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YOUNG MUSICIAN'S DEPARTMENT—EDITED BY PERIWINKLE SERIES NUMBER FOUR



The Schiller Juvenile Mandolin Club, of Leadville, Col.

DOU will be interested to know that the above Club (members all under nine years of age) was organized October 12, 1898, and since then has made wonderful progress. The Club has a repertoire of over fifty musical numbers, including many of the publications mentioned in the advertisements of this and previous JOURNAL issues. Mr. R. A. Schiller, the founder and director, is very fond of juveniles, and they like him. He is one of the foremost teachers of the Western States, and officiates also as director of the High School Mandolin Orchestra, and the Junior Mandolin Club. I want to hear more from our Juvenile Clubs, and will resume our chat in next issue. Periwinkle.



SERIES No. 5

There are life and joy in thy coming, Spring!
Thou hast no tidings of gloom or death;
But buds thou shakest from every spring,
And sweets thou breathest with every breath.

O! thou bright and beautiful day, First bright day of the virgin Spring Bringing the slumbering life into play, Giving the leaping bird this wing!

-W. G. Simms.

HE very soul seems to be refreshed on the bare recollection of the pleasure which the senses receive in enjoying, on a fine, crisp, and bright Spring morning, when Na-

ture assumes her newest dress, the air is melodious with the song of birds, and whiffs of the sweetest perfume are wafted to one from the trees white with blossoms, or the fields strewn with deep grasses and wild

Such was the delightful sensation experienced while running away from the busy city, for a short week, to the country for one breath of lovely Spring. One felt like a new being, and almost seems embued with fresher life when contemplating the beauties of a bright day in March-the month when California's Spring commences, and when the lovely golden poppies appear-the fields are covered with them! Poppies and buttercups. Would that you Easterners could have a glimpse of our velvet hills, yellow in places, or great patches of blue here or purple there, which on closer observation prove to be wild-flowers. I wonder if we do not all feel the inspiration and new-life in some degree!

Miss Mabel Fuller, a bright and promising young teacher of Oakland, Cal., informs me of her time well filled-with the days all too short for her. Good! Here is one with time well spent, who at the end of the year will bear no regret for lost moments wasted during the twelve months.

Mrs. Morrison, a fine violinist, writes that she has a splendid class for so small a city, and feels greatly encouraged. She ists, for years, and is a finished player. We all join in wishing her every success.

Mr. C. F. E. Fiset, one of America's greatest guitarists, tells me he is employing much of his spare time in adding to his already splendid list of arrangements. there were many, many times the number of guitar solos-on the market to-day of the class that Mr. Fiset writes, there would be finer musicians on that instrument to-day -and I guess that applies alike to other instruments, too. But there is hope, for we steadily improve-both in style and taste.

Miss Natalia J. Weed, of Pittsfield, Mass. expresses herself as being delighted with the prospects opened up by this, the Ladies' Own Department of the JOURNAL. She has long wished to see more written about the ladies who are artists, and did really wonder if publishers considered there were any lady artists worthy of notice.

A number of lady players were invited to assist in the concert given February 21st by the Pittsfield B. M. & G. Club, which consists entirely of gentlemen. (It won't be exclusive any more.) The Arion Ladies' Mandolin and Guitar Club of Boston gave a concert on March 20th, under the auspices of the Pittsfield Royal Arcanum.

Among the ladies who must be counted as being intensely interested in the progress of our cause is Mrs. J. W. Fieldhouse, of Elkhart, Ind. She was so anxious to have the citizens hear Mr. Farland play that she engaged the artist on February 28 and rented the Opera House herself. About five hundred people were invited, and they were more than surprised, as they imagined the recital would be tiresome. They did find fault, because Farland did not play long enough. Elkhart is a very musical place, as all are well aware, that being the locality of Conn's famous music instrument factory, and of the Conn Conservatory of Music, but some of the musicians present at the recital never credited before that so much music could be brought from the banjo. Mrs. Fieldhouse is to be congratulated, and thanked, for her successful efforts in removing some doubts, and possibly some prejudices, that have existed towards the banjo. Verily, we progress!

America has many distinguished performers on the mandolin, but no one has made so complete an artistic conquest as the Young Sisters, who stand first and alone in their line. Even in the present day of phenomenal exhibitions of mandolin playing, the Young Sisters have appeared to astonish the general public, and to charm the music-lovers by the marvelous dexterity they display upon this fascinating instrument, lifting them far above the heads of all their contemporaries, having acquired in an unusually short time, the highest position in the artistic world. The more frequently an opportunity has been afforded the public to hear the Young Sisters, the greater admiration their performances have excited, and they are practically unrivalled in the world as duettists. Thousands assert that they give the most wonderful instrumental performance ever known. It is certainly a treat to listen to the manner in which these young artists render some of the most difficult compositions of Chopin. Below are samples of press reports:

It is always a surprise to an audience when the Misses Ruth and Rachel Young begin to play on their wonderful mandolins, for the tone produced is violin-like in its smoothness, and the perfect unison of their playing is something delightful. On Tuesday evening they played a varied programme to a houseful of delighted listeners at the residence of Dr. and Mrs. E. H. Eddy, 211 Fontain Street, their numbers including a Chopin Mazurka, two Hungarian dances by Brahms, Spanish dances by Moszkowski, and several variations of familiar airs, and besides other compositions of a high order.-Grand Rapids Evening Press, March 2, 1901.

Of a concert given March 1st, the Alma Record said:

Those who attended the mandolin concert given by the Misses Young, under the auspices of the kindergarten department of the college, heard a remarkable performance. To most people the mandolin is associated with light and popular music, and to hear selections from Chopin, Meszkowski and Schubert admirably rendered was a revelation indeed. With shading that would do credit to a violin virtuoso, one was impressed with the artistic interpretation, and faultless technique; and it was difficult to believe that one was not listening to a string quartette instead of a mandolin duet. The Chopin waltz, op. 64, No. 1, was interpreted most satisfactorily as well as the nocturne op. 9. Among the best numbers were the Spanish dances, numbers I and 4, from Moszkowski. Showing the marvelous powers of the instrument, which in the hands of these artists gave every tone-color from the rich deep tones of the 'cello to the high violin tones, it was a most wonderful performance, and demonstrated the ability of the players to hold the attention of the audience the entire evening. All were impressed with the absence of affectation in these players, their manner being most modest and free from stageness." After the concert a very pleasant informal reception was given by the kindergartners in their rooms, giving those who attended an opportunity of meeting the Misses Young.

