



DEVOTED TO MUSICAL PROGRESS, AND THE DIFFUSION OF LIBERAL KNOWLEDGE.

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THE IMPERIAL SEPTETTE



WE take great pleasure in presenting herewith a photo of the famous Imperial Septette, of Watertown, N. Y. This organization is composed of seven male members of the Imperial Mandolin, Banjo and Guitar Orchestra of that city and is under the direction and management of Mr.

Bert S. House. The Club was organized for out-of-town work where a large organization like the full orchestra would be too large to carry, and the members were chosen according to their ability. That their work has met with favor is evidenced by the fact that they have never played to losing business, and the press has never published an adverse criticism. Their success has been such that an extended tour is talked of for coming season. Their programmes are subject to change and can be made popular or classical, as may be desired.

Mr. Bert S. House, the director and manager, is well known to our readers through his articles on Clubs and Club Work, on which subject he is considered an authority. He is perhaps one of the best known teachers in New York State. In the concerts given by the Club, he makes a specialty of Banjo work, besides playing Mandolin and Guitar. He is also an accomplished pianist and acts as accompanist.

Mr. F. Grafton Bragger is, without doubt, one of the best exponents of the Mandolin in this country. While he is little known to the general public, his work is, to quote Mr. House's words, "little short of perfect. His execution is marvelous and he plays with a delicacy of expression and tone which I have never heard equalled." Mr. Bragger is also a fine violinist and is often down for a solo by request.

Mr. Frederick Vautrin, the Guitar soloist, is also a good banjoist. His work on the Guitar shows a master hand.

Mr. Arthur D. Clark, the fourth member, is a modest gentleman, but his work speaks for itself. He uses both Mandolin and Banjo in the Club concerts.

Mr. C. Herbert Demott, in addition to the instrumental work, possesses a fine baritone voice of great range and sweetness, and never fails to receive an encore.

Mr. Hubert Collins, besides being a good banjoist, also plays the Guitar. He is perhaps the busiest member of the Club, for he plays all the traps used in the concerts.

Mr. Henry Duffield, besides playing Mandola, furnishes fun for the rest of the Club. Being the youngest member, he has to bear the brunt

of the hard work incidental to a concert engagement. The Mandola in his hands becomes one of the most prominent instruments in the Club.

One of the most telling numbers of the Club's varied programme is the "Spooks Carnival," a composition by Mr. Bragger. It is a very weird number and never fails to win the audience. Clubs desiring to use this number would do well to correspond with Mr. House, who acts for Mr. Bragger. The selection is not published, but will be furnished in manuscript with full directions for producing.

The Club has begun rehearsals on a new lot of music for next season, and, as heretofore, they will use Thoroughbred instruments, exclusively.



∴ BANJO, MANDOLIN and GUITAR CLUBS ∴

A Practical Talk on Clubs and their Work

—OF—

Organization, Membership, Instrumentation and Music.

By BERT S. HOUSE.

PART II.

Instrumentation and Music—Continued.

In a previous article under the above heading, I outlined a form of instrumentation for large clubs where the director has plenty of available material to work with, using as an illustration my own organization. In the case of this club the members were, with one exception, pupils who had been with me from the beginning of their musical career, and were familiar with my methods of teaching. This was a great advantage to me as well as to them. At first glance it would seem to the average reader that the labor involved in perfecting a club of this kind would be something enormous when the grade of music handled was considered, unless each member was blessed with more than average ability. Such is not the case, however, and I shall endeavor to show, in this and future articles, how any teacher or director can attain the same results.

Taking up the subject of instrumentation in detail we should first study the possibilities of each instrument as regards its part in the club. In the combination known as the mandolin, banjo and guitar club, the mandolin being the leading instrument comes first in importance. The position of the mandolin as a solo instrument is too well known to need comment, therefore we will treat it here solely in its relation to club work. Here we have an instrument with eight strings, these strings being arranged in pairs, and each pair tuned in unison. The strings are put in vibration by means of a pick or plectrum, which is used in two ways, viz: the single or detached stroke, and the tremolo. Right here I wish to emphasize a point which the teacher who wishes to obtain good results from his musicians must keep always in their minds and insist upon. This point is **UNIFORMITY OF EXECUTION**. This applies to the banjos and guitars as well as to the mandolins. In the case of the mandolin it is of the utmost importance. I have heard a good many clubs in my time, and I must say that in many instances what might otherwise have been a finished rendition of a fine selection was utterly spoiled by a lack of uniformity in the mandolin section. Let us look at this point from all sides, then, and see if we cannot find a remedy for the evil. Every teacher will agree with me that the question of execution for the right hand has not received the attention that it should from the generally accepted authorities on the subject. Too much is left to chance. The left hand gets nearly all of the attention, and the right hand has the privilege of playing "any old way." The instruction books tell us that we must use the tremolo in some places and pick or detach the notes in others. So far as I have been able to learn there is no rule contained in any of the best text books, which have come to my notice, that will serve as a universal standard for this, to my mind, most important point. Even Christofaro does not devote much space to it. Branzoli says that we must play sixteen strokes to a whole note, eight to a half note, four to a quarter note, etc. Now, this may be all right in some movements, but I have not found it practical in all cases. Other writers say that thirty-second notes should be the basis of the tremolo. That is nearer the mark, but it is not all. I may well hesitate to assume the opposite side of a question for which writers of established reputation have laid down rules, but I cannot refrain from dwelling on this point, and would like to have the opinions of some of the writers of the present day on the subject. In the first place what is the tremolo, and what is it used for? Christofaro says it is a characteristic mode of playing the mandolin. True enough, but there is a characteristic mode of playing any instrument. The mandolin, guitar, banjo, zither, harp and others of the same family may be called staccato instruments, because the tone

of the strings when struck cannot be prolonged as in the case of wind instruments or those which are played with the bow. In the case of the mandolin, the tone can be prolonged to any desired length, *by the tremolo*. Now where can we find a rule to go by that will work satisfactorily? A great many writers take the pains to mark the notes where they wish the tremolo to be used. This is a help to some, but still I think it unsatisfactory, for few players adhere strictly to these marks. In music written for other instruments these marks are used as abbreviations. The student learns this when he learns the rudiments. When applied to the mandolin he construes it as meaning practically the same thing. Some writers use two bars and some use three to indicate the tremolo. How is the player to know which is correct? This tends to confuse him, and in nine cases out of ten he takes matters into his own hands and plays to suit himself. In my opinion he is justified in so doing, for in most instances the tremolo marks are more of a hindrance than aid to the player. Many a teacher has worried his brains seeking for a solution to the problem. I may be at fault in my deductions, but I believe that in club arrangements, at least, the marks should be left out entirely and the use of the tremolo be left to the discretion of the director. If it is admitted that the tremolo is used to sustain the tone, then its proper use is governed entirely by the movement of the piece. How, then, can we follow Branzoli's rule literally? Suppose, for instance, we have a movement marked *largo*. Can the tone be well sustained by playing sixteen strokes to a whole note. Even thirty-two strokes would be too slow to produce a good tone. On the other hand if the movement is marked *allegro*, how does the rule work? If I may be permitted to advance my ideas on the subject, I will simply say that the tremolo *should* be governed by the movement only and should be used to fill out the time of a note without regard to a stated number of strokes. The pupil should be taught in the beginning to produce a rapid, even tremolo and to count the time. If he does this properly, he cannot fail to get satisfactory results. As the violinist, after long practice, learns intuitively how to handle his bow; so, too, may the mandolinist become proficient in the use of his right hand, and be able to make his way without the aid of guide posts which very often do not point out the best course to follow.

Space will not permit me to go deeper into this subject at this time. I hope, however, to take it up again in a future paper and explain more fully the advantages of the above plan in club work especially. In my own experience its feasibility has been proved beyond a doubt. Will some of the readers of the JOURNAL kindly favor us with any suggestions they may have to offer on this point. There are so many questions connected with club work and so many divergent opinions on the subject of instrumentation that the writer feels that he is entering a field in which he is likely to meet with a good deal of opposition. If such be the case, the sooner it manifests itself the better, and out of it will surely come something to promote the healthy growth of our ever-increasing number of clubs.

