

S. S. STEWART'S

BANJO GUITAR AND MANDOLIN JOURNAL

THE INDEPENDENT ORGAN OF THE PROFESSION AND TRADE

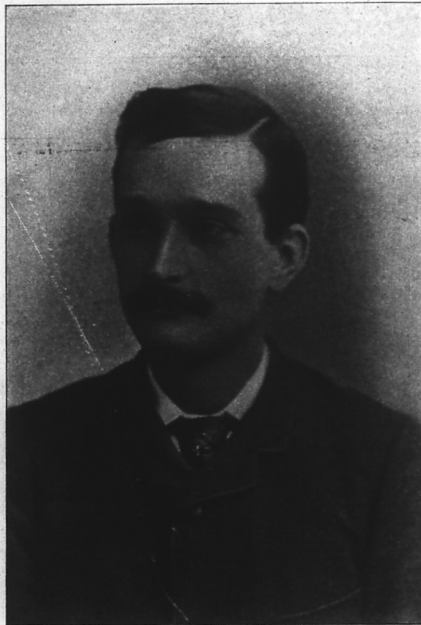
Vol. XVIII. No. 3.

PUBLISHED FEBRUARY 1st, 1901.

WHOLE NUMBER 123.



FRED.



THE LATE S. S. STEWART
Inventor of the modern banjo, founder of the JOURNAL;
and his two active sons,
FRED AND LEMUEL.



LEMUEL.

The Ladies of the Banjo, Mandolin and Guitar Realm



.....EDITED BY.....
MISS ELSIE TOOKER, MISS EDNA MAY SAYERS,
 1130 ELLIS ST., 23 CENTRAL ST.,
 SAN FRANCISCO, CAL. WATERTOWN, N. Y.

an ovation, and the Quartet received evidences of its popularity.

Some years ago, *The Banjo World*, of London, published a portrait and sketch of Miss Delane. From the latter we make the following extracts:

"Miss Delane is an accomplished artist in the truest sense of the term. With the same grace as she performs on the banjo, mandolin, guitar and violin, she wields the brush and pencil. She has obtained recognition in the histrionic art, and gathered laurels as a charming danseuse.

If we add that Miss Delane is possessed

THE career of Miss Delane, whose portrait graces this page, has demonstrated that fame is generally the reward of exceptional talent in musical art. A kindly Fate predicted her achieved success; and from an early age, Destiny has made her one of its favorites.

The best masters have been her teachers. As her skill was shown in vibrating various instruments, she selected the violin in preference to the rest, but it was relinquished for the banjo, which became her specialty.

For three years, Miss Delane was learning the latter instrument, under the instruction of Mr. Frank B. Converse, who made her its mistress in the most comprehensive sense of its use, her style of playing being peculiarly her own in its distinctiveness. Her command of the guitar style and her nail playing in the stroke method have been most favorably criticised.

Her musical abilities embrace the playing upon six different instruments. For more than a decade she has been a most successful teacher of the banjo, guitar and mandolin in the most fashionable and select private schools, and among the wealthiest families of New York city.

Miss Delane was a member of the Musical Faculty of "The North Texas Female College," situate at Sherman, Texas, having 300 scholars. From among the latter, she personally organized and conducted a Banjo, Mandolin and Guitar Club of forty members; a Mandolin Sextet, and a Banjo Quartet, each distinctive in its musical character, the Quartet singing darkey songs and playing solos in public and private to crowded appreciative audiences. It was, however, at the great Confederate Veteran Convention, held in the Grand Opera House, at Sherman, Texas, that the Quartet constituted an interesting feature of the enthusiastic proceedings; its singing and playing of plantation and war melodies, causing repeated encores and demonstrative applause, Miss Delane personally receiving



MISS JESSIE DELANE.

of a finely cultivated voice," and is the authoress of many excellent compositions for the banjo, we cannot but admit that she is one of those rare mortals whom Nature has, for some reason or other, deigned worthy of particular favors."

One of the most successful young clubs which has come to our notice is the Pastime Banjo, Mandolin and Guitar Club, of Warrensburgh, N. Y. This Club was organized only three months ago, and has already won much praise for its work. The Club played at a Church fair in Warrensburgh re-

cently, and the local paper came out with the following flattering notice:

"The selections by the Pastime Mandolin, Banjo and Guitar Club, an organization recently formed in Warrensburgh, were most creditably rendered and were received with thunders of applause. The instrumentation is as follows: M. J. Shaw, first mandolin; Mrs. J. B. Twaddle, second mandolin; Mrs. M. J. Shaw and Mrs. E. C. Manzer, guitars; William Miller, first banjo; J. B. Twaddle, second banjo.

Lack of space will not permit us to give each number on the programme the notice it deserves. Altogether, the excellence of the concerts were such that their merits will long live in the memory of those present.

The Club has a repertoire of some forty numbers, among which are the latest publications from Walter Jacobs, and special arrangements made for them by Bert S. House. We predict a bright future for the Pastimes.

For all the arts beneath the Heaven,
 That man has found or God has given,
 None draws the soul so sweet away,
 As music's melting mystic lay.

—James Hogg.

We are glad to tell you that responses to our first invitation to these columns, October, 1900, are now coming in from distant parts across the seas. These communications tell of much that is intensely interesting. There are letters from Great Britain, parts of the Continent, Australia, New Zealand and South Africa. There are two also from South America, written in Spanish, and asking if a portion of our department cannot be printed in that language. This request has been forwarded to Mr. Morris for his consideration.

It is very gratifying to find so many ladies evincing the greatest interest in this, our own Corner.

We have not room in this issue to tell of more than one important event. On the 22d of November, 1900, a grand concert was given by the Royal Italian Amateur Mandolin Society, in the Centenary Hall, Sydney, New South Wales. The hall was crowded with an eager listening audience. Signor Podenzana conducted throughout, and critics reported that under his baton most tasteful light and shade effects were obtained, and the precision was remarkably good. The selections given included: Ricci's "Serenata Fiorentina;" the conductor's "Ricordi d'Europa," "Una Notte d'Amore," and "The Commonwealth March." Signor Podenzana played his own arrangement of "Home Sweet Home." The Society consists of both ladies and gentlemen, and Senor De Alba, Miss Mary Robinson, and Mr. George Taylor contributed to the programme.

The Mandolin is becoming quite familiar at Sydney entertainments, and it is now the favorite musical instrument of society, and particularly of the girls.

"Life appears to me too short to be spent in nursing animosity."—Charlotte Blonte.



MUSIC HATH CHARMS.

Designed and engraved by the half tone process by
GATCHELL & MANNING,
 Illustrators and Engravers in Half Tone, Photo, Line and Wood,
 27 TO 41 SOUTH SIXTH STREET,
 PHILADELPHIA, PA.

YOUNG MUSICIANS

EDITED BY PERIWINKLE

UKULWA GUMBUQEZA

OR
How an American Boy Stopped a South African War

A NEW YEAR'S STORY

BY CYRIL DALLAS

(Continued)

"Up, up to the tree, Yocko!" said Rob, motioning for the baboon to climb the cliff.

Poor Yocko! He rushed at the hard rock, and in his excitement found nothing to grasp; and so he rolled backwards, crouching at Rob's feet and grinned to be excused.

"You must go at it gently, Yocko. Come on, up, up!"

This time the baboon obtained a hold among the crevices, and slowly ascended, urged on by the lad's encouraging words, though time and time again did he appealingly look downwards.

At length the tree was reached, and the baboon squatted upon the strong bough—projecting almost at right angles to the cliff—when he began scratching himself, monkey fashion, and gazed around in a manner that irritated Rob.

Rob jerked the rope. So did Yocko. This was all right, and Rob allowed the baboon to pull up the rope till a goodly length of it hung over the south side of the bough. Then Rob moved a few feet south and called the baboon down. Yocko paid no heed, he was comfortable, and doubtless felt freer than since his capture, when a baby. Rob's efforts of enticement had no effect, the baboon was thinking about getting a drink. "All right, my boy, I will have you," thought Rob, and he slyly pulled back the rope slack till it was almost taut, or a length left Yocko equalling distance between the tree and the cavern. The animal carefully picked his path to the cavern, and just when about to grasp the edge, Rob jerked the rope. Yocko immediately lost hold, swinging out into space like a pendulum, and before he could seize the chain and climb to the tree again, Rob payed out the rope, the baboon's weight being all sufficient to draw the rope over the bough and down the south side right to the boy's feet. One object was achieved, and oh! how foolish Yocko did look! Rob heartily laughed as he led Yocko down the ladder and away to the "wee eyrie," near the store.