The mandolin recital given by the "Young Sisters" under the auspices of the Merriam Den,

last Tuesday evening, at the home of Dr. and Mrs. E. H. Eddy, was in every way a success. An audience, numbering 200, listened to the entertaining programme, which these young ladies presented, showing the depths and sweetness of tone which can be brought from the mandolin in the hands of artists. Especially was this shown in Chopin's Nocturne, To Mrs. Heber Knott, who acted as accompanist, much credit is due for the success of the entertainment:-Grand Rapids Herald, March 3, 1901.

These young ladies are available for star courses, Y. M. C. A.'s, churches, lodges, clubs, etc. Present address, 410 Cedar, Manister, Mich.

The pupils of Miss Blodgett, Saginaw, Mich., gave an admirable recital on February 16th. Miss Blodgett is a painstaking teacher, and deserves all the success she is meeting. Programme of recital was: American Club Two-Step,...... Pereni-Lagatree

Mandolin Orchestra. Mandolin Duet :... "I Met Her at the Ball "... White

Charlotte Light, Miss Blodgett. Mandolin Solo: "Nonpariel Waltz" Hogue Edwina Stone.

Banjo Quartette: (a) "Parade of the Jobbernowis"......Lagatree (b) "The Husking Bee".....Sidney Leon

Pamela Stark, Sara Peck, Harvey Light, Arthur Whipple. Mandolin Solos

	OILE COLOD.			
(a)	"Flower V	Valtz''	Wal	lter Jacob
(b)	"Toreadore	Dance	"	En
		Sara P	eck	

Mandolin Solo.....Selected Zoe Blodgett. Mandolin Duet "Last Rose of Summer"

Sara Peck, Miss Blodgett. Mandolin Solos:

(a) "Fin De Siecle Dance"......Hogue (b) Selected.

Charlotte Light. "Under the Blossoms".....Lagatree Mandolin Orchestra.

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Now, girls! We want to let you know that our editor-in-chief, always ready to assist deserving causes, and always planning something new for us, has devised a plan whereby those of us who are interested in raising money for charitable institutions and purposes, can have the assistance of the JOURNAL. The plan is a laudable one and simple. One that no magazine in existence has ever lent itself for carrying out, and its genuineness and practability is unquestionable. If called upon, Mr. Morris is prepared to file a bond to prove the assertions. We do not propose to announce details of the plan here for any and every paper to copy who may only wish to deceive for their own benefit; so if you send us a postcard we will write you freely about the plan. If you are interested in assisting funds for churches, hospitals, schools, museums, etc., a unique opportunity is now presented.

The ladies are well to the forefront at Mr. Siegel's Mandolin Concerts. Mrs. F. Mc-Quillen, banjoist and mandolinist; and Miss Florence Baldwin, mandolinist, won laurels at the recital on March 13th, in Detroit.

Old-Cime Ranjo Rooks BY W. G. COLLINS COPYRIGHTED, 1901, BY CHARLES MORRIS Reproduction Prohibited

The Librarian of Congress requests that hereafter all publishers send an additional copy of their works for the General Reading Room.

S very many inquiries have been made about the number of Banjo Books published before 1890, I recently called at the Congressional Library, Washington, D. C., and asked the officials if they could

furnish the desired information. I was frankly told they could not spare the time for an investigation, but would render me all assistance if I chose to make a search. I very gladly accepted the generous offer, and devoted considerable time to the task assigned me by the Editor of STEWART'S JOURNAL. The Library officials say there may have been other copyrighted banjo books published prior to 1890, but that the list as below is authentic and contains everything on record. Banjo enthusiasts will be deeply absorbed in perusing this, the very first list given of old time banjo books

The oldest book in the Library is Frank B. Converse's "Banjo Instructor Without a Master," copyrighted 1865. Under the heading of "Test of Tuning," appears the following: "If the instrument is in tune the first three strings sounded open, and in the following order, thus, 3d, 2d and 1st, will commence the air of 'Oh, Susanna.' The book was published by Dick & Fitzgerald, New York.

"The Complete Banjoist, by Frank B. Converse. A Magazine devoted to the Interests of the Banjo." (The above is the title page). 1869 Frank B Converse and E. D. Degroot were the editors. (This is the first attempt made to publish a magazine in the interest of banjo players.) The author's preface says, "* * * the only legitimate American instrument." opening page is devoted to answers to correspondents, receipts of the different theaters, and to the fact that the authors are manufacturers of their own instruments The book is in two volumes. In volume 2 attention is called to the Dutch song by "Mr. J. K. Buckley, the eminent banjoist." Among the agencies mentioned are A. L. Fuss, Washington, D. C ; Jas. Ricketts, Philadelphia, Pa.; G. W. Fuller, Hampton, Conn.; P. C. Campbell, New York; Christopher Rourk, Jersey City; and George Bisbee, Fair Haven, Mass. In volume 2, answers to correspondents, appears the following: "* * * We would advise you to purchase a banjo head of medium thickness as it becomes thinner when it is drawn. It is difficult to procure a head of even thickness throughout and the thinnest spot should be put farthest from the bridge." Evidently the magazine did not pay, as there are no more on file.

"Winner's Easy Methods." 1870.

"The Banjoist," Converse, 1872.

"The Banjo," Converse, 1872. The author says, "Avoid from the beginning the bad habit of supporting the right hand by resting the fourth finger upon the head"

"John J. Bogan's Simplified Banjo Manual," 1873.

"Geo. C. Dobson's Simplified Method,"

"Dobson's New System," 1877.

"Geo C. Dobson's New School for the Banjo," 1877.

"Howe's New Banjo Without a Master,"

"Geo. C Dobson's Star Instructor and Simplified Tunes," 1879.