(To be continued.)

The JOURNAL wants this page to be a regular feature, where discussions and opinions however divergent can be freely ventilated, for the benefit of the cause. Queries and so forth may be sent to the Editor of the JOURNAL, but in order to save time and that Mr. House may have all questions and opinions before him when writing his articles and reply to all points raised without delay, it is desirable that all correspondence be addressed to:

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—EDITED BY—

For East of the Mississippi—

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INTRODUCTORY.

The opening of the musical season of 1900 witnesses another new addition to the many interesting features of the Stewart JOURNAL. For some time past the need has been felt of a medium by which the ladies of our realm, amateur as well as professional, could express their views and make their influence felt in a more effective manner. This need has been supplied by the JOURNAL, and the writer has been requested to edit this department in collaboration with Miss Elsie Tooker. If errors or omissions should occur, from time to time, they must be attributed to our lack of experience in the journalistic field. Therefore, we ask the indulgence of our readers, promising to do better as we become more familiar with the work.

The object of this Department is, first, last and all the time, to give the ladies a chance. We have invaded man's territory in nearly every other line through our perseverance, and now we claim recognition in the JOURNAL. Man is a "sorry critter" when left entirely to his own devices. He needs the sweet sympathy and helpful companionship that only a woman can give. We must admit that he has been generous to us in many ways, and therefore hope that he will look upon our Department with favor.

It is not possible at this time to lay out a definite plan of action. We must feel our way carefully and be willing to accept advice from all sides. At present we only ask that every woman who plays the banjo, mandolin, guitar or other instrument, whether an amateur or professional, will take a personal interest in this, the Ladies' Own Corner, and help the work along.

If you are a member of a club, write and tell us all about the doings of your club. If you know of anything that you think would be of interest to the lady readers of the JOURNAL, send it in and it will be printed. All information pertaining to music, amusing incidents and experiences in connection with your work, etc., will be gratefully received. We solicit questions for discussion and correspondence, and will do our best to answer all inquiries. We wish every woman to feel at perfect liberty to consult us on any subject connected with the banjo, mandolin and guitar, thereby making this corner, in every sense what the name implies, "The Ladies's Department."

All communications from East of the Mississippi river should be addressed to the eastern editress. All those West of that line may communicate with Miss Elsie Tooker.

Now, girls, let us see if we can not make a creditable showing in the next JOURNAL, so that the men may be tempted to turn to our page first. I think you will agree with me that they will, when I whisper that Mr. Morris, the editor-in-chief, has intimated that photo reproductions of our lady players will be a regular feature.

EDNA MAY SAYERS.

It may interest Guitarists to hear that, during a pleasant two-hour visit to Miss Jennie Darkee, of Chicago, the following Guitar solos were performed, during intervals of lively conversation—for when two enthusiastic players meet for the first time there is usually much to discuss,—in a manner to satisfy both players: Mertz's "Gondolier;" "Sweet Bonnie, Sweet Bessie;" (Scotch Song) "The Marriage Bells;" Regondis "Intro et Caprice;" Mertz's "Morceau" No. 3; Ferrer's "Lucretia Borgia" and "Rigoletto;" Schubert's "Serenade;" Robyn's "Manzanillo;" and Paderewski's "Minuet." The first three were played by Miss Durkee and the remainder by the writer. It is seldom that two players, so deeply interested in his or her instrument, and with styles so different, can thoroughly please each other, but so it seemed in this case.

* * * * *

A popular saying, "That music and musicians are always welcome," was proven about eight weeks ago, when Johnson-Bane passed a few days in a pretty Illinois city and made many admirers by his delightful rendition of well-known classics. His playing seemed all the more wonderful because he had picked up a strange Guitar—not having his own instrument with him. Artists on the Guitar are exceedingly rare, and this is greatly to be lamented, for there are thousands of enthusiastic lovers of the instrument. The writer did not hear Mr. Bane play, but heard the opinions expressed, of two or three musicians among his (Bane's) audience.

* * * * *

A letter was received recently, which, in describing one portion of a summer's outing in the mountains, told of a very amusing incident. It was one of the camping-party's rules to spend part of the day, with music, under the trees. They were not surprised when, one by one, an audience was formed, but when some small urchins appeared, open-mouthed and wide-eyed, with seeming astonishment at such sweet music from (to them) foreign instruments, the picture was very laughable. It is hard to realize that in modern America there are people so isolated that anything but a "fiddle" is foreign to them, but this little incident seemed to prove the case.

* * * * *

It will be our pleasant privilege to publish a portrait of Miss Ida O'Day, of Wellsville, New York, a beautiful, talented and charming young lady, who is a finished and most delightful teacher, and an expert Banjoist. Miss O'Day was born December, 1880, at Parker City, Pa., but with her family moved to Wellsville some years ago. She has, however, for the past two years been a student of the Neff College of Oratory, (Philadelphia) and of Mr. Paul Eno, also of that city, on the Banjo. Miss O'Day has recited and played in public, since she was five years old, delighting all who have had the pleasure of hearing her. She includes in her repertoire readings from such authors as James Whitcomb Riley, Eugene Field, Paul Lawrence Dunbar, Rudyard Kipling, Pauline Phelps and others. She also gives several clever and interesting monologues written by Pauline Phelps, and selections from standard and popular books. Miss O'Day's banjo solos are selected with a view to pleasing all classes of music lovers. Some of the numbers in her musical repertoire are as follows:

Gypsy Rondo	Haydn-Farland
Serenade	Schubert
Flower Song	Lang
Old Folks at Home.....	Bertholdt
Home Sweet Home	Peterson
Massa's in the Cold Ground.....	Simpson
Cupid's Arrow.....	Eno
Sambo's Wedding.....	Stuber
Valse De Concert.....	Eno

WRITTEN FOR THE JOURNAL.

A System of Technique for the Guitar.

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BY C. F. ELZEAR Fiset.

Continued from Last Issue.

ARTICLE VIII.

ARPEGGIOS.

It is with much hesitation that I commence a chapter on the above subject, as there is no part of guitar technique more complicated and more difficult to describe. While the guitar as most generally played in all countries involves the use, by many players almost exclusively, of arpeggios, and their effect on this instrument is exquisite, as yet there remains to be written a scheme of fingering them that is scientific.

The technique of this branch is complicated in that few soloists use the same system, and even the same soloist will finger similar passages differently, it depending much on what precedes or follows the given arpeggio.

It is a significant fact that in all instruction books without exception that the author has seen, the right hand fingering for certain common forms of arpeggios is not present either by sign or word.

The only explanation of this is that the vast majority of guitarists used a method which served their purpose quite well and yet which they were ashamed to see on paper.

In other words, little or no alternation was used, and proficiency was acquired only by excessive labor.

Take a simple form as Example A 1, and no difficulty whatever presents, as one can play as marked or as shown in Example A 2, or yet as in Example A 3, all very good.

Example A 1.



Example A 2.



Example A 3.



Now "return" on this arpeggio and immediately we are beset with some difficulties. For instance, shall we play as marked in Example B 1, which is manifestly bad technique? Or suppose we try as shown in Example B 2. This is as bad or even worse.

Now try Example B 3, which is the best of the lot and made with a single draw of the index finger. This scheme however is not always convenient in that it might throw the hand out of position for a succeeding passage.

Although most guitarists use the method as shown under Example B 1, the writer uses either that of Example B 3, or the following in Example B 4, where the second finger draws over the first and second strings, followed by the index drawing over the third and fourth strings and the thumb takes the bass note.

Example B 1.



Example B 2.



Example B 3.



Example B 4.



Should a passage of arpeggios such as in Example C 1 occur, many guitarists use the fingering as marked; and should great speed be demanded the author concurs in using here the third finger.

Example C 1. (MERTZ)





Where excessive speed is not necessary, the index finger may be thrown across to take the high notes. This will allow the little finger of the right hand to rest on the sounding board and thus steady the hand. See Example C 2. In the previous example where the third finger is used the hand is raised clear.

Example C 2.



Another form is shown in Examples D 1 and D 2, where the question of rapidity of execution rules as to what method of fingering is used.

