solo club piece, should not fail to include this piece in their repertoire.

A COMING EVENT.

Philadelphia is to have a great banjo recital November 27th. The star artist on this occasion will be Alfred A. Farland, the banjo virtuoso. It was in this city that Farland first made clear, to the unbelievers in banjo music, his ability to draw from the banjo—"music in the highest meaning of the word." This was in 1893 at Stewart's famous banjo tournament for banjo clubs. Since that time Farland has appeared in every prominent city in the country with eminent success. The manager of the coming banjo recital is Mr. Thomas J. Armstrong. A special feature will be a 40-page programme, issued a month ahead, showing the list of attractions. This promise to be one of the most unique affairs ever published for a concert, and nearly every prominent music house in the land have secured advertising space on its pages. Tickets will be on sale early in November, and may be secured at this office. The JOURNAL wishes every success to the affair, and will give authentic reports, in its columns, of the musical doings on that occasion.

SPECIAL NOTICES.

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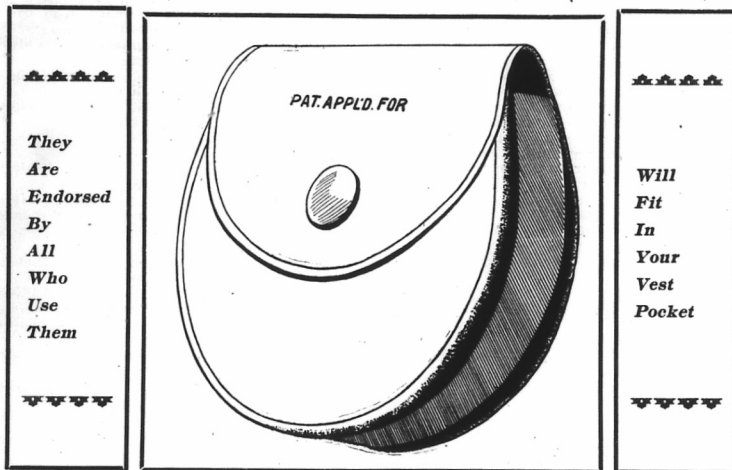
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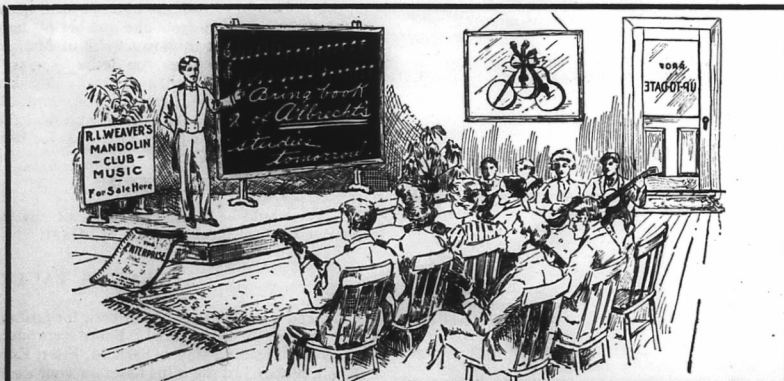
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	MANDOLIN & GUITAR	MANDOLIN & PIANO	MANDOLIN & GUITAR	MANDOLIN & PIANO	MANDOLIN & GUITAR	MANDOLIN & PIANO
*Angel's Serenade. (Braga) (New Arr.)...Shaeffer	40	50	40	50	40	50
Allegria Waltz...Arr. by H. A. Webber	40	50	75	40	50	60
*Aberdeen Waltz...Siegel	40	50	60	40	50	60
Alice, Where Art Thou. Mandolin Solo. Shaeffer. 40						
(Full Harmony.)...Shaeffer. 40						
*Annie Laurie. Mandolin Solo. Shaeffer. 40						
*Blumenlied. (Lange's Flower Song). Arr. by Shaeffer	40	50		50	75	
Bohemian Girl. "Selections".....						
"Then You'll Remember Me." "Heart Bowed Down." Etc.	50	75		50	75	
*Be Bebe Polka. (Use Tambourine).....	40	50	75	50	60	75
Bellina Polka.....	40	50	50			
Ben Bolt. Mandolin Solo. Shaeffer. 40						
Boston Ideal March. (Difficult). By Samuel Siegel	40	50	60	50	60	75
Butterfly Mazurka. By Eugene Turney	40	50	60	40	50	60
*Bolero. (Spanish). Max Weber	40	50	60	50	60	75
*Bon Jour Polka. (Good Morning). Weber	40	50	60	40	50	60
*Bourgeois. (Spanish). Max Weber	40	50	60	40	50	60
*Che Riedere (Ah Laughing?) Polka. Siegel	40	50	75	40	50	75
*Cascade Polka. Siegel	40	50	60	40	50	60
*Cradle Song. Max Weber	40	50	60	40	50	60
Come Ye Disconsolate. (Solo. Difficult). Siegel. 75c						
Concert Waltz. Shaeffer	40		50			