"Frank B. Converse's Simplified Method," 1879.

"Geo, C, Dobson's Complete Instructor,"

"Stewart's Thorough School for the Banjo," 1881.

"Stewart's Minstrel Banjoist," 1881. Containing information as to how to black up. Stewart at that time favored smooth (or inlaid) neck banjo.

"The New Banjo School," by Louis Dewhurst, 1884.

"Geo. C. Dobson's Easy Method for Banjo by Ear," 1884.

"How to Play the Banjo Without a Teacher," by W. E Ballantyne, "the great premier classical banjoist," 1884.

" Neil Grey's New Banjo Method," 1884. "Gad Robinson's Banjo Instructor," 1884. "Banjo Songs," by Lansing, 1884-1888.

"The Banjo Companion," a book devot-

ed to piano accompaniment to banjo, 1885. "Vocal Banjoist," published by Ditson & Co. 1885.

"Morrell's New Method for the Banjo," 1885. Containing about 30 pages of black cuts of the neck with white notes illustrating chords, etc.

"National Banjo Method," by Geo, C. Dobson, 1886.

"Fairbanks & Cole's Progressive International Banjo Instructor," 1886.

"The Eclectic School for the Banjo,"

"Phil Rice's Method for the Banjo,"

"Original Diagram Method," by Henry C. Dobson, 1887.

" William Huntley's Complete School of Harmony," by John H. Lee. 1897.

"The Complete American Banjo School," by S. S. Stewart. 1887.

"Geo. C. Dobson's New Victor Banjo Manual." 1887.

"The Banjo-a Dissertation," by S. S. Stewart, 1887.

(Continued on page 5)

WRITTEN FOR THE JOURNAL.

A System of Cechnique for the Guitar.

COPYRIGHT 1899.

By C. F. ELZEAR FISET.

ARTICLE VIII.—(Continued.)

(Continued from No. 120 Journal.)

Taking (Example E 2) the tonic chord in the key of E Major with its first and second inversions as an ascending arpeggio, we are presented at the outset with a difficulty which can be overcome very neatly by slurring in the manner marked. Many players pick the G sharp with the first finger; awkward to do in an allegro passage.



We shall now consider some of the more difficult problems, the above examples illustrating quite fully the different types as generally found. Take Example F 1, and without fear of contradiction from any of my illustrious confreres, I can claim that the fingering marked is the only correct one on the guitar for this or similar passage.

The reason is, of course, that the alternation is both thorough and systematic at the same time permitting of perfect evenness of tone production. The latter quality is a very essential consideration in these passages.



The student will find the alternation here much more tedious to acquire than the same alternation in scale passages, since the fingers are required to skip over strings to strike the given notes.

Example F 2 illustrates another manner of playing the same passage, the slur being used. Note on reaching the last two groups a change of method must be employed.



Another method of playing similar passages is shown in Example F 3 which is the style employed by the great majority of players, but which will not allow of a brilliant performance, no matter how much practise one may spend on it.



See Supplement for Exercises.



Banjo, Mandolin and Guitar Clubs.

Their Organization, Membership, Instrumentation and Music.

PART II.

[Continued from 123 JOURNAL]

The talk in the last paper treated mainly of the banjo in its relation to club work, and in that article I outlined a plan by following which a director could obtain good results from his banjo section.

We will now take up the guitar as next in importance in club work. In addition to its functions as a solo instrument, the guitar is one of the most important instruments in the club, and we look to it for the accompaniment parts. Its deep, resonant tones are well adapted for this part of the work, and it blends with the mandolins as no other instrument can, excepting the harp. The tone of the mandolin is always more or less shrill and metallic, and the guitar, with its full round tone helps to soften this.

Some directors favor the use of the piano while others incline to the harp for accompaniment. There are many objections to using the piano in the club, the chief one being the fact that it is entirely out of keeping with the other instruments, and it lacks the peculiar string tone, which is so desirable. I would not advise any director or leader to use the piano in his club unless, as is sometimes the case, he has not enough guitars to balance the mandolins and banjos properly. It is different in the case of the harp. A harp, with a man behind it who knows his business, is a valuable addition to any club of ten or more members, providing there are mandolins enough to back it up. It is not every club, however, who can boast of a harpist, and so they must rely on the guitar.

There are so many divergent opinions among our club leaders as to the number of guitars to be used in proportion to the other instruments, that it would be folly for anyone to make a rule which could be relied upon as a standard. For instance, in one club the mandolins are strong and the guitars are weak. In another club having the same number of members, the contrary is the case. We must, therefore, leave this point to the discretion of the individual director, to be dealt with as he sees fit. I have heard a good many clubs in my time, some of which presented an imposing array

of guitars to the eye, but they were sadly deficient in volume when it came to playing. On the other hand, I have heard clubs whose guitar section completely overshadowed everything else. Generally speaking, too little attention is paid to this point, hence I wish to emphasize to the director the importance of using his best judgment in building up his guitar section so that he may get the best results without regard to members If his players are weak he will need more of them. If they are strong, he will not need so many. In any case he must not use more than will be necessary to balance the club.

There are many other details connected with this part of the work which time and space prevents me from giving more than passing mention at this time. The advisability of using wire instead of gut strings is one of them. It is true that a much louder tone can be obtained from wire strings, and in this respect they have the advantage over the gut strings, but their tone is necessarily metallic, and if they are used, the player must expect to sacrifice the tone quality to noise. The guitarist takes long chances when he puts wire strings on his instrument. Very few guitars are built to stand the strain of wire strings. The player should bear this in mind and provide himself with an auxiliary tail piece, which fits over the end peg of the guitar, or the chances are that he will have trouble. A good instrument should be cared for accordingly and must not be expected to stand everything. Apropos of this point. I would recommend the concert or grand concert size guitar as being best suited to club work. The tone is much heavier, and better results can be obtained from it.

The question of execution must be left to the player himself. Every guitarist has his own style of playing, and this will be governed by the movement and character of the music he is playing.