Example D 1.



Example D 2.



An ascending arpeggio of the tonic chord, first and second inversion respectively occurs. Example E 1, with the fingering recommended by the author, is given as a simple technical problem. The use of the thumb, first, second and third fingers may be here used, but seems to be decidedly awkward, moreover the fingering given allows of a great degree of speed, should this be desired, allowing one, also, by this use of the index finger to play more evenly.

The reader's attention is called to the left hand fingering marked which permits of the entire passage to be played by using but two positions, the first and eighth. Ordinarily, guitarists would employ three positions, the first, third and eighth.

Example E 1.



S. S. STEWART'S

BANJO, GUITAR AND

MANDOLIN JOURNAL

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OCTOBER and NOVEMBER, 1900

INNOVATIONS.

In this issue is commenced the publication of Banjo Music in the English system. The innovation has been awaited with great expectancy everywhere, and will no doubt meet with general approval. Still another innovation will be remarked in this number—the introduction of pianoforte music. We are desirous of bringing our instruments in close touch with others, and we believe that, as pianists are in the majority, benefit will accrue by attracting them. This move has long been contemplated. We think there can be no better time than the present for carrying it into effect. The pianoforte piece this month is by L. E. Morris, wife of our editor. The composition is bright, and quite original, and has had many flattering comments bestowed upon it by musicians and the press.

It is likely that pianoforte music will appear bi-monthly, for a short time, and if favorably received, (of which we feel sure) it will be introduced in each issue. We do not wish to rush this innovation. We will take it easily, and let the new plant grow without forcing it.

This is an issue of innovations. The two new departments just mentioned are not all. This month we introduce a "ladies own" department, under the title of "The Ladies' of the Banjo, Mandolin and Guitar Realm." This will be edited jointly by Miss Elsie Tooker and Miss Edna May Sayers. For this department we solicit notes, short articles or verse, from our many lady friends. It is safe to say that there are as many ladies playing our instruments to-day as there are gentlemen, so that this new department should meet with plenty of support.

We begin an "Exchange and Want" column, too, in this number, and we hope to see our readers make hearty use of it.

Next month, we will probably have other surprises for you. While there is practically no room for new journalistic ventures, the field being already more than well covered, there is, nevertheless, chance for expansion in the old favorites, and THE JOURNAL intends to bear the fact in mind.

The September number of a Michigan contemporary contained in its editorial column a few well-timed remarks anent prize competitions. It ripped (quite politely) its readers up the back, so to speak, for being indifferent to the opportunities given them to display their literary ability, with the chance to win remuneration therefor. It was pointed out that it is not so much disinterestedness as a mercenary spirit which holds the hand of writers; a kind of dog-in-the-manger feeling, which says: "I can't find any use for my articles, but I'll be hanged if I'll allow anyone else to use them." This, of course, is a great mistake—It is a foolish mistake. Our journalism is young yet, and we want support, not a retarding influence. We can't do wonders for our writers yet. We can be their friend, and when the good, money-making time does come, it will be these friends that will have first consideration.

THE PROPOSED AMERICAN GUILD OF BANJOISTS, MANDOLINISTS and GUITARISTS.

PROGRESS REPORT No 4.

Elsewhere in this issue, as in current issue of the *Cadence*, appears copy of circular for general distribution. This circular represents one result of my conferences with Mr. Partee, when in New York City. Both Mr. Partee and I were much disappointed to find Mr. Keates, and Mr. Gerhart could not be with us. The torrid weather prevailing from August 25 to September 1, prevented the doing of much that had been planned in the crusade work; still, what has been accomplished may be viewed as satisfactory. From every quarter approached, or encountered, nothing but encouragement was received. The professional and trade interests seem fully alive to the benefits to be derived from instituting the Guild, and amateurs and students also feel a considerable satisfaction, to say nothing about their ambitions having become whetted.

In preparing the circular, brevity of facts, and statement of intentions, have been the guiding principle. The Preamble is for the particular information of the public, and of those from whom we desire moral support; and the whole will clearly indicate to them that we begin operations on a sound basis. The organizing work being confined, as it is, to the editors of our various Journals unmisstakably shows a union of effort for accomplishing what has been undertaken. The labors of the Editors, as District Secretaries, will be that of a crusade until January, 1901, and entails a vast amount of detail work, but each one is putting willing shoulders to the wheel, bearing all the initial expenses, and therefore in three months some results may reasonably be expected.

As to the Membership Application Contract, the District Secretaries desire that there should not be any hesitation among teachers, soloists, and amateurs, who know and feel of their ability to stand a test, to fill in the Contract form and

send same to any of the District Secretaries. And the sooner it is done the sooner can we get down to further business.

Whilst it is intended that the Guild Examination Full Course shall embrace: Musical History, Theory, Harmony, Counterpoint, Thoroughbass, Canon, Fugue, Composition, Orchestration, etc., as well as the actual manipulation of the Banjo, Mandolin and Guitar, it is, of course, understood these subjects form separate divisions and sub-divisions of the Examination Course, and for each of which separate certificates would be granted to successful candidates. It is perhaps too early yet to talk about Exams, but as several queries have been received, the foregoing is mentioned so that all interested may know the District Secretaries are devising a system of Examination Courses that will enable a majority to pass on one or two subjects, and leave them ambitious for striving to pass on others.

The obtaining of the Charter will cost about \$100.00, and it is proposed to cover this amount by private subscription. No soliciting has yet been done, but in less than half an hour \$20.00 was subscribed by Mr. Clarence L. Partee, Mr. Valentine Abt, Mr. Samuel Seigel and myself, in sums of \$5.00 each. Mr. Paul Eno has since put his name down for \$5.00, so we have one quarter of the amount already. Any readers who feel disposed to contribute like sums, will please forward their names to Mr. Partee, or to me. The money will not be required until after the election of officers and committee.

As to the offices of President and Vice-President, I am hoping that we may find some gentlemen who are well versed in that difficult art of keeping a society, or body of people, together, under varying conditions. Business men of the world, and leaders of educational and philanthropic movements. For, it seems to me, far better to have such who can spare the time to direct our fortunes than anybody else; particularly as having no interests beyond the purely educational side and a National pride, they would be proof against any imputations or thoughts of such.

We trust all readers will do what they can to make the Guild project known to their friends, and people of their vicinities. Your local newspapers will doubtless be glad to publish notes of this National movement if you approach them.

With the establishing of the Guild, I hope to see an impetus given to the forming of local Leagues wherever practicable, on the lines, or similar ones, of the Philadelphia Teachers' League. Mr. Fred C. Meyer, Mr. O. H. Albrecht, or Mr. Maurice Jacobi, will gladly furnish inquirers with information concerning the League, and how to form branches.

CHARLES MORRIS.

NOTICE.

Our next issue will be a special Christmas number. It will be full of seasonable matter, and will, beyond doubt, be pronounced the best number ever issued. Look out for a treat.

After that, THE JOURNAL will appear monthly.

PRAISE FOR THE JOURNAL

September 5, 1900. Derby, England: Bravo! At last some one brave enough to act as pioneer in changing Banjo notation in America. Will be the best thing the JOURNAL ever did. Success to you! Geo. T. Stevenson.

September 18, 1900. Toledo, O: We have received more inquiries and orders from our small ad. in your JOURNAL, than we have from any two of the other similar journals we advertise in, Guckert Music Co.

September 5, 1900 Mt. Vernon, Ohio. "Enclosed please find \$1.00 for which renew my subscription for the JOURNAL. I do not want to miss a single copy, and am willing to pay \$1.50 or \$2.00 per year for it as a monthly. J. J. Hall.

Copyright

Izuma

A South African Tale

BY

CYRIL DALLAS

Author of "The Blokfontein Mystery," "Lost," "Loba Umuzi Yabantu," "Bandora-zed," &c., &c.

13. ZUMA.

Soon after reaching home and again chair ensconced, I said: "Ernest, I have a proposition to make, for I see you need a change. You've had too much worry these days and it is not good for you. You told me business would be slack for a couple of weeks or so; and of course we cannot visit the Colonel again till we hear from him, that may be next week. You don't want to be bothered with the Jenkins or Walker lot, or anybody else. Now, I have long wanted to see Zululand, and therefore propose we saddle up and go for a spin. You know the location of Umquati's *kraal*, and we might be guests at the wedding. I have never witnessed a real Bantu wedding and would much like to see one. What do you say?"