The real task of ascent now began, and means had to be devised of accomplishing it without the use of the ladder. There were numerous cracks in the rocks above and below the ledge, hence it was not difficult to drive in pieces of wood or iron to serve as footholds; and, while engaged in this work, Rob was pleased to find the color shades of the rock and rope were

similar, so that from a distance the rope, if left to hang, was not likely to be observed even in the daylight.

When the tree was reached, the lad sat on the bough to rest and consider how to enter the cavern. The north corner was ten feet away, and there the stream ran thickest in volume. How was the distance to be bridged? A beam or ladder was too heavy to haul up that height of one hundred and fifty feet. Rob thought again, and gazed around and above. He perceived the edge of the cavern roof did not project out as far as the floor, and he also noticed a rough ledge jutted from this end. If he could once reach the ledge, to drop into the cavern would be an easy matter. Accordingly, he drew up one length of the rope, fastening it to the tree, and then the other length, which he succeeded in throwing the coil over the jagged ledge into the cave, after making five attempts. He wanted the rope more for making his exit than entry. The soil above the tree was sandy and stony to the level of the cavern roof, and this part of the cliff being inclined, Rob was enabled to make his way with the aid of the crowbar, and so reach the ledge. From here he found conditions favorable for the ultimate carrying out of his plans, and he made the necessary preparations. This done, he descended, and dragging away the ladder and leaving the ropes to hang, he returned to bed, utterly worn out, exhausted, hands blistered and bleeding.

* * * * *

Rob was fast asleep when Jacobus called out to him, and thought it strange the early riser was not astir. Soon after daybreak, and indeed, throughout the day, numbers of armed Pondos, in war dress, passed up and down the valley. Preparations for a fight were undoubtedly being made. There was but one caller at the store, in the afternoon, and he imparted information that *impis* were to mass the next morning, and begin marching to battle. Rob, listening, said not a word, but the household and the Hottentots grew uneasy, often casting their eyes to the road, by which the Mounted Rifles were expected to come. Arms and ammunition were laid out, no one left the *kopjes*' precincts and the cattle remained penned and hungry, bellowing their distress.

Before the next day's dawn, Rob disappeared, and so had his bed sheets. Wolmaran's was amazed, vexed to think Rob should turn coward. He half believed the lad had set out to get over the borders, safe into Natal.

The day, New Year's Day, was hot, sky cloudless, and what little breeze existed in the morning, ceased at noon, and then the atmosphere became oppressive. Threaten-

ing storm clouds gathered in the west, and about one o'clock an *impi* was seen coming up the valley from the south. Later, a larger *impi* appeared in the north. Every thing pointed to a clash happening exactly opposite the farm.

When the armies perceived each other there was a waving of assegais, kiris and shields, mingled with horrible yells, and then they hastened onward. Each army was composed of several hundred warriors, but they observed no regular order or discipline, such as practiced by the Zulus and Matabeles.

Darker grew the western sky, hiding the sun, while the eastern sky was a deep blue. The western mountain range assumed a strange color tint, while the eastern range was lit up and reflected a peculiar hue over the valley. The foremost and blackest cloud hung over the cavern.

On rushed the armies, only sounds now audible being the stamp of many feet, and the hiss caused by sweeping through the grass. A pictorial representation of the scene might be mistaken for a view in Hades. The warriors looked like herds of demons, their bodies glistening with the superabundance of grease rubbed thereon. The feathers of their woolly heads resembled horns, and the swinging of their *moochies* made them look still more demonic.

Nearer and nearer drew the combatants, and the very moment of reaching assegai throw distance, weird, awful, piercing sounds issued from the western mountain. Every head was turned in that direction and instantly unspeakable horror was depicted on each warrior's face. For, standing erect at the cavern's mouth, was a gigantic figure in white. It moved; it held a bright and shiny something. It spoke sounds, the like of which the Pondos had never heard; loud, sharp, cracking tones, that reverberated again and again throughout the valley; harsh tones, bespeaking anger.

Superstition possessed the trembling warriors, none ventured to open the battle. "'Tis the voice of the Great Spirit. It is angry with us for wanting to fight our brothers!" some of them reasoned, and they appealed to the witch doctors, who were equally terrified.

The horrid sounds continued, grating upon the warriors' ears, accustomed, though they were to unmusical noises. Simultaneous with a high note fearful blast and a rapid sliding down therefrom on the chromatic scale, the black cloud emitted forth lightnings and thunder cracks and peals which shook the earth. And, as the flashes and roars of heaven's artillery increased, so did those awful spirit sounds. During this time no rain fell.

(Continued on page 17.)

PRACTICAL TALKS

BY BERT S. HOUSE

Banjo, Mandolin and Guitar Clubs.

Their Organization, Membership,
Instrumentation and Music.

PART II.

[Continued from 120 JOURNAL.]

The article in this series of Club Talks, which appeared in the October number of the JOURNAL, treated principally of the use of the tremolo and the tremolo marks, as regards a uniform method of execution by the mandolin section of a club. There is no doubt that the tremolo mark, as used to-day in some of our modern mandolin music is, in many instances, most lamentably misunderstood. As I remarked in that paper, the player usually takes matters into his own hands, and the tremolo mark doesn't cut much of a figure with him. According to my idea, the mark should be left out of club music entirely, and if we must have something to go by besides the movement, we can use the words *pizz.* and *arco*, to designate the style of playing, as we find it in violin music.

One of my esteemed friends in the profession, writes me, asking what I think about playing in the higher positions in club work. I don't quite grasp his meaning, but I take it for granted that he means the higher positions on the mandolin. In answer, I will say that I *think* a whole lot but I don't usually say very much. If you have a good instrument with good strings on it, "cut 'er loose," my friend, and good luck go with you. If, on the contrary, your instrument is not up to the mark, take my advice and shun the higher positions, as you would a hard day's work, and thereby win the everlasting gratitude of your listeners. I do not mean that you cannot play high tones successfully, but do not attempt to play a difficult or a rapid passage in the sixth or seventh position on a poor instrument. It simply won't work. It is comparatively easy to play in the third position, and this, with the first, will usually be found sufficient for most of the club music now published. The second position can be used to good advantage in passing from the first to the third positions, but it is not used to any extent in regular work.

Returning to the original subject, that of instrumentation, let us take up the banjo and note its uses and possibilities in club work. Just at present we find ourselves in a state of uncertainty. The position of the banjo in the musical world is assured, but

improvements are constantly being made. Perhaps the most important point we have to look forward to is the change of notation. This change will be made gradually, and it will be some time before it will come into general use in this country, but it is bound to come. Personally, I am in favor of it, because it will open up a class of music which has hitherto been unknown to the average banjoist. A year or so ago, I wrote an article for the JOURNAL advocating the "C" notation, and signed it anonymously. At that time, I did not think the time was so near at hand when the matter would be taken seriously. I soon found, however, that a great deal more interest was taken in the subject than I supposed. A number came out in favor of the change, while others argued against it. I call to mind one writer in particular, who took exception to the change, on the ground that it would necessitate writing the music so high above the staff, that it would be difficult to read it. That would seem, at first sight, to be a pretty fair argument, as the note "C" at the twenty-second fret would be written on the sixth space above the staff, were it not for the fact that the mark, *8 va* is a handy thing to use in such a case, and can be placed wherever needed. Others have argued that it is folly to expect a teacher of many years' experience to change his methods of teaching to conform to the change in notation. This is, to my mind, the weakest argument of all, for a teacher who takes this stand, is not a good musician and ought not to be in the business. That's a pretty strong statement, but it is justifiable, and the teacher who opposes the change on this account, usually has an axe to grind, somewhere. So far, all the arguments against the "C" notation are on a par with those quoted above, and are entitled to about as much consideration. We can only wait and see what time will bring forth.