No doubt there are many directors who do their own arranging. To these I would say that when you are writing guitar parts write them in a practical manner. Always bear in mind that a smooth flowing accompaniment, written in easy positions and well played, is much better than a lot of difficult chords and positions following in rapid succession. In nine cases out of ten, the latter will be stumbled over in a

most atrocious manner and the finish will see the piece consigned to the top shelf of your library for future reference, This is no idle fancy; it is only too true. I've been there myself, and there is a goodly stack of music on my shelves that I have paid good money for, only to find that upon trying it, my guitar players would not or could not take the time to work their parts out. Every guitar player is not an artist, and besides, it is not the most interesting thing in the world to sit down alone and peg away at accompaniment parts. So I repeat again, write your guitar parts so that your players can handle them without too much effort.

We now come to a consideration of the auxiliary instruments which may be used with good effect in a banjo, mandolin and guitar club. These are the mandola, mandocello, banjeaurine, piccolo, banjo, harp, 'cello, flute and zither. I shall reserve the discussion of these instruments for a later paper. Many clubs have these instruments in use, and those who have not may find that it would add greatly to the strength of their organization if they could secure one or more of them.

(To be continued.)

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OLD-TIME BANJO BOOKS Continued from page 3

- "Excelsior Method for the Banjo," by A. Baur, 1888.
 - "Converse's Banjo Songs," 1888.
 - "Buckley's New Banjo Method," 1888.
- "Dobson's Universal Banjo Instructor," 1888,
- "Hamilton's Collection of Banjo Music," 1889. The author says this is the first banjo book having a second banjo part and piano accompaniment complete,"
 - "E. M. Hall's Banjo Method," 1890.
- "National Banjo School for the Banjo," by Alfred A. Farland. 1890.
- "Geo, C. Dobson's World Banjo Guide," 1890.
- "Emerson's New and Progressive Method for the Banjo,"

There was also published in 1897 the "Metoda Nacional Mexicano Para Banjo." (Mexico National Banjo Method).

Miss Jessie C. Ferris, of Joliet, Ill., is very busy, preparing for the concert which takes place on April 16th. She is bound to make a success of the entertainment.



"Heigh, there! Growler! Got that next growl ready? I want your report about Miss Distant Country."

"It ain't quite finished, but I've got something else."

"Let her go."

GROWL No. 5

Scene-An office.

Character-An employee, a man (?)

Employee-"This is a cinch, hafter all! I did think the boss was goin' to rent a hoffice specially for me, and let me run the show just as I liked. Lor' 'e near knocked me silly when he spoke about me findin' a bond! I don't know ennybody to go to for a five-min'its' reference. For two years I've 'ad to keep straight, 'cos I was watched, and never left alone. It did me a good turn, as most folks now think well of me, particularly those who 'aven't seen me. Things 'll do has they are. The boss goes hout on business, an' leaves me 'ere to work: an' now I feel the old feelin's comin' back. 'What's bred in the bone will hout,' you know, an' now I'll 'ave a fling while the chance lasts. I believe in creatin' good feelin's between professionals in America an' England, I do. 'Ere's the boss's written instructions; let's see 'em! 'Ere's stamps for mailin' some packages for goin' abroad. I'll take the stamps, they'll do me most good; an' I'll take the packages, too, by-an'-by, to my hown little fire, in my hown little room. It'll be two to three months before the boss 'ears ennythin', an' before that time I'll be hout. Yes, I'll be hout, for:

'I want to go to 'eaven when I die'

'Ere comes the postman. I'll rush to the door an' meet 'im, an' if hennybody helse is there, I'll say the letters are for me. Good mornin', postman, I'll take the letters, and save you the trouble of puttin' em in the box. All addressed to the boss! I ought to be the boss! I don't think 'e's much of a man! I'll open the letters ennyway. 'Ere's a dollar bill! That'll do for me. I'll light a cigarette with the letter, as

'I want to go to 'eaven when I die'

Another dollar, good! Ere's a complaint; that's due to me, I know. I'll file it away. Another dollar, good again! I'll soon get rich this way. I'm a chip of the old block. I am, and I know a good thing or two. The old man over the sea will be proud of me. 'E believes in creatin' good feelin's, an' as I am thought to be a good representative of English professionals (by those who don't know me) why the good feelin's will increase, of course. I haint going to do enny work for ennybody but meself, I haint. I'm smart, I am. This is better than crying:

'Cast yer eyes on these 'ere 'taters, Them's the kind as farrther likes'

I'm smart, I am. I know a thing or two. The boss thinks I'm straight, and places some confidence in me. 'E'll find me hout and so will the whole push in Contrary Land, but I'll be done with the whole crowd by then, an' besides

'I want to go to 'eaven when I die'

I wonder if I can pick the locks of this desk? I've done lots of such jobs in my time; lots of 'em. This one is dead easy. Private papers by the score, and they seem valuable! I won't take 'em; no, I'll make copies, an' try to sell 'em, for

'I want to go to 'eaven when I die'

Now, I'll leave a note, sayin' I've gone to look hup some business. Oh, Hananias! you wern't 'arf smart, but

'I want to go to 'eaven when I die.' "

"Say, Growler! Where did you get it all from?"

"From many sources; and it is all in black and white.



"Well, again how about Miss Distant Country?"

"What I've got a hold of is the funniest thing you ever knew. She's a daisy, she is. I've seen her, but she don't know what I'm after. The report will be ready in due time, and I'll bet you'll be interested in hearing all about an intrigue that would do credit to a Russian. There won't be a thing done; oh, no! there'll be no smashing of windows, no tar and feathers flying, oh, no! She ain't alone, she ain't, or will she be?'"

Originality is at a tremendous premium these days. Few magazines have originated so many new moves as this one, since our Editor took hold in 1898, and few have been so widely copied. Expressions, terms and sentences, that were not in use before, are now quite general since he introduced them. Imitation is the sincerest flattery, of course, but what a horrible lack of intellect is shown by this continual copying, copying, and giving out that the copying is the original! That part is quite original, so unique, in fact, that one marvels at the vast amount of insanity that must exist. Insane they must be, for, bulged out with stolen ideas, they blab, blab and blab, all upon superfices, distinctly displaying vacuums where should be the one essential to make the stolen ideas of value. These vacuums are empty spaces in very truth, such voids that nothing could reside there, not even a microbe, if fed through a tube. Our editor don't mind it one little bit, as he is afforded much amusement in looking upon the wild skating that goes on upon such thin ice. "O, ye of little knowledge, had ye but the gift to see yourselves as ye are!"