"Right you are; we'll go!—I might have thought of such a project before. I shall be glad to take you into that glorious country. Let me see—my clerk, Jackson, can tell callers I have been compelled to go away on business. That's essential. Mrs. Jenkins and Mrs. Walker must settle their differences as best they can. I dare say they will be friends again when we return. The clerk can also look after Zibi, see he does the whitewashing, and sleep here. We'll set out first thing to-morrow morning. Umquati has got a good start, and we shall arrive just after him. I think——"

"*Baas!*—*a-yi-ko-impupu!*" cried Zibi, peeping through the half-open back door.

"No mealie meal, eh?—Why didn't you speak before? I suppose you have made a fire, the water's boiling, and you have only just discovered no meal was by your side?"

"*Yah baas!*"

"And by the time you get the meal, the fire will be out and the water cold?"

"*Yah baas!*"

"That's the orthodox nigger method, Gerald, no forethought. You're a rascal, Zibi! Here's a Scotchman,—catch it,—go and get an eighth-muid of mealie meal, and be quick about it!"

"*Yah baas!*" and away the grinning youngster ran.

"Does he know where to buy the meal?" I inquired.

"His instinct will tell him that fast enough, if his eyes have not already done so while he was out with us."

"Ah!—I used to think it was very strange calling a two-shilling piece a Scotchman, but it seems natural now."

"It will never be called anything else in this country. Bantu names stick, and while there are niggers the memory of the Scotchman's trick of a wholesale substitution of florins for

buried half-crowns, practiced over a large area, and among many tribes, will endure. You know the three-penny "bit" is called a "tickey," and the penny an "*indibilityi*."

"Yes, I do.—By the way, how is it, Ernest, Mrs. Jenkins and the delectable Mrs. Walker both harped so often upon the subject of malice in——?"

"Ha, ha!—They have found out that I usually insert a clause in depositions, in reserve, to show the opponents are actuated by malice. It is a curious fact, that, under the hybrid law here, verdicts hinge upon intent. If I can only hint a practice of malice against my client, I generally win the case, although the verdict may be unjust."

"Pardon me, Ernest, but I fear your residence in this country has not improved your old sense of strict honor and justice."

"I think that way myself sometimes. But what is a fellow to do? We are creatures of circumstances, and as I said before, when in Rome you must do as the Romans do."

"That reminds me of what you said about the Arabs, and the way of doing business with them. Do you really mean the large importing merchants do not mind losing money by these Arabs?"

"Perhaps I ought to qualify the statement, and therefore will give you a bit of history. Consequent upon the disgraceful backdown after the Majuba disaster, trade went to the dogs, and then came the disastrous booming of the De Kaap gold fields.—I may say I have little faith in the now-talked-of Zululand gold fields, for the simple reason no Jews have gone there. Now, in the meantime, the colony was being flooded with Asiatic labor, the Government not daring to compel the Kaffirs to work under engagement, for British prestige had sunk to a low ebb. Following the coolies from India, came the Mohammedan merchants from anywhere, subjects of various Islam rulers, and nothing can withstand the allying of Eastern cunning to Western business methods. These Arabs have driven out nearly every white man running a country Kaffir truck store, and they live on next to nothing. As you know, the boers of the Free State and Transvaal are kicking about it and threaten to drive them out. The large merchants delight in cut-throat business and like to show big annual turn-overs. D——n the balance sheet!—Of course they are wealthy enough to do it for a time. I know of a firm who made it a rule the last two years to drop a clean two thousand pounds or more each year, and then give large Christmas gifts of money to their employees. Perhaps they did it as an advertisement; I don't know. They did it all the same, preferring to drop money through the Arabs than through needy white men. I know of an Arab, in another locality, who has let four firms in, one after the other, for amounts varying from £500 to £1000, and is still at the game. Mamoojee is but doing the same. These instances are not solitary. If government catches them on a technicality, of course they go for them; as witness the case I told you of yesterday: Regina vs. Amod Ibrahim.—I think not till the London houses raise big kicks, and much suffering is felt here, will the absurd system cease.

Natal, and particularly its seaport, is in danger of becoming a depositing site for scoundrels, and persons thither-bound from everywhere alluded to as "clearing in ballast for Guam." For developing intellectual infamy this country is in the lead.—Now I'll go to the office and give Jackson his instructions. Then to the grocer for some provisions that we can take in our saddle bags. We'll have our tea quiet at home here, and if you don't mind, Gerald, you might see that Zibi fetches our horses in off the *veldt* and stables them, after he has eaten his *scauff*."

14. ZUMA.

We rose at daybreak and called in vain for Zibi to make the fire. He had gone; so we did without his help in preparing breakfast and making ready for the journey.

Meal over, house key placed where Jackson would find it, horses saddled and we ready for mounting found a policeman on the scene who brought information that Zibi had been locked up last night for being out after ringing of curfew bell. Ten shillings was wanted for his release, or failing that, a month's labor on the road.

"Look here, constable," said Ernest, "you see my clerk, Jackson; I am called away for a few days. He can arrange the matter in any way he pleases. I would suggest you give Zibi a few lashes, five shillings worth, and accept the other five in cash from Jackson. Zibi has the elements in him of a bad boy, and they need driving out. The lash is the only thing. Good morning!"

The constable smiled, and eyed us with curiosity, as we trotted away to the *drift* to gain the Zululand road. He might well stare, for we were formidably equipped and looked pretty near like a pair of freebooters. We were dressed in light-brown mole skin suits, top boots, and huge, wide-brimmed soft felt hats, wide leather belts with many pockets, well filled cartridge belts and carbines slung over shoulders, saddle bags almost bursting with ammunition for the inner man, mackintoshes and rugs strapped to saddle pommels.

Our two day's ride to Umquati's *kraal* was through a fascinating weird *kopje* and table mountain region, the district recently overrun by boer filibusters; hence we came across no farms or *kraals* till the desolated tract was left behind. I must confess that portion of the journey was decidedly "rough." The first night we slept on the open *veldt*, with saddles for pillows, and the second in a half-burnt hut, feeling the pangs of hunger, for our saddle-bags were empty and the *billong* was bad.

The next morning we were prepared to eat anything, even roasted locusts or dragon ants, on arriving at Umquati's *kraal* at ten o'clock, and we did full justice to a pot of *impupu* without salt.

The *kraal* consisted of five dilapidated huts, bequeathed by ancestors, situated at the base of a *kopje* in a barren and uninviting gorge. The boers must have either been unaware of its existence or considered it not worth plundering.

(Continued on page 12.)

PROGRESSIVE vs. "BACK NUMBER" TEACHERS.

BY BERT S. HOUSE

While looking over the columns of various banjo, mandolin and guitar papers recently, and reading the reports of work done by teachers in different sections of the country, the following was suggested by the conviction forcing itself upon me that the progressive element among our teachers is limited to a comparatively small percentage of the whole.

The past season has witnessed another decided advance in musical circles all along the line. More particularly is this true in the banjo, mandolin and guitar world. The question of music for these instruments shows a great deal of improvement, and progressive publishers like the Witmarks, Stewart & Bauer, Stern & Co., and others, have recognized and met the popular demand with plenty of good playable music. Manufacturers of instruments have also done their share for the cause. Then, too, the different magazines and papers devoted to this branch of the art must come in for their share of the credit, and it is no small share either. All these conditions, however, are due to the teachers throughout the country, to whom the great bulk of the work has fallen, and to whose efforts the largest share of credit must be accorded. It must be a source of pride and satisfaction to the pioneers of the profession when they look back and note the development that has gone on from year to year. And the end is not yet. New ideas are advanced, new movements are inaugurated, and new and improved methods of teaching keep the ball rolling steadily onward. Truly, the outlook is encouraging, and we may go on with perfect confidence, knowing that the banjo, mandolin and guitar have won positions in the musical world that cannot be displaced by the petty jealousy and adverse criticism which is so often heard from musicians in other branches.