The place of the banjo in a club which includes all three instruments, cannot be filled by anything else. In marches, for instance, its penetrating tones are peculiarly fitted for the leading and accompaniment parts. Note at once the new life and vigor that seems to be infused into it. In the case of selections, overtures and the like, it is different. A good deal of judgment should be exercised in writing banjo parts for this class of music. The old maxim

says: "Have a place for everything and everything in its place." It is so with the banjo. The banjo, in a club, should be made to take the place of the brass section in a regular orchestra. When writing for them, the arranger should bear this in mind, and hold them in reserve to bring them forward in the crescendo and forte passages. Everyone knows that the beauty of a selection depends upon the phrasing of it, and the careful arranger takes note of this point. Many a good piece has been spoiled through ignorance or carelessness in this respect. The most beautiful effects are obtainable when the banjo is used properly.

One of the main objections to using the banjo in connection with the mandolin and guitar club seems to be based on the idea that such a combination necessitates the banjoist playing in so many awkward keys and positions, and that comparatively few banjoists have progressed far enough in their work to handle music in more than three or four keys. Admitting the latter fact to be true, isn't there some way of simplifying matters? The clarionettist, in a regular orchestra, usually has a set of three instruments, which he uses, according to the keys his music is written in. If he were to use only one instrument in his work, he would of necessity have to be a master in his line. By using two or three, the fingering is the same throughout, and he simply uses an instrument pitched in another key. I do not mean to apply this illustration to the banjoist, by saying that he should have two or three instruments to use in his work, but the following will explain the idea. Suppose, for instance, the banjo is tuned in "C." This allows the banjoist to play with the mandolins and guitars in the keys of C, F, Bb, G and D, the banjo parts being written in A, D, G, E and C. Then let us raise the pitch to "D." This allows him to play with the other instruments in the keys of D, G, A, E and C without any change of signature or position, the pitch being simply denoted at the beginning of the piece, as "Banjo in C" or "Banjo in D." The same instrument is used all the time, and the change of pitch can be effected in a moment. I have used this idea successfully and recommend it as being the easiest solution of the problem. If any one has a better one, let him come forward with it.

(To be continued.)

S. S. STEWART'S Banjo, Guitar and Mandolin Journal

Edited by
CHARLES MORRIS

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NEW YORK AGENTS,
JOS. W. STERN & CO., 34 East Twenty-third St.
PACIFIC COAST AGENTS,
SHERMAN, CLAY & CO., San Francisco, Cal.

Published Every Month By
CHARLES MORRIS,

42 North 51st Street - - - Philadelphia, Pa.

Domestic Subscription, per year, \$1.00.
Single copies, 20 cents.
Foreign Subscription, per year, Six Shillings.
Single Copies, One Shilling.

Entered at Philadelphia Post-office as Second-class Matter.

Correspondence is solicited from all interested in the
cause of the Banjo, Mandolin and Guitar.
Reports of concerts, doings of clubs, personal notes,
trade items and copies of new music issues for review, will
be welcomed.

Copy, advertising and literary, should reach the office
not later than the 15th of the month.

All checks and post-office orders should be made pay-
able to CHARLES MORRIS.

Friends remitting for single copies of JOURNAL, are
requested to send one-cent stamps or silver. Stamps not
accepted for yearly subscriptions.

Subscribers not receiving their copies promptly, should
advise, sending their full address.

A red wrapper on the JOURNAL constitutes a notice of
expiration of subscription.

ADVERTISING RATES.

	Price per insertion
One inch, single column.....	\$ 2.00
Half column of 6 inches.....	11.00
Full column of 12 inches.....	21.00
Quarter page of 25 1/2 square inches.....	16.00
Half page of 51 square inches.....	31.00
Full page of 102 square inches.....	60.00

FEBRUARY 1st, 1901.

A Fixed Policy.

The JOURNAL's policy has been announced before, and as far back as the issue numbered 109. When anything runs amuck that policy, it is like dashing one's head against a granite wall. The wall does not give way. Clean, healthy and straightforward business conduct is the guiding rule of the JOURNAL, which has no use or time for considering anything or anybody not so governed.

Another Forecast.

Recent issues of *Music Trades* had a very able and interesting article on the New Century and the Musical Press. The first half was an historical review, and the second, a "forecast." Of course, no cognizance was taken of our journalism, or of the Banjo, Mandolin and Guitar world. For that, we perhaps ought to shed tears; but no matter, no matter! No hope is held out for the future of purely musical papers, in the forecast, so things are going to look black for some of us. But then, of course, the "likes of we" are left out of the reckoning altogether, and, therefore, we shall escape to keep on the even tenor of our

way that leads to—what?—Why, the leavening of a goodly portion of the musical world, with a few grains of common sense. It is coming, sure as next Xmas. The author of the article named, is probably far too busy a man to bother himself about what our fraternity may be doing, and perhaps, also because the majority of professional musicians still deem our instruments as but toys. The trouble with these professionals is an utter lack of discerning and discriminating ability, and as their forefathers trod, so do they, and will continue doing so till crack of doom, or till the inevitable shake-up comes. A shake-up it will be, in full earnest, in due time.

Does it signify nothing, that large publishing houses have put out more club music during the past year than ever before? Does it signify nothing that publishing houses who previously did not issue Banjo, Mandolin and Guitar music, are now doing so? Does the only too apparent trend of the public's musical taste signify nothing? Did it signify nothing, that the two 1899 Exposition concerts, here in Philadelphia, were the best attended and appreciated of the whole course? Does it signify nothing, that club concerts are becoming popular more and more? And, lastly, does it signify nothing, that the larger part of the "noisy stuff" grounded out for bands and orchestras during the past, and still being "composed" (?), takes on an entirely different characteristic when arranged for clubs? It becomes music for the first time, and is fast being recognized as such.

In returning to our "muttons," I will just observe that this JOURNAL will keep on the even tenor of its way.

Literary Offers.

I desire to fill certain pages of the JOURNAL with varied articles month by month. Articles, educational and descriptive, of from a half to three columns in length, and will pay for such as are accepted at usual magazine rates. Lady and gentlemen teachers, and lovers of the Banjo, Mandolin and Guitar, are invited to submit their efforts. In all cases, a two-cent stamp must be sent with copy to defray return mailing, in case of non-availability of article, as is customary with all magazines. Two weeks will be necessary for full consideration of any articles sent in, and such as are inserted in the JOURNAL will be paid for on the 20th day of the month of publication.

To Composers.

I herewith invite composers of Banjo music to submit new MS. of solos, suitable for one page plate, for publication, in the International Notation. Such compositions as are accepted, will be paid for, according to merit. The only stipulation

made is that those who submit their efforts must be subscribers to the JOURNAL, or become subscribers, in order to have their efforts considered. This offer is open to the whole world.

To Agents.

I desire to have active agents in every city and town to secure new subscribers for the JOURNAL. I do not wish any person to canvass for the love of canvassing, but propose to adequately remunerate all who endeavor to swell the list of subscribers. There are many people who influence subscriptions for various magazines, but they never receive any credit or pay, unless the subscriptions are received direct through them. This is often unjust, for all laborers are worthy of their hire. All persons who are disposed to help push the JOURNAL further, and make money at same time, are invited to write me to that effect, when I will personally reply, and give outlines of the plan to be followed, a plan based on mutual interest, and not one-sided.

To Subscribers.

The annual subscription rate to the JOURNAL is One Dollar, and those friends who remit a less amount must not expect their name to be entered for a longer time than a pro-ratio one. Price of single copies is 20 cents, and none can be supplied henceforth at less than that amount, except by special arrangement. The JOURNAL is issued for subscribers and those who may order a number of copies in advance; and not to catch stray sales of single copies.

Foreign subscribers who have recently been remitting One Dollar have had their names entered for copies covering a period of eight months. The JOURNAL is now published every month, and the foreign subscription rate, in sterling money, is Six Shillings.

Every subscriber is entitled to a receipt, showing the period covered by amount of remittance, and henceforth every subscriber will find a receipt enclosed with the first JOURNAL copy mailed after receipt of subscription.

Musical Goods.

I am not a dealer in any kind of musical merchandise, such as instruments, sheet music and strings, etc.; and therefore refer any and all friends to correspond with advertisers for such items as may be needed. CHARLES MORRIS.

The next issue of the JOURNAL will contain a new March for two Banjos, in Universal Notation, by Mr. Bert S. House. It is one of the composer's best efforts.