Why don't ye cultivate inspirations for something else? Don't attempt to follow intangibilities before ye learn of what they are. Don't do so much rash guessing about what is right for one individual to do or say will fit your case. Musical science does not mean parroting. Music as an element of nature is not a parrot. Commercial science does not mean parroting. Legitimate business is not dishonesty. Learn to discern and discriminate. Leaders must first learn the lessons of obedience before they are able to lead, but where many want to lead instead of following there's sure to be a lot of funny mishaps. Egotism, "exalted on high," is a "ludicrosity" of the very extreme. The I-am-isms, of innumerable species, that have sprung from latter day leaders of democratic thought, in its broadest sense, have been seized upon by every Tom, Dick and Harry, who disregard value of experience and precedents, and imitate the big-mouthed Gladstone-like gas bags who have been blindly leading peoples and nations for years past to disaster. The first fruits of democracy are upon ye, and it may soon be time to cry, "all we, like sheep, have gone astray.'





Copyright

Izuma

A South African Tale

CYRIL DALLAS

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

(Continued from 120 JOURNAL)

15. ZUMA.

About one o'clock we arrived at Senjuna's, our direct route being over three mountain ranges which we crossed with considerable difficulty and wearying of our horses. The kraal, of fourteen bee hive huts forming a horse-shoe, in the centre of which was the sebia (cattle enclosure) was built on the high veldt. It was surrounded by a stockade and this by thriving mealie plantations. The grazing land was all that could be desired, and the aspect denoted wealth and ease, according to Bantu notions.

As peaceful visitors we received a cordial welcome, except from the dogs, whose barks and howls were the most horrible I ever heard; they were wretched mongrels, half wild, with habits truely wolfish. Kukubi, Senjuna's father, was a wealthy chief, too fat to move about much, and a willing victim to elephantaisis. He was the possessor of nine wives, a numerous offspring, principally daughters, and had over two hundred head of cattle. We paid our respects to the "old man," heaping up all the compliments that we could think of, resulting in our being invited to witness the wedding ceremony and partake of the feast, to be held at the bride's kraal that night. Then, a very generous, though insipid meal was prepared for us. We discussed it sparingly, for it was too greasy.

When the meal and insangu smoking council was over, Senjuna was decked out as becomes the Zulu bridegroom, He was greased with rancid fat till his skin shone like satin, and his wool like silk,-we preferred remaining at a respectful distance as it was not necessary to see him in order to be convinced of his proximity. Red and vellow ochre was liberally used in the decorating of his greased arms and legs. Next came the inserting of conical brass studs in slit ear lobes, many brass and copper armlets, bracelets, and anklets were donned, necklet and crownlet of small colored beads following,-These articles by right should have been provided by Elela, and be her handiwork, as it was, Senjuna's sisters had assumed the duties. His best moochi of leopard tails occupied considerable time to adjust to a nicety, as also the headfeathers, Then the indespensible snuff-spoon and perspiration scraper were stored away in head wool, and with long staff in one hand, kiris

in the other, the bridegroom stood ready to set out on his matrimonial mission.

At a given signal, every inmate of the kraal assembled to witness the parade and exhibitions of agility. Senjuna strutted up and down, before the admiring throng of relatives, and half-relatives, with the air of an emperor, conscious of superiority, or believing himself to possess it. But I could not form an opinion complimentary to him. Whatever his character may have been at one time, his sojourn on the gold fields had not conduced to improve it His face bore the peculiar bloodless tint of complexion which marks a bantu's attachment to white men's drinks, or the class, especially prepared in Johannesburg for the Bantus, which consists of a decoction of Natal rum, much overproof, or much underproof, methylated spirits, nitrate of silver, ginger ale, spices and anything else which goes towards making a fiery beverage, specially allowable and promoted, upon payment of bribes under disguise of gifts to Oom Paul by Transvaal officials of the Dutch church Senjuna's eyes, too, indicated past debaucheries in a locality where associations are the vilest, in a bed of disease, where rampant licentiousness was never reproved. His overbearing attitude towards all his people, clearly showed his recent past life had caused a complete forgetfulness of those admirable lessons of respectfulness that his parents taught him in his early youth.

Ernest grew sick at the display of unbridled impudence, and cried out, umjadu zonke!! (dance all of you). A yell of delight went up from three score lusty throats, male and female Ernest had tickled their fancy. "I wish I had my banjo here," he observed.

Senjuna led the movements of the dance, followed in close imitation by all the males. the girls doing a wriggle. First the left knee, then the right, were raised high enough to gain impetus for the hide-like soles of feet to come down in ground-contact with a stamp sounding like unto a thud caused by some fallen heavy dead-weight. Arm after arm was jerked forwards and backwards from the shoulders in a manner that made the bones crackle. Heads were pressed forwards, sidewards, and drawn backwards, indicative of necks possessing a rubber-like elasticity, or that they were constructed upon the principle of universal swivels. The tshotsa began, a low lugubrious guttural chant, and as the volume of tone increased, without alteration of tempo, the movements were quickened. Now the heels only struck the ground in rapid succession as the dancers grew frantic with enthusiasm, rushing hither and thither, distorted and seemingly dismantled of all human characteristics. The earth shook with the vibrations, and the women and children's shrill, wondering, long-drawn-

out exclamations of mame—mamo, intensified the strange effect already caused by the unison deep voiced chant sounding very like the roar of a distant sea.

The dance suddenly broke up in a round of innocent merry screams of laughter, a squatting on the ground to regain breath, and—take spoonfuls of snuff, while eyes grew intensely blood shot, and the tears fell on the ground like rain drops. Soon, the mouths of the speechless bipeds were opened, and distended to their utmost, when, at a given signal, a sneezing competition set in as the finale.