Dream of the Angels. (Mexican. New). H. A. Webber	40					
Defile March. Arr. by Shaeffer	50	60	75			
*Dance Hongroise. Max Weber	40	50	60	50	60	75
*Dainty Margy Daly. (Popular Song). Siegel	40	50	60	40	50	60
*Elfin Dance. Max Weber	40	50	60	40	50	60
*Excelsior March. " "	40	50	60	40	50	60
*Espanola Waltz. " "	40	50	60	40	50	60
*Espanola Danza. (Introduction & Andante) " "	40	50	60	40	50	60
Fascination Polka. Shaeffer	40	50	75	40	50	75
Fantastic Dance. (Mandolin Solo. Difficult)						
Full Harmony). By S. S. Weeks. 50						
Fentesian Rondo. (Old English Dance). Shaeffer	40	50		40	50	
Fare The Well. Polka Mazurka. Shaeffer	40	50				
*Favorite Polka. Max Weber	40	50	60	40	50	60
*Flirtation Quadrille. " "	40	50	60	40	50	60
*Flower of the Dell. Waltz. Siegel	40	50	60	40	50	60
*Figaro Polka. Max Weber	40	50	60	40	50	60
*Fri Diavolo. Selections. Arr. by Shaeffer	50					
*Girl I Love. March. (New). Shaeffer	40	50		40	50	
Gavotte. (From Erminie). Arr. by " "	40					
Gavotte Brilliant. (Difficult). Siegel	75		75			
German Polka. Shaeffer	40	50	60	40	50	60
Grand Fantasia (Rock of Ages) Var. Solo. Full						
Harmony. (Difficult). By S. S. Weeks 50						
Grand Medley. (New Arr.). Shaeffer	50	75		50	75	
Hipity Hop Polka. (New. Quite difficult). Shaeffer	40	50	75	40	50	75
Her Hand in Mine. (Song and Dance). " "	40					
Happy Hour. Waltz. Siegel	40	50	60	40	50	60
Home, Sweet Home. Var. Mandolin Solo, diffi						
cult. (Full Harmony). Shaeffer. 40						
*Hortense March. Two Step. Weber	40	50	60	40	50	60
*Happy Thought March. Two-Step. Siegel	40	50	60	40	50	60
*Hand in Hand March. Two-Step. " "	40	50	60	40	50	60
*In the Twilight Waltz. " "	40	50	60	40	50	60
In the Valley Polka. H. A. Webber	40	50	75	50	60	75
*Intermezzo. Cavalleria Rusticana. (New Arr.)	40	50	75	50	60	75
Irish—"Come all ye's".....						
(Opening of the Wake). "Arkansas Traveler".....	40	50		40	50	
Il Trovatore. Mandolin Solo. (Full Harmony.)						
(Difficult for Concert). S. S. Weeks. 50						
Impromptu. (Difficult). Siegel	75		75			
In Old Madrid. Arr. by Shaeffer	40					
Kentucky Jubilee Schottische. " "	40					
Last Rose of Summer. Mandolin Solo,						
(Full Harmony). Shaeffer. 40						
Love and War. Waltz. (Easy). Shaeffer	40					
*La Favorite Polka. Max Weber	40	50	60	40	50	60
*La Tipica Polka. (New Arr.). Shaeffer	50	75		50	75	
*La Paloma. (The Dove. New Arr.). " "	40	50		40	50	
*La Mandolin March. (New). Arr. by " "	40	50	75	50	60	75
*La Primrose Mazurka. (New). " "	40	50	60	40	50	60
*La Bella Mazurka. (New Arr.). Waldteufel	40	50	75	50	60	75
*La Farfalla Mazurka. (Difficult). Arr. by Shaeffer	40	50	75	40	50	75
Lela Polka. " "	40	50		40	50	