UKULWA GUMBUQEZA
OR
How an American Boy Stopped a South African War

(Continued from page 6)

The Pondos, fascinated, were rooted with terror. "The Great Spirit is enraged, the battle must not take place. The Great Spirit wants some sacrifice," they concluded.

An *indaba* (council) was held, and two envoys were dispatched to the farmhouse.

Jacobus went out to meet them. He, of course, soon saw through Rob's artful scheme, laughed to himself, and regretted having allowed an unkind thought to enter his mind.

In fear and trembling, the envoys laid their arms at the feet of Jacobus, asking if he could explain the reason of the Great Spirit's presence. "It had never shown itself to the Pondo people for many ages. It had never before interrupted their battles. What did it wish the warriors to do?" whereupon, Jacobus, assuming a commanding and impressive attitude, spoke slowly and deliberately, in the Kaffir tongue, saying:—"The Great Spirit is wroth. IT will visit great tribulations upon you, unless you abandon all intentions of fighting. IT is mad with the two bad witch doctors who incited the war, and wants them put away. That is the message I have spoken. Go!" and Jacobus, turning on his heels, walked back to the house, laughing as though his sides would split.

The envoys cried out their thanks and hastened to give report. A big *indaba* was held, during which time the lightning and thunder continued, with many blasts from Rob. Still no rain fell.

As result of the council, the two witch doctors were led out and made to stand where the great spirit could see them. And, at a given signal, the two wretches were struck with a shower of kiris, and bodies struck with assegais, so that they looked like a couple of huge porcupines.

As the last asseagai was withdrawn, Rob played a short, joyful melody, followed by a slow one, reaching the climax in quickening the tempo, gliding up and down a major scale, to the last long and loud blast, when he disappeared into the cave.

The rain fell, and the warriors quietly departed to their *Kraals*, saying *ukulwa gumbuqeza*—war upset—but they knew not that it was by an American boy and his trombone.

(THE END.)

...JUST A WORD...

My Dear Young Friends:

I am happy to know you are pleased with the prospects opened up by this Department of the JOURNAL, and now the story specially written for you is ended, and time will have elapsed by February 15th sufficiently for me to receive more communications, we will

reserve our chat for the March number, when I will deal with them in full.

Your friend,

PERIWINKLE.

GROWLS

COLLECTED BY "THE GROWLER."

INSTALLMENT, NO. 4.

I called to see Mr. Editor on the 19th of January. He was in a towering rage, and I don't wonder at it. He's a stickler for loyalty and that sort of thing. It's no use trying to deceive him more than once, and that once runs high in costs.

"So!" said he, "you're here again, eh?"

"It's me, not the other fellow," said I.

"I know that," said he. "Where have you been since last October?"

"Laid up, sick," said I.

"Better?" said he.

"Pretty near," said I.

"Are you any good for detective business?" said he.

"I'd smile," said I. "Why, I've discovered and exhumed dozens of the deepest plots ever planned. What's your job? I won't undertake it if it concerns the Guild."

"Why not?" said he.

"See here," said I. "See that lump back of my head? That's what the Guild did for me, through Hannah Mary."

"Tut, tut!" said he, "I want you to keep your eyes open and upon and follow every action of—"

"Who?" said I.

"Miss Distant Country," said he.

"Who's she?" said I. "Is she bigger than me, and like Tootles?"

"No, she's under your height," said he.

"And weight?" said I.

"And weight," said he. "She's playing a deep little game, so she thinks. I want you to acquaint yourself with all she does. This is her photo. Take a good look, so you'll remember."

"That's a face to recollect," said I. "What's the type? Grecian, Roman or Gothic?"

"Never mind asking questions, stupid," said he. "Cut away, and report to me in time for the March number of the JOURNAL."

"Lend me a dollar," said I.

"Show up on pay day," said he, "business is business."

I went.

...OUR ENGLISH LETTER...

LONDON, January, 1901.

That the New Century has opened most promisingly for the Banjo, Mandolin and Guitar on both sides of the Atlantic, concert artists and teachers will alike readily endorse. Happily we are now so firmly established with the intelligent public that

"fashionable" popularity, that phrase perhaps best hated of enthusiasts, has very little weight one way or another. The popular press was busy, some time back, anticipating a big run on the zither this Winter in public favor, a prophecy still awaiting justification. Meantime, Banjo, Mandolin and Guitar more than hold their own.

Mr. A. D. Cammeyer's Festival, the first since the dissolution of the Essex-Cammeyer partnership, met with great success. A performer, new to the audience in general, was Mr. S. S. Weeks, an American mandolinist, of whose playing, musicianly throughout, I cannot say too much in praise. Mr. Clifford Essex announces a concert in the near future, and Mr. Will C. Pepper has booked St. Martin's Hall for March 15th, and we are awaiting eagerly his advance programme. This artist has been kept very busy fulfilling concert engagements, both personally and as leader of the famous "White Coon" team.

Messrs. Mays and Hunter have been engaged, for some time past, at Gatti's, Westminster. These celebrated artists set a new standard here for duet work, and though their imitators can be counted by the score, their equals are not yet forthcoming. Messrs. Edgar and Eugene are touring with very great success in the North and Midlands, appearing at Sheffield, Bradford, Birmingham, Leeds, etc.

American readers will recollect the name of Mr. S. A. Halfpenny, the Zither-banjo virtuoso—and I use the term in no hasty sense—who died about a year and a half ago. It was his wish that his youngest sister, who had been for many years his earnest pupil, should carry on the work he had begun in the banjo field. Recently I had, for the first time, the opportunity of hearing this young lady play "Marche Hongroise" (Kowalski) and Beethoven's "Scherzo" (Op. 2, No. 3), and right ably is she following in her brother's footsteps. These are early days yet, but it is no idle prophecy to say that she has before her, if she keeps to her present lines of work, a most brilliant musical future.

Novelties in banjo construction seem to be on the tapis nowadays. There is a big field yet to be opened up in this respect, and with good prospect of success. On legitimate lines, that is to say, for the "patent" instrument, which is simply a hash of two or three others, and usually results in combining the bad qualities of each, will always be a waste both of time and money. Mr. W. E. Temlett, of London, is busy elaborating an idea likely to prove a revolution in banjo manufacture, and this without departing in any degree from the accepted model of the instrument. It is inevitable that the 20th Century should see some big innovations in manufacturing principles, and the public will follow all evolution along this road with keen interest.

MERTON H. GRANT.



ALAS!

Once a Monumental Bluff
Met a Pillar of Society;
Each of his role had had enough,
And so, decided for variety
To swap both character and name—
They found their roles were just the same.

—Exchange.

So, so! Ye people of the earth think it possible to communicate direct with the inhabitants of Mars. What next enterprise will ye be after? Why all your efforts will be as futile as the mission of the old boer dopper. Before ye can ever hope to go so far, ye must learn of that which is nearer and around ye. Don't go so far to find other kinds of intelligence than your own. That distant point can only be reached step by step, and ye cannot cross the abyss without aid from the nearer intelligences.

Our contemporary, *The Cadenza*, had a timely editorial in its last issue about the "enterprise racket," as worked by some music teachers and so-called teachers. They have made themselves very, very cheap, and now beg for assistance to get out of the quicksands they created for themselves, and into which they are rapidly sinking to the realms of oblivion.

The old man has to say to these: "You're a lot of self-willed naughty boys, and will have to run the gauntlet of chastisement, according to your misdeeds. You've been running after big shadows, and neglecting the substance which only grows from small beginnings. During the last year or two, when commercial prosperity was never greater in the history of this country, when luxuries could well be paid for, and paid for willingly, ye have gone on throat cutting expeditions the like of which was never seen before. Yet, withal, ye now ask, what shall we do to make teaching pay? I'll ask you a question. What are you going to do for bread and butter when

commercial adversity sets in? Come, it will, for prosperity and adversity run in cycles, you know. Your very actions of the past will rise up in judgment against you, and be your own undoing. You will be expected to teach for less money then, as a matter of course, that you now are able to get. Competition judged solely from the dollar standard, is one of the absurdities of all absurdities. Every laborer is worthy of his just hire, according to his qualifications, but if the laborers cannot agree among themselves as to the worth of their hire, they must expect a very low value, indeed, to be placed upon their labor, by the hirers."—"There's a way being provided to meet some of the difficulties in which 'sufferers' now find themselves, and that is the Guild, where merit alone can be taken cognizance of, and qualified members gain a standing for their material, as well as artistic welfare that is not likely to be reached by any other means, considering all things as they actually are."