(To be continued.)
(Izuma was written in its entirety early in 1897.)

THE PROPOSED AMERICAN GUILD OF BANJOISTS, MANDOLINISTS and GUITARISTS

PROGRESS REPORT, No. 9

I am glad to say that more and more interest is being aroused generally, and that the kindest inquiries are coming in from many quarters A number of persons have asked to be informed about the Examination Course that is likely to be decided up-These questions cannot be definitely answered off hand, but Mr. Partee and I have for some time been preparing a synopsis of what we would suggest the Examinary Board, when elected, to consider. It of course is in the nature of a guide I hope to print the synopsis very shortly, after Mr. Partee and I again personally confer, which will be within four or five weeks. The Examination Course, in brief, will be a graded one, beginning with the purely elementary, and work up through all subjects to the highest degree Candidates will be able to enter for examination at any stage. If there be, say 20 stages, from one up, candidates will be able to begin at any number below 20, and from there, progress onwards. Music beginners will be able to commence with No. 1. These methods, if considered wise and are adopted, will qualify candidates according to their knowledge and merit, the same as done in various colleges abroad, and universities here.

I hope shortly to announce that a Festival at Buffalo Exposition has been arranged for, and at which the Guild as a body will make itself known to the world. If by any means the Festival should not take place, it will only be because of the great expense.

CHARLES MORRIS.

...

LInstrument dealer (to errand boy):
''John, take that guitar to Mr. Twang, in the B——block—the one with the twist in the neck.''

Errand boy (coming in with the guitar an hour later): "Please sir, I inquired all over the building, an' there wasn't no gentleman with a twisted neck!"



(Since May, 1808.)

Associate Editors.

MISSES ELSIE TOOKER AND EDNA MAY SAYERS, MESSES, C. S. PATTY. C. F. ELZEAR FISET, BERT S. HOUSE AND PAUL ENG

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Reports of concerts, doings of clubs, personal notes, trade items and copies of new music issues for review, will be welcomed. 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 payable to CHARLES MORRIS.

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

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APRIL Ist, 1901.

Programme Making

Our teachers and concert givers are displaying great improvement in that difficult art of programme making,

but there is still room for much betterment. Efforts should be made to eliminate such items as these from programmes, without delay:

Selection......(no name)......The Club Solo...... (no name)...... Selected

There are times when such insertions are unavoidable, but not to the extent as often practised. If it is worth while having elaborate, or neat, programmes printed, it is worth while to enter the name of every musical item. There may be those who will disagree with me, yet observation has caused me to believe an audience does not appreciate unnamed selections, and they all show it, particularly if the unnamed selection be similar in character to the preceding, or a previous one. One great essential in the making of programmes is the producing of contrasts throughout; the character variety of the items rendered.

Faulty Harmonizing

There are many ambitious composers who go to the expense of having plates made, and copies printed, of their efforts

at composition, which personal friends liked; and then they wonder how it is that said compositions do not make hits, and sell. One trouble is that originality of melody is at a high premium, and another is faulty harmonizing of parts. Ambitious young composers should make a little more sure of their ground before publishing anything that their immediate friends say is good. These friends don't care to offend by saying anything else. Among our teachers are some of the most conscientious and talented arrangers-men of long experience and training, whose opinions, advice and work are of the greatest value. They will so modify melodies, harmonize the whole, that a crude effort becomes a musicianly work, and stands a better chance of making a hit and selling. There are some arrangers, too, who will harmonize anything, "any old way." The ambitious young composer should shun these latter, and the way to do that is to only have dealings with arrangers of repute and standing, until such time as the young composer has mastered the intricacies of correct harmony, and the art of arranging, if the faculties are existent.

Postal Irregularities

Quite a hubbub has been going on in New York City, State, and other States, also, about the existing conditions

of postal arrangements, which apparently are anything but what should be. It is impossible to have perfection in anything, and flagrant imperfections must be put up with until partial remedies are applied. I merely mention this matter for the benefit of several friends who have written complaining about non-receipt of this or that, and then write again a few hours afterwards when find they jumped to hasty conclusions. That letters and papers do go astray sometimes is not to be questioned, and it would be a wonder if they did not, for the postal service is much overworked. I frequently have letters go astray-some never reach me, and others turn up after weeks of wandering. Only the other day I received a letter that ought to have reached me in September, 1900. Our postal service is a wonderful institution, taking it all in all. It is most advisable that the greatest care be exercised in addressing letters and packages correctly. Friends, please note this when writing to the JOURNAL; and if you change your address, notify the JOURNAL of the fact, instead of complaining that the JOURNAL does not follow your movements. The JOURNAL may be lively, but it is not an animate with infallible knowledge of the peregrinations of everybody.

Premiums.

I have lately received some subscriptions, 50 cent. ones as well as \$1.00 ones, from friends asking that the prem-

iums as offered two to three years ago be forwarded. Those premiums are now long out of date, and none are now being offered. But, as stated in last issues, I desire to have active agents for obtaining new subscribers, and propose to adequately remunerate them. The notice is here again inserted as follows:

> To All.

I desire to have active agents in every city and town to secure new subscribers for the JOURNAL. I do not wish any per-

son 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.

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 gentleman teachers, and lovers of the Banjo. Mandolin and Guitar, are invited to submit their efforts. In all cases, stamps must be sent with copy to defray return mailing, in cases 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.

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.



ILLINOIS.

CHICAGO. A grand mandolin concert under direction of Mr. Corydon D. Smith was given in Kimball Hall, on March 1st, at which Samuel Siegel and Johnson Bane appeared to a crowded house, the full programme, admirably rendered, was as under:

Popular Airs, Medley.......Arranged

Banjo Solo, La Veta Schottische....... De Lano
Master Lawrence Fetten.
Vocal Solo—"Under the Trees"...... Korthener
Miss Edna Lewis.

(a) Overture
(b) Mia Dolcia Gavotte
(c) Serenade

Juvenile Mandolin Club.

Mandolin Solo. (a) "Reverie" (Harmonies,
Duo, Duo with left
hand, Pizzicato accompaniment and arpeggio variations). Siegel
(b) Medley Fantasie.......Siegel

......Nellie Burgie Skelton

Miss Helene Danken.