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La Troubadour Waltz.....S. S. Weeks	40	50	60	40	50	60
La Petite Overture.....	50	60	75	50	60	75
*La Priza Mazurka.....Shaeffer	40	50	60	40	50	60
Last Kiss March. Two step.....Siegel	40	50	60	40	50	60
Love's but a Dream. Waltz.....Shaeffer	40	50	75	40	50	75
Loving Words. Schottische.....Siegel	40	50	60	40	50	60
Mazurka de Concert. Difficult. By S. S. Weeks				75		
Misnet. (Classical.) For Quartette.....Tonnello				80		
Miserere. (From Il Trovatore).....Arr. by Shaeffer	40	50		40	50	
My Dream Lover Waltz.....	50	75	80			
*My Sweetheart Waltz.....	40	50	75	50	60	75
*My Next Waltz. (New Arr.).....	40	50		40	50	
*Mandolin Club March.....Max Weber	40	50	60	40	50	60
*Maritana Mazurka.....	40	50	60	40	50	60
Nearer My God to Thee.....Arr. by Siegel. Solo 50c						
*Never to Part March. Two-Step.....Arr. by Siegel	40	50	60	40	50	60
National Airs. Medley. Mandolin Solo,						
(Full Harmony).....Shaeffer. 40						
*Napoleon March.....By Siegel	40	50	60	40	50	60
Only for Love Waltz. (New).....Shaeffer	40	50		40	50	
O Golden Days. (Andante).....Arr. by " "	50	60	75			
Passing Guard March.....By Weeks	40	50	60	40	50	60
Philippine Mazurka.....Shaeffer	40					
Poet and Peasant. Overture. Complete. S. S. Weeks	75					
Pretty as a Butterfly. Song and Dance. By Shaeffer	40					
*Polka Scherzo.....Max Weber	40	50	60	40	50	60
*Princes Quadrille.....	40	50	60	40	50	60
*Promise Me Waltz.....Siegel	40	50	60	40	50	60
*Queen of Spring March. (New).....Shaeffer	40	50	60	40	50	60
*Ruby Gertrude March.....	40	50	60	40	50	60
*Romance.....Max Weber	40	50	60	40	50	60
*Remembrance of Thee. (Gavotte).....Siegel	40	50	60	40	50	60
Repentance.....Shaeffer. Solo 40c						
*Sleeping Beauty March. (New).....Shaeffer	40	50	60	40	50	60
Schubert's Serenade. (New Arr.).....	40	50		40	50	
Sprite of the Spray Waltz.....By Sherwood	50					
Sleigh Ride Polka. (Use Sleigh Bells. New Arr.)	40	50		40	50	
Spring Song. (New Arr.).....Mendelssohn	40					
*Silent Kiss Mazurka. (New).....Shaeffer	40	50		40	50	
*Sweet Memories of Thee. Waltz. (New Arr.)	40	50		40	50	
Swanee River.....Arr. by Shaeffer. Solo 40c						
Serenade Espanola.....Max Weber	40	50	60	40	50	60
*Spring-time Mazurka.....	40	50	60	40	50	60
Song without Words.....Siegel	40	50	60	40	50	60
Sunlight Polka.....	40	50	60	40	50	60
Sweet Carnation Waltz.....	40	50	60	40	50	60
Sweetheart Return March. Two-Step.....	40	50	60	40	50	60
*Spanish Beauty Mazurka.....	40	50	60	40	50	60
*Silent Love Mazurka.....	40	50	60	40	50	60
*Spanish Waltz.....	40	50	60	40	50	60
*Star Light Waltz.....	40	50	60	40	50	60
*Tidings of Love Waltz.....	40	50	60	40	50	60
*True Heart Polka.....Shaeffer	40	50	60	40	50	60
*True Love Gavotte. (New. Good).....	40	50	60	40	50	60
Take Back The Heart. Mandolin Solo. Shaeffer. 40						
Then You'll Remember Me. Mandolin Solo,						
(Full Harmony).....Shaeffer. 40						
Two Little Bullfinches Polka. (New).....	50	60	75			
*Tidings of Joy Waltz.....Siegel	40	50	60	40	50	60
Tarantelle, Fantaisie.....By Max Weber	50					
Tone Poem.....Siegel. Mandolin Duet 50c						
Träumerei.....Schuman. Arr. by Shaeffer	40	50	75	40	50	75
Un Beso (A Kiss) Mazurka. (New Arr.).....	50	60	75	50	60	75
Vita Gaia Waltz. (Reprint).....	50	75	80	50	75	80
*Violeta Mazurka.....Max Weber	40	50	60	40	50	60
Valse Fantaisie. (Difficult.) For Concert. Siegel	100			100		
Waltz de Concert. " "	100			100		
*When First We Met Waltz.....	40	50	60	40	50	60
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No order less than either one dozen of the composition or half dozen of the tortoise shell picks will be filled.