Eggs have peculiar ways in Korea. A much respected American friend eats eggs when he travels, and plays the guitar at times, to vary the monotony of life. One evening, while on a country tour, he arrived in an out-of-the-way town. Placing his guitar in a safe corner by itself, he sat waiting for the evening meal. He asked the host to cook an egg or two with the rice. "Oh!" said the host, "there are no eggs in town. May I die and may the worms eat me if there is an egg to be had in all these quarters;" and the patient sojourner had to content himself with rice and plain weed, steeped in salt water. When supper was over, the people of the town gathered in, and one of the first questions was, "What is the instrument over in that corner?" "That's what I play on when I sing." "Would the great man please play some now?" every one asked at once. "I might," said he, "but then I have had no eggs for supper, and so have no heart to play." "But there are not any eggs." "Neither is there any music. Kulsai!" A few minutes later, a dozen as nice fresh eggs as ever gladdened his heart were laid at his feet, with the respectful request, "Will the great man please play?"

CONTRARYLAND.

Sing hey, sing ho, for Contraryland,
Who'll sail in a ship to Contraryland?

The winds are all steady,
The ship is all ready,
The cargo is filling,
Who's willing, who's willing
To set sail for Contraryland?

And whom shall you find there?
They are all of a kind there.
That great famous band in the Contraryland.
They all sit in corners like little Jack Horners,
And wait to be teased into saying they're pleased,
Their mouths all drop down,
Their eyebrows all frown,
They sulk and they pout,
And they whine and they flout.

And they steadily say,
All the day, all the day,
"I won't," and "I can't,"
And "I don't," and "I shan't,"
"It's too high," "it's too low,"
"It's too fast," "it's too slow"
For a dweller in Contraryland.

Sing hey, sing ho, for Contraryland,
Who'll sail on a voyage to Contraryland?

The winds are all steady,
The ship is all ready,
The cargo is filling,
Who's willing, who's willing,
To set sail for the Contraryland?

Perhaps you've heard this story. Perhaps you haven't. It's a good one and came to me from a member of a mandolin orchestra that performed for a swell New Year dinner. The host and guests were greatly pleased with the salad. Seemingly it was part meat and part vegetable, but the flavor was new, distinct and undeterminable. This was so faint that one just declared: "It's not a taste at all; only a smell." At length, some one suggested that the chef be asked for the recipe, upon which the host remarked: "My man greatly dislikes being asked for recipes. On this occasion, however, his vanity may overcome him if we tell how greatly we have enjoyed the dinner, and the salad, in particular. At any rate, we'll see."

The Frenchman soon appeared, and was visibly affected, not to say elated, by the compliments. "Eet gif me gret plaisir," he said, "to teel how I mak ze sal-lad. Eet ver' seemple. I haf ze laitue 'range ready; an' I haf ze meat chops ver' fine an' dry; ze celeri I haf chop ver' fine; an' I have ze pomme de terre, ze patate, an' stan' a leetle an' dry; zen I mix zem up. Zen I mak' ze dresseing mayonnaise; madame, she know. I have all ver' col' ready as ze feesh ees serf. Zen, as ze sal-lad ees to serf, I tak' une tete d'ail, pardonnai moi, one leetle cloaf of ze garleek an' neeble him in ze mouf, so, an' breathe gentle, ver' gentle, on ze sal-lad. Zat gif ze flaveur del'cat."

That chef deserves to be decorated with all the medals now adorning the mighty chests of our bandmasters.

"Whisht, and I'll tell you!"
"Next time."

COMMERCIAL BUDGET

EDITORIAL PERTINENCES.

Among many other advertising methods practised by *legitimate* professional and trade organs, a constant stream of advertising matter is kept going through the mails. Publishers of these *legitimate* organs well know the necessity and worth of continual and systematic advertising for increasing business. It frequently happens that from thousands of letters mailed, nothing is heard for some months, when lo! without any apparent reason, replies come in, in deluge fashion. At the present time, subscriptions are being received for the JOURNAL made out on application forms that were mailed out two years ago. The JOURNAL has advertisements running from which responses may be expected within six to twelve months. It is no uncommon thing for people to subscribe for a whole year back numbers.

Now, in contra-distinction to the very liberal advertising methods employed by publishers of *legitimate* organs, there are some music instrument makers and music publishers who will try an ad. for one to three months to see what results are brought before they will consider any idea of running the said advertisement for a longer period, and this even with *legitimate* organs which they have not hitherto patronized or are known to the readers and subscribers of said *legitimate* organs, as are the older patrons, (and there are some who frankly hint they expect a deluge from the first ad.) This policy, wise in some respects, is the acme of extreme caution in others. If the organ should be purely a local one or published from a non-commercial centre, the policy is wise. But, when a *legitimate* organ is published in a *real* commercial centre, and circulates throughout a large tract of territory like the United States, where seasons' customs and habits widely differ, according to locality, and exchange of correspondence may occupy weeks from some points; and circulates also in Canada, Mexico, Central and South America, Europe, Asia, Africa and Australasia, in divisions of which prompt replies cannot be expected under sixty to ninety days; in such cases, it seems to me, justifiable to make the remark about "extreme caution." This number of the JOURNAL will reach all its subscribers in the United States within seven days; those in Capetown about end first week in March, Buenos Ayres, ditto, those in Melbourne about two weeks later, and the North Pole, just as soon as the Pole is found. The promptest replies will occupy just as long in coming as the JOURNAL takes in going.

A *legitimate* organ, conducted on *legitimate* business lines cannot properly serve its advertising patrons by accepting advertisements at mere nominal rates that hardly cover cost of type setting. Papers that do accept, and there are such, are *not* *legitimate* at all; they are but dodgers, and sooner or later are found out to be incapable of living up to promises. The time is arriving when, for the best of mutual interests, our instrument makers and music publishers should be taken more into the confidence of the publishers of *legitimate* organs, so that there be more of genuine discrimination practised in the placing of ads. than has hitherto been noticeable. Publishers of *legitimate* organs are in the business for *legitimate* business reasons, and they both desire and honestly work that business shall accrue to all advertisers. Moreover, their work does not cease with the mere obtaining of advertisements and collecting payments.

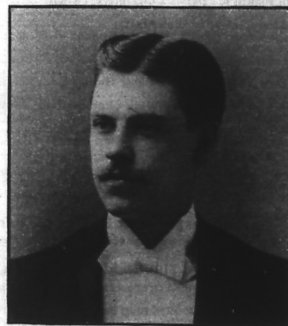
Since the war with Spain and the export trade of the United States took such forward strides, there have been numbers of schemes set afoot to catch the unwary manufacturers of all descriptions of merchandise. Some of these schemes were very ingenious, but too temporary to last, and it is very gratifying that the music trade in general was too wary to be caught, or to listen to any proposals save those of a sound business character. As a commercial man of extensive travel, and one who knows something of the opportunities existing for the extension of business in old directions and creating business in new ones, I believe it can be clearly demonstrated, that a syndicate, formed of our instrument makers and music publishers, to act in conjunction with a Banjo, Mandolin and Guitar orchestra, formed of Proposed Guild Members, on tour (under skillful business management) in parts of Europe and the British Colonies with exhibits, will stimulate commercial interests here and abroad, greater than anything heretofore. For, is it not a fact that the foreign seal of approbation and success of anything American sends up domestic demands and values? Undoubtedly, events are shaping themselves towards the direction indicated above, largely through *this* JOURNAL, and for the year 1902 to witness the consummation.

CHARLES MORRIS.

H. F. ODELL.

H. F. Odell is one of the most persistent advertisers in the trade. He has grasped the first great principle of advertising, and that is *persistency*. His ad. always offers something worth buying, and moreover, it will be noticed that he

never crowds his space full of reading matter, in small type, as if he was afraid he would not get his money's worth. In short, he is a good business man, and a hustler. He has been a teacher for 15 years and has had experience in all lines of music. His training in harmony was under the



H. F. ODELL

direction of the best masters, and as a result, his pupils are from the best and most intelligent class of society. He is now at work on a comic opera, which will be produced by a prominent amateur company, of Boston. He is also rehearsing a mandolin orchestra of 100 players for the Euterpe Club concert, in February. The Boston Ideals, Imperial Quartette, John Francis Gilder, the eminent pianist, and others will appear.