Mandolin Solo. (a) Witches' Dance......Siegel
(b) Melody in F.....Rubinstein
Samuel Siegel.

Berkley March.....Brooks & Denton Eureka Banjo Club.



MICHIGAN.

KALAMAZOO. On February 26-27 the Ninth Annual Convention of the Michigan Association of Master Plumbers met in this city, closing on the 27th with a banquet and entertainment in the evening. The Imperial Banjo Orchestra, under the leadership of D. Eldred Wood, was hired to furnish music during the banquet, and assist in the entertainment following.

It was not without some misgivings as to its success, that this newly organized orchestra, not yet six months old, put in an appearance. But from the first to the last number it was encored repeatedly. The Crescent Mandolin Club was also in attendance, and furnished excellent music.

Sounds from the Cotton Field	lsJennings
Realm of Beauty	Armstrong
A Warm Reception	Anthony & Wood
Narragansett Pier	Jennings

The programme following consisted of recitations and vocal solos by eminent local talent, with mandolin club music, banjo solos, interspersed, and "conversations" by Mr. Ted D. Daken, who had the programme in charge.

The following clipping from Domestic Engincering in speaking of the music of the evening speaks for itself:

"D. E. Wood, the banjo soloist, was repeatedly encored, and the club work of the mandolin club and the banjo orchestra was of a high order and much appreciated."

DETROIT. The Siegel Mandolin Concert, given at Schwankovsky's Hall, March 13th, under auspices of Mrs. J. F. McQuillen, Mr. Henry Haug and Lon C. Miller, was a most recherche event. Complete programme was as follows:
Mandolin Quartette.

(a) Unit D'Amour, Nocturne.....G. Walter(b) Pas Des Fleurs Valse.....Leo Delibes

From the Ballet Naila.

Mr. Henry Haug, Director. Mrs. J. F. McQuillen.

Miss Grace C. Wilson. Florence Baldwin.

ated as accompanist.

(a) Fantasia Medley. (unaccompanied).....Siegel (b) "Patrol".....Siegel

(c) Cavalleria Rusticana, "Intermezzo"...Mascagni Mr. Samuel Siegel. "Creation Hymn" Tenor-Solo.............................. Beethoven

Mr. Harold Jarvis.

Banjo Duet, Overture Semiramide.......Rossini
Mrs. McQuillen and Mr. Haug.

(a) Reverie, (unaccompanied)......Siegel
(b) Cradle Song, (Duo)......Hauser

Mr. Harold Jarvis.
(a) Fantasia, "Carmen".....Bizet
(b) Melody in F.....Rubinstein

(c) Witches' Dance......Siegel

Mr. Samuel Siegel.

Miss Gertrude Herrington-Hodges ably offici-

MASSACHUSETTS.

WALTHAM. One of the largest, most interested and appreciative audiences that has assembled in Asbury Temple for a long time was present on February 14th, when the Bay State Mandolin and Guitar Club gave its Third Annual Concert. The whole concert was excellent, and the Director, Mr. C. P. Ricker, is to be congratulated upon the result of his undertaking. Mr. P. J. Foley, banjo soloist, proved himself to be one of the very best performers ever heard in this city. Following was the entire programme:

Nymphs and Fawns......Bemberg
Miss Lottiemae Mackay, Soprano.

{ Andante, Finale, Miss Marie Nichols, Violinist

"Aunt Polly's Theatre Experience,"
from David Harum
Mr. Augustus F. Howell.
The Sword of Ferrara......Bullard

ONTARIO

Bay State Mandolin and Guitar Orchestra.

TORONTO. The Ideal Mandolin and Guitar Club of this city, under direction of Mr. P. W. Newton, gave an excellent concert in the Guild Hall, on February 22, 1901, at which Mr. A. A. Farland appeared in Recital. Programme was as follows:—

 $\begin{array}{cccc} (a) \ {\rm Musical\ Salutation} & \qquad & {\rm Eaton} \\ (b) \ {\rm Song\ of\ the\ Waves} & \qquad & {\rm Winans} \\ {\rm Club}. & & & \end{array}$

Guitar Solo......(a) Memoirs of Venice Waltzes...P. W. Newton

OHIO.

CLEVELAND. The Case School Musical Clubs gave their second concert at the East High School Building, Friday evening, February 15th. An audience numbering nearly 1,100 assembled in the beautiful new auditorium of the school and enjoyed one of the finest concerts ever given by a local college club. The splendid training of the various clubs was manifested in the execution of the numbers, every one of which required an encore. A feature of the evening was the introduction of the new High School yell, which was given at the conclusion of the "Case Medley" by the members of the glee club. It was followed by a rousing good "Case" yell, the vim and vigor of which displayed the true college spirit. The Ionic quartet rendered two numbers, and the enthusiasm with which they were received attested to the growing popularity of this organization. Mr. B. W. Willard's solo was very well received and displayed a bass voice of rare depth and quality. After the concert the building was thrown open to the audience, who were not slow to take advantage of the opportunity to inspect one of the finest and best equipped high schools in the country. Following is the program:

"On Duty"—March......Geo. Rosey
Banjo Club.

"Case Medley"......Arr. by Woboril, '02
Glee Club.
"Joy and Pleasure Waltzes".....Yahrling

Mandolin club.