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No. 111 Journal embraced a full line of Monogram Banjos, Mandolins and Guitars, ranging in price from \$6 to \$18. No. 112 Journal embraced the most popular styles of the sweet-sounding S. S. Stewart Banjos and George Bauer Mandolins, prices ranging from \$20.00 to \$100.00. This issue, No. 113, gives the readers of the JOURNAL a complete list of the George Bauer Guitars.

The Famous S. S. Stewart Banjos and George Bauer Mandolins and Guitars manufactured in the city of Philadelphia, Pa., are without doubt the most popular instruments of the kind made. They are in use by the foremost professional and amateur performers of the day, and their popularity is increasing annually.

Many of our readers may have noticed that our \$30.00 instrument is listed in the catalogues of some of the jobbers as a \$50.00 instrument.

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THE WONDERFUL

—GEORGE BAUER GUITARS

Manufactured for Professional Use.

George Bauer No. 20 Guitar

Positively the best Guitar in the world for \$20.00.

Rich and powerful in tone



No. 20

DESCRIPTION—Body made of thoroughly seasoned selected rosewood, with three rings of ornamental inlaying around sound hole; front and back edges nicely inlaid, strip down back and across side under end pin; selected mahogany neck (warranted not to warp); convex ebony fingerboard with pearl positions and eighteen German silver frets; strings carefully set; highly French polished; fine tone and fully warranted. For Measurements, see page 36.

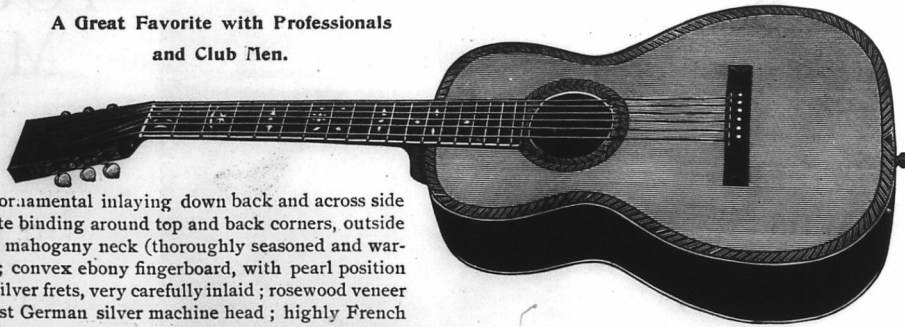
Standard Size, Price, - - - - -	\$20.00
20 A, Same description as above, but Large Concert Size,	22.50
20 B, same description as above, Extra Large Concert Size,	25.00

The Celebrated George Bauer No. 30 Guitar

Standard size; body made of rich, dark rosewood (selected), with 3 rings of ornamental inlaying around sound hole; rich inlaying around

A Great Favorite with Professionals and Club Men.

front edge; strip of ornamental inlaying down back and across side under end pin; white binding around top and back corners, outside of inlay; rich, dark, mahogany neck (thoroughly seasoned and warranted not to warp); convex ebony fingerboard, with pearl position marks and German silver frets, very carefully inlaid; rosewood veneer on front of head; best German silver machine head; highly French polished; deep, rich tone, and fully warranted in every respect.