Mr. Odell will put out some fine, new music this winter. Watch his ad.

M. WITMARK & SONS.

The popular publications of this house are setting the pace. JOURNAL readers should keep in touch with the new compositions now being issued. "A Southern Reverie," Morcean characteristic, by Theo. Bendix, is a beautiful number, and necessary for club work. Gustav Luder's successful musical comedy, "The Burgomaster," is making a big hit; and the following numbers are published for Mandolin and Guitar: "Selections;" "Waltzes;" "Lancers;" "Tale of a Kangaroo" march and two-step; and "I Love You Dear, and Only You" song. The complete catalogue and Monthly Bulletin is supplied to all inquirers.

A. C. FAIRBANKS CO.

Writing to the JOURNAL on January 21, this eminent manufacturing firm said: "We are much pleased with the display of our advertisement in the JOURNAL, having had several calls so soon, and trust you may have success in the path you have laid out."

This is a demonstration that: (a) The JOURNAL reaches the field of buyers. (b) That what it says is accepted as authoritative. (c) That its system of treating advertisements brings business to advertisers and satisfaction to buyers.

WM. C. STAHL.

The "Stahl" Banjo, Mandolin and Guitar methods, and the "Stahl" Guitar Folio are selling in hundreds. They are excellent works, and are surely supplanting the older methods.

The Contents of this Folio speaks for itself. Ready January 15, 1901.

No. 2

Jacobs' Easy Mandolin and Banjo Orchestra Folio.

INSTRUMENTATION

Solo Mandolin (or 1st Violin).....50	2d Mandolin (or 2d Violin).....50
3d Mandolin.....50	Mandola (Octave tuning).....50
Solo Banjo.....50	Banjo Accompaniment.....50
Guitar Accompaniment.....50	Piano Accompaniment.....50
Flute Obligato.....50	Cello Obligato.....50

CONTENTS

Always Happy, Schottische.....	T. A. Simpson
Beggar's Dance, Polka Two-Step.....	A. J. Weidt
Black Cupid, The, Schottische.....	A. J. Weidt
Chicken Pickin's, Dance Descriptive, (Allen).....	arr. Walter Jacobs
Concert Waltz, Luella.....	A. J. Weidt
Dance Characteristic, The Pixies.....	Van L. Farrand
Down the Pike, March and Two-Step.....	A. J. Weidt
Jolly New Yorker, The, March and Two-Step.....	A. J. Weidt
Little Aristocrat, Petite Dance.....	A. J. Weidt
Little Sparklers, Dance Brillante.....	Geo. L. Lansing
My Old Kentucky Home and Fair Harvard.....	arr. Walter Jacobs
My Life, Gavotte.....	A. J. Weidt
Pickaninny Franks, Cake Walk Characteristic, (Sullivan).....	arr. Walter Jacobs
Story-Teller Waltzes, The.....	Van L. Farrand
What Will the Answer Be? Waltz Song, (Rich).....	arr. Walter Jacobs
Who Dax! Cake Walk and Two-Step March.....	C. E. Soule
Wild Flowers, Schottische.....	A. J. Weidt

NOTE—As all the pieces in this Folio are published in sheet music form also single extra parts for any of the nine instruments can be obtained, Clarinet, Cornet, Bass and all other regular orchestra parts can be had to many of these selections.

Jacobs' Easy Guitar Folio, No. 1 and No. 2. Each \$1.00
Each collection contains 22 solos and duets by various popular composers.

Overture, "The Goddess of Night." By Thos. S. Allen
Full Orchestra and Full Mandolin Orchestra.

FREE A NEW BOOK of Solo Mandolin parts (each number entirely complete) to Mandolin and Banjo Orchestra publications will be sent absolutely free to all Club leaders and Teachers of Mandolin and Banjo making application provided professional card accompanies the same.

N. B.—If you are looking for new and good music, well arranged for all instruments, send for my catalogues, discount slip, rates on new issues, etc.

WALTER JACOBS,

165 Tremont Street,

BOSTON, MASS.

ANNOUNCEMENT EXTRAORDINARY.

JOSEPH W. STERN & CO.
ANNOUNCE THEIR PURCHASE OF THE COMPLETE

Stewart & Bauer Music Catalogue

CONTAINING THE LATEST AND BEST MUSIC FOR

Banjo, Mandolin and Guitar

SOLOS, DUETTS, TRIOS AND CLUB

ARRANGEMENTS

Do you desire music for any of the above?

Complete 48-page Catalogue No. 3 Free Upon Application.

THE LATEST HITS

Successes from May Irwin's Show
for 2 Mandolins, Guitar
and Piano

Arranged for Banjo and Piano
By Brooks and Denton
Simplified Method

I've Got Troubles of My Own
Why Don't the Band Play?
Magdeline, My Southern Queen
I aint gwine to work no more

Every Race Has a Flag But the Coon
Pliny
On Duty March, by Geo. Rose

For 2 Mandolins, Guitar and Piano

Henry V Dances.....Max S. Witt
Everlasting Light.....A. E. Wier
Song of Triumph.....Paul Rubens
Kunning Kaffire.....Howard Bros.
Administration March.....Heelan & Helf
Tobie, I Kind of Likes You.....Otto Heinzman
There Are Two Sides to a Story.....Williams & Walker
Sometimes, Dear Heart.....Steinhammer
Ghost of a Coon.....Max S. Witt
Temptation Shott.....Max S. Witt
Phyllis Waltzes.....Max S. Witt
My Heart's To-night in Texas.....Heelan & Helf
Every Race Has a Flag But the Coon.....Heelan & Helf

JOS. W. STERN & CO.,

34 East 21st Street,

New York City.

PUBLISHERS.

Also General Selling Agents and Headquarters for the World-Renowned S. S. Stewart Banjos and the Celebrated Geo. Bauer Mandolins and Guitars.

JUST OUT

E RUEFFER'S EDITION
NO. 1290

MANDOLIN ALBUM

No. 11

A choice Selection either for
Solo playing or Mandolin Clubs.

EASILY AND EFFECTIVELY ARRANGED BY THE BEST AND MOST
POPULAR COMPOSERS:

FIRST MANDOLIN OR SOLO.....	\$ 1.00 NET
SECOND MANDOLIN PART.....	\$.75 NET
GUITAR PART.....	\$.75 NET

ALSO PLAYABLE WITH VIOLIN OR FLUTE AD LIB.

NEW-YORK
PUBLISHED BY E. RUEFFER 109 FIRST AVE.

MANDOLIN ALBUM, No. 11.

Mandolin Album No. 1.

A Choice Selection of 25 popular Marches, Waltzes, Polkas, Mazurkas, Gavottes, Overtures, etc., easily, effectively arranged, and composed by the best and most popular composers.

Music Teachers will find these pieces very valuable for use among their pupils. Although written in an easy style, they are unusually melodious and interesting.

They are not specimens of "trashy" music written for this beautiful instrument, but are all first-class.

1290 FIRST MANDOLIN OR SOLO, \$1.00 NET
1290a SECOND MANDOLIN PART, .75 "
1290b GUITAR PART, .75 "

Every part is bound in a separate volume.

Notice to Clubs.—All pieces marked in these Mandolin Albums are also published in single sheets, also for one or more Zithers, Flute, Piano, Cello, etc., so that they can be played together.

Mandolin Album No. 2.

This most deserving collection of 25 pieces has just been published, and comprises some of the most beautiful music ever composed for the Mandolin.

These numbers are all entirely new and original.

It contains 2 Overtures, 2 Gavottes, 5 Waltzes, 1 Gypsy Dance, 1 Intermezzo, 3 new catchy Waltz Songs, 1 Song Without Words, 3 Two-Step Marches, 1 Medley Waltz Quadrille, 3 Marches, 3 "Martha" motives, 1 "Jolly Sleighing Party." (introducing Bells, Whip, Signal for Departure, etc., etc.) 1 Polka, "By the Rustic Mill," (introducing Nightingale, Ripping of the Water, etc.)