While a great deal has already been done, there is still much to be desired in the way of further development, and this can be more easily accomplished by a unanimity of action on the part of the teachers themselves. We have teachers and teachers. So far the most of the work has been done by only a few of the great mass of teachers throughout the country. The great majority seem to be afflicted with a sort of mental inertia which needs a strong remedy to overcome. It is to this class of teachers that these remarks of mine are directed. They do not seem alive to their own interests. Far be it from me to question the ability of any of our teachers, but they do not seem to rise to the occasion as they should. Nothing can be gained by sitting in the studio day after day, grumbling over existing condition of affairs in general, and doing absolutely nothing to better the situation. Many teachers have good ideas, but seem afraid to put them before the public. Others lack confidence in themselves, and so lapse into apathy, taking things as they come without a thought of the future. Too many have not kept pace with the times, and are still using obsolete methods of instruction, seemingly not aware that the world is moving onward and the public demands must be satisfied. What is the result in the majority of cases? One day a progressive, up-to-date teacher comes to town with new ideas and new methods of instruction. These points coupled with good business ability carry the day. He at once makes his influence felt and secures the business. Then only does the backnumber teacher realize where he has missed his opportunity. For a while he carries on an ineffectual warfare against his competitor, but finally has to succumb to the inevitable

and falls in line gracefully, and meets the new teacher on an even footing, or goes out of business altogether. This is not an exaggerated view of the situation. It is only too true in a great number of cases. There are few teachers in the business-to-day who cannot call to mind one or more of this class of backnumber teachers. Perhaps some of the readers of this article may take the lesson home to themselves. It is not necessary to suggest the remedy; that point stands out only too plainly. I may appear a little too hard in my deductions, but cold facts look hard in print sometimes. Granted, that the majority of teachers do not live where they can meet and exchange their views on current topics, and thereby put st themselves on all the new wrinkles. Still, my friends, that fact has been recognized long ago and provided for accordingly. We have to-day journals and magazines devoted directly to the interests of teachers and players, which contain everything we wish to know. To the teacher living at a distance from the great musical centres, these papers act as a connecting link and furnish him with much valuable information which he can put into practice. If reading stimulates thought, thought leads to action, and you will usually find in the progressive teacher, a man or woman, who keeps in touch through this medium with all the musical questions of the day.

Note the questions which are prominent at the present time.

First comes the Guild movement, without doubt the best idea that has ever been advanced in connection with our profession, and one that is certain to be successful.

Then comes the question of changing the banjo notation to "C," in other words, writing the music in the same key that the banjo is pitched. This is a most important question and one that affects our interests vitally.

These and other questions are regularly discussed through the columns of the JOURNAL and kindred papers. The small pecuniary investment is entirely lost sight of in the vast amount of information and benefit you will derive from a perusal of their contents each month. Remember that you are the benefited party in this case. These papers are published for you and are rightfully entitled to your support. Therefore, subscribe for one of them anyway—all of them if you can; keep yourself posted on all matters pertaining to your profession, exchange ideas through their columns, and put some of those advanced into practice. You will then be in a position to disclaim the appellation of "back number" teacher and enroll yourself under the banner of progression.

WEDDING BELLS!

Another desertion from the ranks of Bachelor-dom. This time, our old familiar, Mr. Philip Nash, who for years was THE JOURNAL's traveling representative. Mr. Nash was married to Miss Mary Elizabeth Gilbody, of Philadelphia, on Tuesday, September 25. The wedding was a most delightful one. Numerous guests were present, including the families of Stewart, Bauer, Eno and Morris. Mr. Nash has our heartiest congratulations, which will be echoed by THE JOURNAL's many readers. As announced recently, Mr. Nash is now with Jos. W. Stern & Co.

A NEW BOOKLET

A beautiful little booklet, printed in the quaint, bold style of the famous Roycrofters has just come to hand. It is "The Artistic Preëminence of the Mandolin," by Paul Cessna Gerhart, A. M., and is published by Lyon & Healy, at 50 cents per copy. It is an enlightening work, and of great value to all mandolinists. Indeed, to the devoted Mandolin player, it will be a source of keen delight, and to all others, a valuable lesson and an incentive to harder work.

(IZUMA, Continued from page 11.)

Nmsili, Umquati's father, was not by any means a wealthy Zulu. He was a spare, bony, infirm old fellow, possessing two ugly wretched wives, four sons and a small herd of cattle. Daughters he had none. Umquati was the third son, in age, by the first wife. Nmsili's brother also shared this *kraal*, and was even poorer. He had but one wife, two sons and a cow. Such were the remnants of a once famous house, the glory of which departed through supporting the claims of Moselekatse, King of the Matabeles, against those of Chaka.

Umquati was surprised, overjoyed, to see us. He introduced Ernest to the *kraal* members as his "goody *baas*," while I was spoken of as Ernest's "big brother." The kindly disposed Zulus could hardly do enough for us in providing food, drink and attending to our horses; but, very early, tales of woe burst forth.

When Umquati arrived the previous evening, he learned that several cows recently died from a new phase of "lung sickness," and among these were two of his own animals. He had owned nine cows, and was saving money wherewith to purchase the tenth. And, were it not that his father had lost some also, one cow would have been loaned in order that Umquati might proceed to his lady love's *kraal* to claim her, and so thwart the designs of Senjuna. The boy was in a terrible dilemma. He had only seven cows, and therefore could not marry.

"*Hau baas!*"—plen'y trouble—me no got ten cow now—six dead—an' two ob me—*hau baas!*" groaned the lad.

Nmsili tried to speak comfortably to his son, declaring aversion to thoughts of marriage and expressed hopes of such wishes being regarded. And, while the old man was indulging in this rambling talk, his youngest son returned from a visit to Elela, to whom he went as the appriiser of her lover's home-coming. The message brought back was to the effect that Senjuna intended claiming his bride that very afternoon, and Umquati must find means of prevention.

"*Hau!*" groaned the helpless one again. "*Elela—mina—umtanatu*, (my love)—*hau!*" and with each sob the lad's closed fist was placed on his lips, while his head rolled from thumb to forefinger knuckle.

"Ernest," said I, "do you think there is any way of Umquati getting out of this mess, or helping him to get out of it?"

"No I don't. We must not think of the least interference. It might stir up strife, and then the Government would be down upon us. I have no money to throw away in buying cows, much as I like the lad and know he would repay me. Besides, you heard Nmsili say they who have cattle for sale are many days off from here. Senjuna, or his father, would smell a rat at once if they received any purchase offers; they know the situation. Our best policy is to remain absolutely passive."

"Then I vote we visit Senjuna and Elela. This is a country of surprises, and there is no telling what may happen."

"True. The present seems opportune for witnessing something out of the common. Mount!—Let's be off!—It is a good eight mile to Senjuna's—*Salani kahle!*—Umquati."

"*Hau baas!*" moaned the distressed one, "*ukukweliwanhlokomina!*" (my head is in a whirl.)

We cantered away.

(To be continued.)

(Izuma was written in its entirety in 1897.)

The Man in the



TO YE OF EARTH:

Co-incidentally with an increased defining of my facial features, I, the Man in the Moon, have put on an extra pair of ears which henceforth will remain wide open for listening to—anything. Those who want to tell me little secrets, for repeating, should address me personally, care THE JOURNAL, 1016 Chestnut Street, Philadelphia, Pa.

Instalment No. 5.