No. 30

The above Guitar at \$30.00 is positively the finest instrument ever offered at the price. The same Guitar in Medium Concert Size, No. 30 A, \$33.00. And in the Grand Concert Size, No. 30 B, at \$36.00. For Measurements, see page 36.

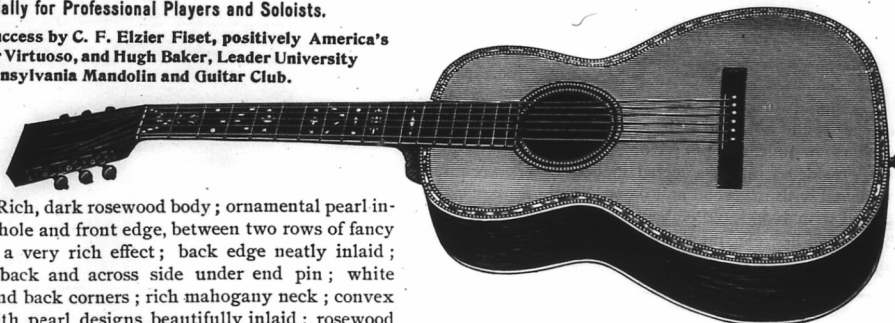
Bauer's Popular Professional Number 40 Guitar

Made especially for Professional Players and Soloists.

Used with great success by C. F. Elzier Fiset, positively America's greatest Guitar Virtuoso, and Hugh Baker, Leader University of Pennsylvania Mandolin and Guitar Club.

PRICE, 40.00

DESCRIPTION.—Rich, dark rosewood body; ornamental pearl inlaying around sound hole and front edge, between two rows of fancy wood inlay, making a very rich effect; back edge neatly inlaid; strip of inlay down back and across side under end pin; white binding around top and back corners; rich mahogany neck; convex ebony fingerboard with pearl designs beautifully inlaid; rosewood veneer on front of head; best silver-plated machines; pearl design inlaid in head; deep, full rich tone; finely French polished.



No. 40

For Measurements, see page 36.

40 A, same as above, Concert Size, \$45.00 | 40 B, same as above, Large Concert Size, \$50.00

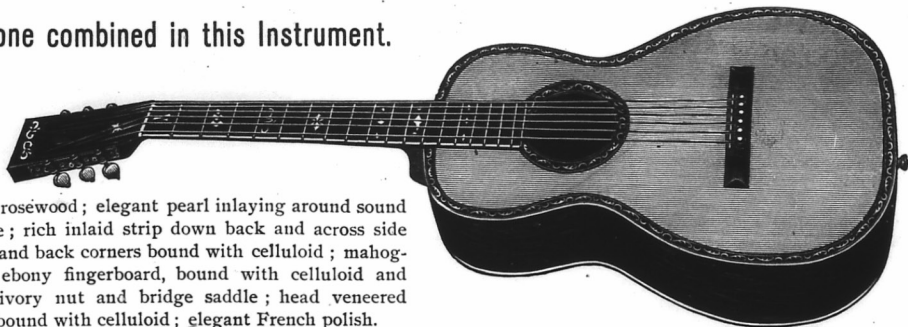
George Bauer Number 50 Guitar

Beauty and Tone combined in this Instrument.

Price, \$50.00

Standard size; rosewood; elegant pearl inlaying around sound hole and front edge; rich inlaid strip down back and across side under end pin; top and back corners bound with celluloid; mahogany neck; convex ebony fingerboard, bound with celluloid and inlaid with pearl; ivory nut and bridge saddle; head veneered with rosewood and bound with celluloid; elegant French polish.

For Measurements, see page 36.



No. 50

50 A, same as above, Large Concert Size, - - \$57.50 | 50 B, same as above, Extra Large Concert Size, - - \$65.00

George Bauer Number 60 Guitar

For Measurements, see page 36.