SPECIAL OFFER.—Cut this ad out and send it with \$1.00 and 10 cts. to cover postage, and you will receive either Album 1 or 11, consisting of Mandolin 11, Mandolin 11, and Guitar (3 books) parts. Mention which Album you wish, 1 or 11.

This Offer Good For Thirty Days only!

ADDRESS,

E. RUEFFER, 109 First Ave., New York City

Publisher of the "AMERICAN EAGLE" MARCH

Composed by John Geo. Boehme. Not a "Hit to Be" but a "Hit That Is." Published for all instruments. For sale wherever music is sold.

Advantages are reaped when you mention the STEWART JOURNAL.

ATTENTION, PUBLISHERS OF MANDOLIN MUSIC!

Letters from Australia tell of the great advances made there in the popularity of the Mandolin; that it is the premier favorite instrument of the intensely musical Australian society; that teachers are having a large increase of pupils; and that music dealers are being continually asked for new publications. Unquestionably, the Mandolin is rapidly coming to the front here at home and abroad, and it behooves you to be sure you are adopting the right methods and mediums for securing business. The JOURNAL goes direct to players, teachers and music houses in Australasia. [E.D.]

E. RUEFFER.

In view of the remarkable demands now existing for choice Mandolin Music, readers are invited to note Mr. Rueffer's advertisement in this issue. The exceptional offer contained therein holds good for 30 days only. On all orders received after expiration of this span of time, the allowance will be reduced to 1/3 off only. The increasing popularity of the selections contained in the unique Rueffer Mandolin Albums dispenses with any and all necessity of discussing their musical value in these columns. Readers are urged to avail themselves of so rare an occasion as long as it lasts.

The Thematic illustrations below give pleasing ideas of Mr. Rueffer's Mandolin publications.

The Latest Success for Mandolin.

NOTE: All pieces that are marked on this Title page are also published for one and more Zithers etc. so that they can be played together. Price see Catalogue. PH. 3008.

Crown of Victory March. Copyright.

Waltz Conversation. Song English & German Words. Copyright.

Lullington Dream Overture. Copyright.

Up To Date! Lancers. Are so popular Melodies of the Day. Copyright.

Gipsy Barns. Waltz. Joh. Strauss. Copyright.

At The Seaside Overture. Copyright.

Love's Recollection Gavotte. Copyright.

On To Battle March. In True Melody of La Marseillaise. Copyright.

Simple Airs. Intermezzo. Copyright.

Morning Journals. Waltz. Joh. Strauss. Copyright.

My Charming Isabel. Medley Waltz. Copyright.

The Happy Mandolin Player. Waltz. Copyright.

Visions of the Past. Scherzando. Copyright.

Chorus and March from "Tannhauser". Copyright.

Greeting to St. Paul. Mazurka. Copyright.

Knights of Columbus. March and Two Step. Copyright.

Maid for C. D. Bingham. Copyright.

Complete Copies at all Music Stores or ordered direct from E. Rueffer, 109 First Ave. N. E.

REGAL MANUFACTURING CO.

A mandolin whose popularity is continuing to grow by leaps and bounds is the "Regal." It is now used by Samuel Siegel in all his concerts. The "Regal" in this issue will tell of the good points, and how to learn more concerning the instrument. It is a fine indication of a mandolin's musical worth when a conscientious artist like Siegel likes it so well.

WALTER JACOBS.

There is no denying the fact that Walter Jacobs can satisfy any sort of Banjo, Mandolin and Guitar player in the world. His big list contains nothing but choice numbers, and they are all printed in the highest class style.

NATIONAL MUSIC CO.

Speaking of good music, readers, have you ever tried the Mandolin and Guitar Folios, published by the National Music Co., or their famous Banjo Folio? If not, you have missed a great deal. They are perfection. Mind, now! This is not empty praise. We endorse these Folios without any doubt as to results, for they are splendid. See ad.

...NEW MUSIC REVIEW...

[Publishers are invited to submit copies of New Issues for Notice in this column.—Ed.]

Walter Jacobs, Boston, Mass.

- (a) Under Palm and Pine.....W. D. Kenneth
(b) The Story Teller Waltzes.....Van. L. Farrand
(c) Jacobs' Easy Guitar Folio.....No. 2

(a) March and Two-Step. Key G, six-eight time. For all combinations. Fine title page. One of the best of all recent issues in popular style. Trio exceptionally good, and working up to climax is just the thing for arousing enthusiasm.

(b) For Banjo, Mandolin and Guitar Solo, with Piano accompaniment, also obligato parts, and accompaniment of suitable instruments. One of the best compositions of the late lamented composer, and most suitable for parlor or concert entertainments.

(c) This collection puts one in mind of the finest editions of noted European publishers of string, piano and organ folios. Mr. Jacobs has certainly put on the market a most creditable, not to say valuable, work. This folio is an evidence, if there ever was one, of the present day importance of the Guitar as a solo and accompaniment instrument combined. This album contains 26 numbers of the most varied character, by the very best of composers, and is worth at least three times the price. Mr. Jacobs only prices this collection at one dollar, but guitarists who have seen it declare they really feel it worth far much more. The annotations and fingering marks, in themselves, indicate the entire work has been produced under supervision of a real master of the Guitar.

M. Witmark & Sons, New York City.

- (a) The Watermelon Frolic.....Howard Whitney
(b) Singing Girl Waltzes.....Victor Herbert
(c) Mah Butterfly.....Herbert Dillea
(d) My Little Lady Bug.....John W. Bratton
(e) A Simple Little Maid.....W. H. Neidlinger
(f) Tina.....Maurice Clark
(g) The Girl in the Barracks.....Nat. S. Mann
(h) A Southern Reverie.....Theo. Bendix
(i) Mosquitos' Parade.....H. Whitney
(j) Witmark's Star Medley.....C. F. Shattuck
(a) Superb arrangement by J. L. Lansing. Banjo Duett. A characteristic number for parlor or concert room.

(b) Guitar Solo, embracing popular airs from the opera. Very taking. A pleasure to perform and listen to.

(c) Easy arrangement of the popular catchy song and chorus, for mandolin and guitar or piano. Key G. Trinkhaus edition.

(d) This arrangement, for mandolins and guitar or piano, of the celebrated lone ditty of Blackville, is charming. Key G.

(e) An easy, pretty, plaintive number, affording mandolinists ample scope for expressive playing. Key C.

(f) This is of My Jet Black Queen. Key A major. A sweet little number that is sure to be a favorite wherever heard. For mandolins and guitar.

(g) Of the distinctly martial order and inspiring. Key D. Trio in G is particularly bright and descriptive.

(h) A Morcean Characteristic, in several movements, reminding one of easy life in Southern regions. Something for mandolinists and guitarists to delight in. Keys D and G. The Gavotte-like movement is very quaint.

(i) Arranged as Zither Solo. Should be in the repertoire of all lovers of the zither.

(j) A quartette for male voices, introducing "A Private in the Ranks;" "Ma Rainbow Coon;" "Sweet Sixteen;" "Florida Flo;" and concluding with the valse refrain of "The Love Lorn Lily." A very amusing number, and a sure encore winner.

Feist & Frankenthaler, New York City.

- (a) Beyond the Gates of Paradise.....Robt. A. King
(b) Bunch O'Blackberries.....Abe Holzmänn
(c) Hunky Dory.....Abe Holzmänn
(d) Carol of the Bobolink.....Wm. Loraine
(e) The North Star.....Kathleen A. Roberts
(f) Japonica.....Tony Stanford
(g) My Money never Gives Out.....Irving Jones
(h) Star of the Sea.....A. Kennedy

The above are named in the advertisement on front cover page.

(a) The B. M. & G. arrangements of this sacred song in key C, common time, with refrain in twelve-eight time are charming. The demand is on the increase because the song, as a vocal or instrumental solo, or for ensemble playing, has come to stay.

(b) Cake Walk and Two-Step, for all combinations. By the same composer as Smokey Mokes.

(c) This is the latest effort of the celebrated composer of Smokey Mokes. A Cake Walk and Two Step in G, Trio in F. In an interesting article, the *New York Herald* of January 13, 1901, said: "An interesting idea of the American love for the Dvorak theme in plantation melody is seen in Hunk'ry Dory. The music is a happy combination of the Cake Walk and Two-Step. The melody is rhythmical and full of jingling originality, and tempts one's feet to impulsive action. Mr. Holzmänn's knowledge of bass and counterpoint is thorough, and his standard compositions bear the stamp of harmonic lore, which makes his proclivity for the writing of the popular style of music the more remarkable."