CAPPRICIO, of the London *Troubadour*, is a bit off about the concertina being the national instrument of the boers. If he never saw an old "dopper" or *voortrekker*, look savage, let him present his Rambling Reflections to one of them. Really now, Cappricio should visit the Sunny South, stay long enough to observe the periodical stacks of cases of tin whistles, harmonicas, Jew's harps, and concertinas, upon the port wharves and in the sheds; all hailing, of course, from Germany. He should look at the case-marks to know the consignees, and then ask who the prospective buyers are. Reply: Kaffirs, Fingoes, Zulus, Hottentots, Pondos, Xesibes, Basutos, Swazies, Amatongas, Bechuanas, Makolokas, Mashonas, Matabeles, etc., *ad infinitum*, also Malays, Banyans, etc.; but never a boer. Instrumental music is sacrilege in the eyes of a boer. He never had a national instrument, or a tribal one to speak more correctly, and never will. There is over much of a blood mixture ever to admit of harmonizing influences, and the instincts are entirely of the nomadic order. The affection for home, even on the standard of a negro, is a myth. Cappricio, let me tell you a truth, viz: That statements and opinions in all English publications, of persons who have not seen the shores of South Africa or resided there long enough to realize how ignorant they are, never fail to create amusement, pity, or irritation to old residents. In your case it is amusement, but for twenty years irritation has ruled on every serious subject, and it won't wear off while memory of the Old Vulture survives. Have you ever seen any forty-year old programmes of operatic performances in Cape Town, and elsewhere? Did you ever hear of the visits of any of the old-time banjosts, years and years back; members of the original Christy Minstrels and hailing from New Orleans? Do you know when the mandolin and guitar first appeared there? And above all, can you name the time when the German concertina was a decided novelty? This latter is within the memory of young people!—As the topography of South Africa violates all known rules, so does all else concerned, even to making rounds into squares; and all is incomprehensible to non-residents, and meddling, muddling fly-by-nighters, like Jimmy Jammy Bryce & Co. When the acquiring of knowledge was freely obtainable, ye would have none of it. Wake up, and learn of what has been going on beyond your door step since 1800!

I have the pleasure to acknowledge receipt of: A nice photo of the Detroit Banjo Duo, consisting of Messrs. Komm and Lomax.

A well gotten up circular from Mr. John Santschi, the noted guitar soloist and instructor of banjo, mandolin and guitar, of South Bend, Ind.

A neat little circular from Mr. Benjamin F. Knell, who is well known to all our readers.

Cards from:—
Mr. A. W. Trubody, teacher, San Jose, Cal.
Mr. Sinclair A. Thompson, teacher, Brunswick, Me.

I have just heard from Mr. P. W. Affleck Scott, of Hong Kong, who advises receipt of his new special thoroughbred, and says it is a model in every respect, has a magnificent tone. Every one in Hong Kong who has heard it is surprised. Mr. Scott says there is a splendid, and as yet unapproached, field for good teachers at many places in the far East. Fees run \$50. (Mexican) per quarter.

Mr. Fred. W. Sherratt writes me from San Juan, Puerto Rico, and says how glad he is to see that the JOURNAL keeps on improving, and that the Guild movement is being so heartily endorsed.

I was interested the other day in reading the following:

"The Chinese probably have more musical books than any other people. In the library of Peking there are 452 treatises dealing strictly with music and hundreds more which partly treat of the science. Yet the Chinese are not what we should call a musical nation. They think their ancient is better than their modern music, and we can conceive this to be quite possible. Their grandest religious ceremonies are accompanied by various instruments, the most important being designated the King. It is made of stones, cut in perfect shapes and finely polished. These are hung in a frame and struck with a wooden mallet. The stone, which are very valuable and of beautiful colors, are found near the river banks in the province of Yun-an. All their instruments are structurally ingenious, and would, perhaps, sound musical to our ears if played with good judgment. But the Chinese love to add noisy embellishments to their music. Gongs, drums, trumpets and bells are too liberally used, especially at the beginning and end of a piece, when a meaningless clatter of sticks and wooden utensils is imported into the performance to make it more impressive."

GROWLS

Collected by

THE GROWLER

INSTALMENT No. 3.

"I ain't going to have any more to do with that Guild business! I begin to believe Brother Doolittle was right when he said it was a scheme with some dark hidden motives behind it. I can't see what the Guild can want with cannon unless it is to build up an arsenal in a secret way for use in some future political move. I don't like the looks of the affair!"

When Mr. Editor returned from New York I was the first to greet him, and I carried his valise to the office, for which he said, "Thanks, have a cigar!" and he knowing all the time that I wasn't a smoker.

"Mr. Editor," said I, "I've been reading up the articles about the proposed Guild, and been trying to impress some of my many friends with its gilt-edgedness. And I've in-

duced six of them to become members. They were shy on it at first, but I talked them over all right. Now there's Professor Jeremiah Rasp, his wife, and son. Rasp plays the big fiddle, Judy plays the mandolin with a wire nail—you see she gets more sound that way—and little Billy twangs the banjo to make your feet itch. They perform in public in those enlightened South Jersey cities. Old Rasp is blind, Judy has only one leg, and Billy is redheaded, freckled and stutters. Rasp now sees that if he is able to show the public by his posters he is a member of the Guild, the receipts at his performances will be much increased since his audiences will be of vaster proportions. The Guild will certainly acquire prestige by accepting Rasp's condescending offer. The other three members I have secured are Professor Playbeyer, Professor Beenaldo, a Filipino, whom Professor Atkinson, of Boston, regards with admiration, and there is Madame Hannah Mary Tootles. Playbeyer performs on every known and unknown instrument. Beenaldo plays the Chinese fiddle; and Tootles is a warbler. She is immense, over six feet, and her voice goes through you any way you like. She can take top and low notes at will, but prefers those marked \$5.00 and keeping a hold on 'em. She's been singing at camp meetings, and the people went wild over her; the asylums are doing fine business. She never appears but once in each place, her rules forbid otherwise. She's got a fine reputation. Talk about making "goo goo eyes," why she's great at it. Now as I see the admittance fee and the diplomas cost fifty cents a piece, I have great pleasure in handing you five fifty cent I. O. U's, redeemable at four month's sight. As Billy is under age, you of course admit him free, and I do not expect a commission on that. But, I am ready to take commissions on the other five, at twenty cents apiece; total amount, one dollar."

"So!" said he.

"That's the idea," said I.

"Well," said he, "what about History?"

"Their history?" said I, "they know that, and I reckon it will fill a book for Guild use."

"How about Harmony?" said he.

"That is with them all the time," said I, "They never quarrel. They are happy families."

"So!" said he. "How about Thoroughbass?"

"Old Rasp has one of them as I told you before," said I.

"Ah, yes," said he, "I forgot. Now how about Counterpoint?"

"Count a point!—count a point!" said I, "why I guess they're able enough to count the points they score, excepting old Rasp, and Judy can do that for him."

"Of course," said he, "but how about Canon?"

"Eh!—What?" said I. "Are Guild members expected to have firearms?—Are you going to start a secret arsenal? Look here, Mr. Editor, if this Guild business is going to be a sort of secret society affair to upset existing conditions of society by armed means, I tell you that none of my friends will want to have any connection with it. You can't want to know if my friends have cannon unless there's some dark scheme afoot, and therefore I will take back the I. O. U's and make you a present of the dollar you owe me."

"How about Fugue?" said he.

"I don't know what you mean by the last syllable of that word, unless it's part of a password," said I. "But I do know that few of the people I have the honor to be acquainted with will care, after this, to listen to any proposals of joining the Guild. As for me, I don't want to be connected in any way, so don't ask me to do anything. You can count the points made by cannon yourself, Mr. Editor."



CALIFORNIA.

SAN FRANCISCO.—On September 5 a grand Testimonial Benefit Concert, to the widow and orphan of the late J. B. Francis, was given in Union Square Hall, under the direction of Mr. Charles F. Graeber, and Mr. Walter Clarkson. The programme was as follows :

- (a) "Charlatan March".....Sousa
(b) Valse—"Belle of Cleveland".....Tipaldi
The late J. B. Francis' Mandolin Orchestra.
Soprano Solo,

Miss Mamie Turner.

Violin Solo—Selections.....Lucia de Lammamoor
Miss Edith Peters.

- (a) Overture—"Etelka".....J. S. Bergen
(b) Selections—"Il Trovatore".....Verdi
The Hawthorne Mandolin Orchestra.

Specialties,
Mrs. Eugenia and Baby Gene Tully.

Selections,
Chas. F. Graeber's Banjo Club.

Specialties,
Miss Lucille and Master Frank Graeber.

Selections—"Martha,"
Francis' Mandolin Orchestra.