PRICE, \$60.00

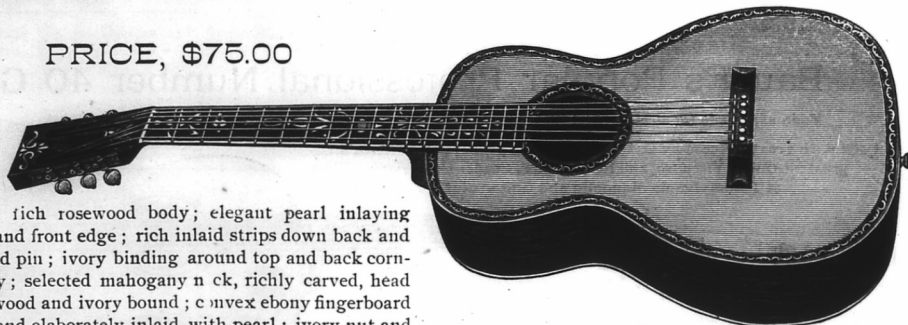


No. 60

No. 60—Body exactly the same as No. 50, but No. 60 has an elaborately inlaid fingerboard and carved neck, . . . \$60.00

George Bauer Number 75 Guitar

PRICE, \$75.00



No. 75

Standard size; rich rosewood body; elegant pearl inlaying around sound hole and front edge; rich inlaid strips down back and across side under end pin; ivory binding around top and back corners, outside of inlay; selected mahogany neck, richly carved, head veneered with rosewood and ivory bound; convex ebony fingerboard bound with ivory, and elaborately inlaid with pearl; ivory nut and bridge saddle; elegant French polish. See Measurements below.

75 A, Same as above, Large Concert Size, . . . \$82.50 | 75 B, Same as above, Extra Large Concert Size, . . . \$90.00

George Bauer Number 100 Guitar

Price,

\$100.00



No. 100

No. 100 - Standard size; rich, dark rosewood body, with rich pearl inlaying and ivory binding around front edge and sound hole; strips of ornamental pearl inlaying down back and across side under end pin; ornamental inlay and pearl binding around front and back edge; fancy wood inlay, extending around the side, giving the instrument a very handsome appearance; selected mahogany neck, handsomely carved; ivory nut; convex ebony fingerboard, ivory bound, with elaborate pearl design and German silver frets carefully inlaid; rosewood veneer on head, beautifully inlaid with pearl; fancy ebony bridge with ivory fret; ivory end pin; deep, rich tone; positively the finest instrument ever offered. All the material in this instrument is thoroughly tested and fully warranted in every respect. See Measurements below,

100 A, Same as above, Concert Size, . . . \$110.00 | 100 B, Same as above, Extra Large Concert Size, . . . \$120.00

Correspondence solicited on Guitars at \$125.00, \$150.00 and upwards.

MEASUREMENTS: For all Styles of George Bauer Guitars.

Standard Size.

12 inches across lower part of body;
8 $\frac{3}{8}$ inches across upper part of body;
3 $\frac{3}{4}$ inches deep, tapering to 3 $\frac{1}{2}$ inches;
fingerboard 16 $\frac{1}{8}$ inches long from nut
to finish; length of body 17 $\frac{3}{4}$ inches;
length of neck from nut to body 12 $\frac{1}{4}$
inches; length over all 36 $\frac{1}{4}$ inches.

Concert Size.

13 $\frac{1}{4}$ inches across lower part of
body; 9 $\frac{1}{4}$ inches across upper part of
body; depth of body 4 inches, tapering
to 3 $\frac{5}{8}$ inches; length of fingerboard
from nut to finish 16 $\frac{1}{2}$ inches; length
of body 18 $\frac{1}{2}$ inches; length of neck
from nut to body 12 $\frac{1}{2}$ inches; length
over all 37 $\frac{3}{4}$ inches.

Grand Concert Size.

14 inches across lower part of body;
10 inches across upper part of body;
4 $\frac{1}{4}$ inches deep, tapering to 3 $\frac{3}{4}$ inches;
fingerboard 16 $\frac{3}{8}$ inches long from nut
to finish; length of body 19 $\frac{1}{4}$ inches;
length of neck from nut to body 12 $\frac{3}{4}$
inches; length over all 39 inches.

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