- (d) A dainty gavotte in G.
(e) A Sweet Reverie in G and D, three-four time.
(f) Danse in C, gavotte time.
(g) Easy arrangement of the Coon song of same name.
(h) Reverie in D, three-four time. Catchy melody.

E. H. Frey, Lima, Ohio.

The Schubert Club.....E. H. Frey
A Medley Overture, full of pleasing variety. Introduces many favorite operatic airs. Is an admirable number for repertoire of clubs.

Jos. W. Stern & Co., New York City.

- (a) My Heart's To-night in Texas.....Max S. Witt
- (b) The Old Postmaster.....Jos. W. Ste n
- (c) Hurrah Boys!.....Joseph Lacelle
- (d) Belles and Beaux.....Leo Rosey
- (e) The Mark Stern Mandolin & Guitar Folio No. 3
- (f) On Duty.....Leo Rosey

(a) Medley Waltz, keys G and C, also in reducing "She's Just Plain Sue," that very popular melody. Arranged for all combinations of Mandolin and Guitar. It's easy, and most useful.

(b) Song in F, common time; range middle C to D. This is one of those songs that periodically appear and take a lasting hold upon the affections of an entire nation. The verses by Edward B. Marks are extremely well written, full of pathos; and the subject is unique. The melody is quaint, and the waltz refrain very appealing. Copyright and performing rights have been secured for all English-speaking countries, and wherever English is spoken this song will be a favorite. The title page is, without doubt, one of the most original ever conceived. It displays the interior of a country postoffice, and the posing of the adult and juvenile figures in the large photograph is as realistic and artistic a production as any photographer ever partook.

(c) March in C, common time. Trio in F, particularly taking, has the swing that inspires martial spirit, and the working-up of the climax is enthralling.

(d) Waltz Suite, keys Bb and F. Introduction in six-eight time very dainty. Arranged for all combinations of Mandolin and Guitar. Fine number for drawing room or concert.

(e) This superb folio is just out, and contains all the latest hits. Price is 50 cents.

(f) A famous March in six-eight time, for Banjo Solo, Banjo and Piano, Mandolin Solo, Mandolins and Guitar, and Banjo Club. The Banjo Solo appears in the Music Supplement of this issue.

THE PROPOSED AMERICAN GUILD OF BANJOISTS, MANDOLINISTS and GUITARISTS

PROGRESS REPORT, No. 7

At a conference held in New York City between Mr. C. L. Partee and myself, it was decided to extend the date of Membership Application to the Guild until June 30, 1901, for reason that the past three months has been found all too short a time for the crusade work. The results, so far, are encouraging when we consider the vast tract of territory to be covered, and that the correspondence carried on necessitated much detail labor. We originally set out with idea of seeing what could be done within three months, but with the feeling, as stated last October, that a period of twelve months might be required in order to obtain the right number of applications to warrant taking steps for applying for the Charter. We are proceeding steadily and surely, on a basis of unquestionable security, and do not care to rush this, or any other, matter through, without feeling our way, inch by inch. A movement of the character of the Guild, in order to become an organization that will be permanent and regarded by the entire world as a dignified institution, must be guided by persons, thoroughly understanding the importance of the work undertaken, and who are not inclined to take side-steps in this or that direction until

mature time. As stated before, there should not be any hesitation on the part of anyone to make application for membership by the Contract Form. If, as one correspondent wrote me "the examination is a 'terror,'" it must not be imagined that every applicant would have to pass the whole examination course in order to become a member. The object in mentioning some of the higher subjects of Examination Course is to let it be seen we are aiming at high standards, and so preparing for the future. If we set a standard just for the immediate present, and showed nothing beyond that to progress onwards to, the Guild could never become an organization of much account, and would hardly last a year when formed. We are aiming for something of lasting endurance, and nothing that can be termed temporary. As in all other institutions which grant degrees of merit, upon evidences of merit and worth being given, the highest degree is rarely obtainable at the start by candidates. Many candidates have to begin right at the beginning and work up, in course of time, through the various grades, and this gives the amateur opportunities. It is the duty of heads and examiners of all educational organizations to encourage and induce candidates, and particularly those who may have doubts of their own ability. It is a fact that many persons having these feelings of doubt prove in the long run to be the brightest. A person who knows he, or she, does not know everything, knows a good deal, and they frequently know the most, or eventually do so. Again, I say, persons need not hesitate about making application, be they professionals or amateurs.

Since January 1st, the following applications have reached me:

J. Worth Allen, Battle Creek, Mich.; B. A. Bloomer, Manchester, N. H.; D. S. Davis, Russell Gulch, Col.; Homer J. Harvey, Crosswell, Mich.; John G. McClellan, Waxahachie, Texas; John A. Port, Boston, Mass.; Mr. J. Steele, and Mrs. J. Steele, Kansas, City, Mo.; and Mrs. A. Steffen; Holstein, Iowa.

In all, we now have the names of over seventy applicants, and it is certainly a good showing for three months' work. We should have at least a list of two hundred wherewith to organize, and as a good start has now been achieved, we confidently look forward to the future. There is not any reason now for delaying applications.

Just as soon as we have the required number of applicants, we shall approach the leading educational authorities in the United States for the purpose of enlisting their moral support.

CHARLES MORRIS.

NOTE.—Since above was in type Mr. Graeber has sent me a list of thirteen names.—C. M.

January 19, 1901, Taunton, Mass.: "I am much pleased with the JOURNAL. It makes wonderful progress, and deserves the support of all lovers of the B., M. and G. I wish you much success." O. R. Babbitt.



PENNSYLVANIA.

PHILADELPHIA. Thos. J. Armstrong may give a grand concert here in April, on which occasion Samuel Siegel, (*Mandolinist*), Elzear Fiset, (*Guitarist*), and Fred Stuber, (*Banjoist*), will appear. This is going to be the "banner" treat of the season.

There are numbers of concerts now announced to take place. The Manheim Club gives its final subscription concert during April. The programme presented at the last concert, January 19, 1901, was one of the finest yet rendered. The Hamilton Club's annual is booked for April 17, and most of the original members have promised to attend. In all, there will probably be forty-five instrumentalists. The University of Pennsylvania's Club concert is dated for February 19. The P. R. R. Y. M. C. A. Club appears in concert at Kennett Square, Pa., on Saturday, February 2d. Mr. Paul Eno, who is director of these clubs, reports having many musicales on hand, and that clubs in general are performing better than ever. He believes that genuine interest is on the increase, and the tendency of demand is for higher class music than heretofore.

POTTSTOWN. The Hill School Mandolin and Guitar Club is a large organization, and its members very enthusiastic. They are to appear in concert on March 9th.

NEW JERSEY.

MOUNT HOLLY. The Club here, bearing the town's name, and considered the premier club of the State, have a concert in hand for February 7th, and on the 14th of the same month they will appear in Beverly.

MASSACHUSETTS.

BOSTON. The eleventh annual concert of the popular Euterpe Club, of this city, will take place February 19. Among the artists who will appear, are: Famous Boston Ideal Club, Messrs. Lansing, Shattuck, Babb, Robinson and Hovey; the well-known original Imperial Quartette, Messrs. Cole, Carciotto, Foley and Vreeland; John Francis Gilder, the eminent pianist and composer; and Charles Williams, humorist. In addition, there will be a large orchestra of 100 Mandolins, Banjos and Guitars, directed by H. F. Odell. A feature of the orchestra will be the arrangement of the music, eight distinctly different parts being played. The concert is attracting a great deal of attention in the East, and promises to be the largest concert of the kind Boston has had.

OHIO.

MANSFIELD. The Y. M. C. A. Mandolin and Guitar Club, under Mr. Lewis Good, has been scoring successes during the past few months. Mr. Lewis Good is also director of a ladies' mandolin and guitar club, attached to the Y. M. C. A. He is a busy man, indeed.

ILLINOIS.

CHICAGO. Corydon D. Smith will give a big Mandolin "carnival" in Trimbull Hall, March 1st. He has engaged Samuel Siegel as soloist. Mr. Smith is enterprising, and will make a big success of the "carnival."