On August 30, Mr. Chas. F. Graeber's Banjo, Mandolin and Guitar Club presented its Ninth Annual Entertainment at the Golden Gate Hall. Programme was as follows :

Overture—Selected,
Mr. Graeber's Entire Mandolin Club.
Soprano Solo—"Waiting".....Millard
Miss L. Gilligan

- (a) March—"Under the Double Eagle,"
(b) Waltz—"Beauties of Vienna".....DeHarport
Mandolin Club.

A few minutes with The Mysterious,
Prof. M. Asher.

- (a) "Silver Ring"—Polka.....Brockmeyer
(b) "Chimes of Normandy,"
Mandolin Club

Soprano Solo—"Sweet Mignonette,"
Miss L. Gilligan.

Banjo Duett,
Mr. Graeber and D. B. Torres.

"Smoky Mokes,"
Mandolin Club.

OHIO.

CLEVELAND.—Banjo business is waking up here, and all teachers are preparing for a busy season. E. G. Baum, formerly of Buffalo, N. Y., has located here and is "booming" the Banjo in many ways. He appeared at a concert recently here and made a very favorable impression by his style of playing. James Cunningham, of Cleveland, is a very promising banjoist, his playing being very accurate and style perfect. Several new Clubs are in rehearsal, and we may expect some very good music this season. Mr. Charles King has just completed a Banjo which, to use his own expression, is a "Damp Weather Banjo." It has an aluminium neck, and German silver rim, and Mr. King expects to interest some of the travelling banjoists in this new style of Banjo. All the publishers of B. M. & G. music report business improving and look for a busy season. E. G. Baum has formed a Club from some of the leading players of Cleveland and vicinity, and active rehearsals will soon begin. Love and Beauty Waltz, Normandie March, On Pleasure Bent March, and Reign of Love are still great favorites of this Club, and always receive an encore. "Growl!"

No. 1 in JOURNAL expresses the sentiments of all the players here. Real Banjo music, and not arrangements, is what is wanted by intelligent players.

NEW YORK.

CHAUMONT.—One of the most enjoyable events ever given in this town was the concert by the Chaumont Mandolin, Banjo and Guitar Club, on Tuesday evening, June 5. The hall was crowded to its utmost capacity, many being turned away, and unable to secure even standing room. This was the Club's first appearance and the people were agreeably surprised at the progress made in one term of instruction. The Club was organized last fall, out of absolutely raw material. Mr. Bert S. House was secured as teacher, and he should feel proud of his success. The Club continued its work during the summer and will engage Mr. House as teacher next season. They expect to almost double the membership in the fall as everybody is enthusiastic. The Club was assisted by the famous Imperial Septette, of which nothing can be said except words of praise and commendation. The programme follows :

March—"Dinah's Promenade".....House
Chaumont Club and Imperial Septette combined.
Song—Selected,

Miss Jeannette Walts.

Trio—Waltz, "Mandolin Serenade".....Stahl
Misses Wheeler and Miss Bovee.

Violin Solo—"La Sonnambula".....arr. Singelee
Mr. F. Grafton Bragger.

Banjo Duet—"Away Down South".....Eno
Miss Horning, Mr. House.

March—"The Jolly Musketeer".....Edwards
Imperial Septette.

Overture—"A Vision of Fairyland".....Amsden
Imperial Septette.

Duet—Mazourka, "Spanish Beauty".....Phillips
Miss Dillenbeck, Mr. House.

Quartette—"The Bridge".....Lindsay
Messrs. Vautrin, House, Demott, Bragger.

Mandolin Solo—Selected,
Mr. F. Grafton Bragger.

Song—"A Son of the Desert Am I".....Phillips
Mr. C. Herbert Demott.

Guitar Duet—"La Serenata".....Vautrin
Mr. Vautrin, Mr. House.

Descriptive—"The Spooks' Carnival".....Bragger
Imperial Septette.

March—"The Charlatan".....Sousa
Imperial Septette.

CHAUMONT CLUB

Club Membership :

Mandolins—Mrs. Elsie Duford, Mrs. Maud Duford, Miss Mary Wheeler, Miss Gertie Dillenbeck, Miss Laura Blodgett, Miss Edith Bovee. Banjos—Miss Edith Horning, Miss Leila Wilson, Mr. Louis Shepard, Mr. Herbert Wheeler. Guitars—Mrs. Chas. Roof, Mrs. Pomeroy, Miss Jessie Wheeler.

IMPERIAL SEPTETTE.

F. Grafton Bragger.....Mandolin and Guitar
Bert S. House.....Banjo, Mandolin, Guitar and Piano
Frederick E. Vautrin.....Guitar and Banjo
Arthur D. Clark.....Mandolin and Banjo
C. Herbert Demott.....Mandolin and Guitar
Hubert Collins.....Banjo, Guitar and Traps
Henry Duffield.....Mandolin and Mandola

VOCALISTS.

Miss Jeannette Walts.....Soprano
Bert S. House.....Tenor
C. Herbert Demott.....Baritone
Frederick Vautrin.....Tenor
F. G. Bragger.....Bass
Arthur W. House.....Basso Profundo
Bert S. House.....Director

NEW JERSEY.

MT HOLLY.—The 1900-1901 announcement of the Mount Holly Banjo, Mandolin and Guitar Club has come to hand. This Club is one of the

most successful in the country. Its prosperity has been phenomenal. It has appeared in various parts of New Jersey during the past two years, and has received very flattering testimonials from both press and public. It was one of the clubs invited to participate in the musical festival at the National Export Exposition at Philadelphia, in 1899, and was highly complimented. The Club may be engaged for concerts, benefits, receptions, etc. —Mr. Ed. S. Troth, Mount Holly, is business manager. Mr. Paul Eno is musical director.

SCOTLAND.

ABERDEEN.—We are deeply sorry to announce the death of G. Glen Turiff, of Aberdeen, Scotland, who departed this life August 14, 1900. He was one of the cleverest and most thorough of contributors to the English journals, and a teacher of the highest order.

TEXAS.

DALLAS.—Mr. Paul Cessna Gerhart, Dallas, Texas, has returned from the Boulder Assembly of the Texas-Colorado Chautauqua Association, having completed a most successful engagement. He has now opened an independent private studio at 180 Live Oak Street, Dallas, Tex., where he will teach exclusively.

PENNSYLVANIA

PHILADELPHIA.—Mr. F. H. Garrison has favored us with a copy of his new Banjo solo, "Ebony Niggercan Shuffle," which we find to be a very pleasing, lively number, and one that would sell if advertised. We wish Mr. Garrison luck with it.

Mr. F. L. Keates, late editor of the *Major*, has arrived in Philadelphia, and is busy paying calls on the "crowd." Mr. Keates is wondering how many weeks it will take him to get around. "Teachers everywhere," he says, "and all as prosperous as Nabobs." Good sign!

MICHIGAN.

DETROIT.—Mr. N. S. Lagatree has decided to locate in Detroit instead of Pittsburg. He has succeeded Mr. Eugene Page as Principal of the Mandolin and Banjo Department of the well-known Hammer School of Music, where he has three assistant teachers. Mr. Lagatree will quickly win many warm friends in Detroit, as he is of engaging personality, a gentleman and a thorough musician.

Miss Caroline Nichols, teacher, of St. Louis, Mich., has engaged Mr. Lagatree's studio, in Saginaw, and will teach in that city two days per week. Miss Nichols is a performer on the three instruments, and as a Mandolin player is especially fine. She is an old pupil of Mr. Lagatree's.

Mr. Herman Winterstein, of Saginaw, will take a number of Mr. Lagatree's Saginaw pupils in hand. He will teach the three instruments. He is a clever performer and a capable teacher, and will do credit to Mr. Lagatree, of whom he was a pupil.

Mr. J. Harry Reeves is one of the most conscientious and capable teachers of Mandolin, Banjo and Guitar, in Saginaw. He is a very genial gentleman, too, and is well liked by all. He anticipates a most successful season for 1900 or 1.

Mr. W. C. Beardsly, teacher, of Bay City, Mich., is the leading teacher of that city and has a goodly number of pupils from among the best people of that city. Mr. Beardsly recently opened a retail music store, and is meeting with success.

Mr. H. G. Pulfrey, teacher, of St. Johns, Mich., has been playing all summer at Omena Resort, Mich. Mr. Pulfrey is director of the Ladies' Mandolin, Banjo and Guitar Club, of St. John's—a most capable organization, a half-tone of which will appear in an early number of the JOURNAL.

Mr. Stanley Wallace, Saginaw, a clever banjoist, and an old pupil of N. S. Lagatree, contemplates teaching the Banjo this season. We wish him the best of luck.

The Soloists and Teachers of the Banjo Corner



J. J. DERWIN.

This well-known teacher, of Waterbury, Conn., has severed his connection with the Kimball School of Music, and opened a studio and salesroom in the Odd Fellows' Building. The Kimball School authorities much regretted Mr. Derwin's decision. Mr. Derwin is preparing to present the best banjo, mandolin and guitar recital ever given in Connecticut. The concert takes place on November 15, and Mr. A. A. Farland, and Mr. Valentine Abt, have been engaged for the occasion. A select orchestra of fifty banjoists, mandolinists and guitarists will be present, among which are the Junior Club of twelve instrumentalists, and the Derwin Trio, both of which organizations Mr. Derwin is Director. The recital will be given in the Polis Theatre, which is considered to be the best opera house in the vicinity.

VALENTINE ABT.

This eminent mandolin virtuoso has already booked a large number of dates for season 1900-1901, and his work this season will surpass that of last year in every way, both as to number of engagements filled and as to artistic results. Mr. Abt is booked with the Boston Ideal Club for three engagements in December and has just closed a two-weeks engagement in California for next March, when he will appear in twelve or more California cities under the management of Mr. Edward S. Warren. Another notable engagement booked by Mr. Abt is to be under the management of Mr. J. J. Derwin, at Waterbury, Conn., November 15. In response to many requests from all parts of the country, Mr. Abt has decided to publish six of his best numbers, taken from his concert repertoire, for mandolin solos, with and without piano accompaniment, and they will be ready in a few weeks. They are to be sold by subscription, and advance orders have already been numerous. Those desiring to engage Mr. Abt for a concert this season would do well to communicate with Mr. Abt, or his manager, at No. 5 East 14th Street, New York City, without delay, in order to arrange for favorable dates and terms.

FRANK J. SHEA.

Mr. Frank J. Shea, banjoist, of Springfield, Mass., closed a successful tour, of the leading theatres, at Proctor's 5th Ave. House. The

tour included many New England Parks, and several weeks on Proctor's New York circuit, and Keith's new theatre in Boston. Mr. Shea returns to Springfield to resume his classes for the season.

C. F. ELZEAR FISET.

Mr. Fiset, the eminent guitarist, has arrived in Philadelphia, where he will remain for an indefinite time. He will accept concert engagements, and the JOURNAL solicits enquiries regarding terms and dates.

Mr. Fiset's guitar playing is of the truly musicianly order. His tone is full, round and mellow, and his execution marvelous. The majority of his selections are of the most difficult nature, yet he plays them with apparent ease. He will prove a strong attraction for concerts and club entertainments, and we advise managers to grasp the opportunity while it offers.

MISS ELSIE TOOKER

We lately had the pleasure of a visit from Miss Tooker, whom we may safely pronounce Queen of Guitarists. Her technique is absolutely faultless; she performs the most difficult of music with an easy grace that is charming in the extreme, while her shading and general interpretation are those of a heaven born artist. We cannot find words to express the enjoyment we derived from her extraordinary playing, for extraordinary it certainly was. Her tone production is exquisite,—sweet, clear, round and strong, and her execution of rapid passages clean-cut and brilliant.

TRADE INTERESTS

Although Sig. Pettine's book on the Duo style of playing on one mandolin has been selling rapidly, there are thousands of players who still need it. There is an ad. of the book in this issue, which we ask you to turn to. Read the ad. carefully, and send for a copy of the book at once.

In the *Mirror Dance*, *Lily of the Nile Waltz* and *Mississippi Side Step*, Leo E. Berliner & Co. have three big "hits." They are good beyond all doubt, and we do not hesitate to recommend them. See their ad.

The offers of W. O. Barnwell Music Co. are as good in quality as they are reasonable in price. The quarter page advertisement shows a long list of great favorites, many of which have run through several editions. You will not make any mistake by sending for some of them.

Our friend Jacobs adds "hits" to his already lengthy catalog month by month. His publications are growing more popular day by day, and it is surprising how many clubs use them. They can be rendered by any form of club, and are, therefore, most convenient. Soloist, duettists, trios, quartettes, quintettes, sextettes and so on, had better get some of the Jacobs publications. See his ad.

The "House of Hits" (Jos. W. Stern & Co.) has a fine array of favorite Mandolin, Banjo and Guitar music in their half-page ad. There is great variety in the list; something for everyone, in fact. The Mark Stern Folios contain the latest successes, and are wonders at the price.

Theo. A. Metz, composer of that rage, "A Hot Time in the Old Town," has written three very captivating pieces for Mandolin Clubs. They are set forth in the Metz Music Co.'s ad.

One of the most highly respectable lists now being advertised is that of A. Tietzel. Read his ad. and see if we are not right. Ten of the finest arrangements on the market to-day.

"Do you play the Mandolin?" asks Frank Z. Maffey in his advertisement herein. Mr. Maffey has put out a new Mandolin pick, which comes very highly recommended, and are most reasonable in price. If you play the Mandolin, you should test their worth.

Stannard's Preliminary Studies, for class or for individual teaching, cannot be beaten. There are now five books out for each instrument, and especially for class teaching are invaluable.

Can you resist it? We mean The Whitney Warner Pub. Co.'s ad. If anyone can refrain from buying "When Knighthood Was in Flower" Waltzes and "Janice Meredith" Waltzes, to say nothing of the other lines, something must be wrong with the reader. Don't fail to send for the pieces.

The Filipino Shuffle is beyond all doubt the "real thing." Its sales have been very large, and it continues to sell well. H. F. Odell & Co. have also just put out Visions of Fairyland, by that prince of composers, C. W. Wilcox. It is a perfect piece for teaching purposes, and all teachers should try it.

Guitarists should read the Guckert Music Pub. Co.'s ad. in this issue. Mr. E. N. Guckert, the author of the Premier Guitar Solos, is one of the best known guitarists in America; he is also the author of the excellent and famous Guckert Chord Books for Guitar and Banjo, and is, moreover, the composer of many hundreds of pieces for Mandolin, Guitar and Banjo. The twelve Premier Guitar Solos by this artist are his best works, and the sales have been enormous. Thousands of testimonials have been received regarding them, not only from all over America, but from many foreign countries.

A lot of new things in the Witmark advertisement this month! Read it. If you want a good thing, get the selections from "The Burgomaster," "Princess Chic" or the "Viceroy." In fact, the whole list is a mass of delightful successes. Everyone is playing Witmark's publications now.

Al. Brauneiss claims some fine points for his Glassophone. The tone is loud and pure; it has a perfect chromatic scale; it is easy to tune, and easy to learn. For all entertainers it is one of the most popular instruments ever played for the public. See ad. on front cover.

WM. C. STAHL, publisher at Milwaukee, Wis., informs us that the sale of his Instruction Books and new collection of guitar solos has been phenomenal of late, and he has an idea that his full page advertisement in the last JOURNAL caused all the trouble. If you have not yet seen the advertisement, it can be found in this JOURNAL.

CLUB NOTES.

ILLINOIS.

CHICAGO—Mr. C. D. Smith, Chicago, has returned from Sault Ste Marie, Canada, where he and his Mandolin Club have been playing all summer, with great success.

Mr. W. S. Baxter reports himself so busy that he scarcely knows what to start on first. The new season has opened up most promisingly. We trust that Mr. Baxter will be able to find time to oblige us with one of his characteristic articles some time.

ENGLAND.

Mr. PRESTON H. GRANT has just accepted the editorship of the *Banjo World*, and writes us a very friendly letter in which he expresses the hope that the good fellowship between the journals will continue to exist for all time. We echo the wish, and will do all in our power to increase the good feeling now existing between American and English journals.

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