"The Vesper Stars"......Nevin
The Ionic Quartette,

The Club's roster are: Glee Club-V. V. Woboril, '02, leader; 1st tenors, V. V. Woboril, '02, H. W. Whitney, '02; 2nd tenors, T, J. Moore, 'oı, F. L. Yost' 'o3, E. R. Spencer, 'o4; baritones, E. L. Hyde, '03, A. H. Anthony, '03, T. G. Prothero, '03; bassos, R. W. Lusk, '03, L. H. Fogle, '03, C. L. Cadle, '04. Mandolin Club-Tom Pierce, 'or, leader; 1st mandolins, W. H. Whitacre, '02, L. C. Wyman, '02, B. T. Wright, '03, R. H. Cowdery, '03; 2nd mandolins, F. L. Carrel, 04, K. Sixt, '04, C. F. Gilchrist, '04; guitars, W. W. Boughton, '02, E. H. Karr, '02, R. D. Tobien, 03, T. T. Cannon, '04; violin, Tom Pierce, '01, H. W. Whitney, 02; flute, E. Allen: 'Cello, I. Francisi. Banjo Club-C. DeF. Chandler, '03, leader; banjaurines, C. DeF. Chandler, '03, M. W. Gary, '04. J. G. Liddicoat; banjos, W. H. Whitaker, '02, H. C. Morris, '04, W. Zingler; guitars, W. W. Boughton, '02, T. T. Ganon, '04; J. G. Liddicoat, instructor. The Ionic Quartette-First tenor, H. Warren Whitney; 2nd tenor, Vincent V. Woboril; baritone, T. C. Prothero; bass, Byron W. Willard.

DENNSVI VANIA.

NEW BRIGHTON. One of the features of the Elks Minstrels, Lodge No. 348, of Reaver Ralls, is a banjo chorus composed of six banjo soloists, under direction of Mr. Phiz Murden. The other five gentlemen are: Howard Kennedy, John Ferguson, Lin Lewis, George Stahl and Harry Colbert.

PHILADELPHIA. The Report of the B. G. M. & Z. Teachers League, No. 1 of Philadelphia, Banquet, as prepared by the official correspondent, Herbert T. Schultze, and forwarded to the Jour-NAL, is given herewith: "The first annual banquet was held night of Jan. 28, 1901, the date of first anniversary. The affair will never be forgotten by those present. Menu entertainment was excellent, and toasts and speeches amusing and interesting. Among the toasts were 'The League,' to which Mr. M. Jacobi responded in well chosen style. 'The Ladies of the League,' responded to by Miss Helen Marion Smith, eliciting well merited applause; 'The Guitar,' responded to by Mr. C. F. E. Fiset, the celebrated guitarist, who dwelt at length upon the beauties and possibilities of this noble instrument, and convinced all by his eloquence that the guitar was one of the kings of stringed instruments; 'Our Journals,' responded to by Mr. Edw. A. Meyer who demonstrated in convincing manner that the journals were a great help to the professional and amateur elements. The speeches were: 'Organization,' by W. W. Rehr, 'History of the League,' by Mr. Rudy Heller; 'Prospects of the League,' by Mr. M. Jacobi; 'Mishaps of the League,' by Mr. H. T. Schulke. Musical selections were rendered by Mr. C. F. E. Fiset, guitar soloist; Mr. W. H. Woolson, mandolin soloist; Mr. M. Jacobi, zither soloist. Concluding remarks were made by Mr. C. A. Browne.

RHODE ISLAND.

PROVIDENCE. A highly joint Recital by Signor Pettine, and the Nugæ Canoræ Mandolin, Guitar and Harp Club, was given in this city. Program was as follow:

(a) Serenata......Pettine
(b) Polka, Trout a Vous.....Berthoid
Nugæ Canoræ Club.

Reading—"Luke".....Bret Hart
Prof. Bickford,

Song—Rondinella Legiera (Gentle bird of the morning).....Gounod Signorina Bordini, Victor E. Hammerel, Accompanist.

Mandolin Solo-Concerto, op. 64..... Mendelssohn

II Andante, 6-8

III Allegro molto vivace, C Sig. Pettine.

Victor E. Hammeler, Accompanist.

Harp Solo—Le Coucou......Godefroid
Gertrude E. Gifford.

Reading—"Our Silver Wedding"...Mose Skinner
• Prof. Bickford.

Piano Solo—"Tarantelle Fantastique" op. 14 Alva G. Salmon Leona Bloom.

Mandolin

(a) Tone Poem—new (Unaccompanied) Pettine I Andantino quasi allegretto, 6-8

II Andante doloroso, 4-4

III Andantino, 2-4

(b) Impromptu—(Unaccompanied).....Pettine
Reading—"The Roram Candle".....Anon
(a) With Newer Strings on my

Songs (b) Love Song. Mandolin.....Gounod (b) Love Song. Hollman Mandolin obligatoes by Sig. Pettine.

Jolly Sleighing Party. Rueffer

Personnel of performers was: Signor Pettine, mandolin soloist; Club director, Luranie E. Gerrish, mandolin; Maidie Cox, mandolin; Amy L, Ivers, mandolin; Frank F. Gerrish, guitar; Gertrude E. Gifford, harp soloist; Signorina Bordini. soprano; Leona Bloom, pianist; Victor E. Ham, merel, accompanist; Charles H. Bickford, professor of oratory.

Piacere Club.

Rag Time Remnants, arr.....by D. D. Stewart
Piacere Club.

"Crooked John"......Hjalmer Boyesen
Miss Grace Winifred Joy.
Mandola Solo......"In Seville".......Osgood

Mr. Frederick B. Hicks.

Mandolins,

Messrs. Treitel, Rickard, Gardner, Stewart, Treitel, Rickards.

Mandola, Hicks. - Guitar, Hutchins.
"Tuyo Sempre"......Tocaben

Club.

Ideal String Quintet......Selected

Messrs. Stewart, Treitel, Rickard,

Gardner and Dolan.

Vocal Solo...... "The Christmas Party"

Mr. D. Douglas Stewart.
"Pearl of the Antilles"......Maresh

"An Original Pantomine"......G. W. Joy
Miss Joy.

Personnel of the Club is:

Mandolins: Mr. Symon J. Treitel, Mr. James H. Rickard, Jr., Mr. Herbert W. Treitel, Mr. Harry Rickards; mandola: Mr. Frederick B. Hicks; guitar: Mr. A. G. Hutchins; banjos; Mr. Harry Watson, Mr. Lester B. Brown; violin: Mr. D. Douglas Stewart; 'Cello: Mr. Fred A. Gardner; clarinet: Mr. Frank S. Watson; piano: Mr. Will H. Meyers. Officers: Harry Watson, president; James H. Rickard, secretary; Fred A. Gardner, treasurer; Symon J. Treitel, manager; Will H, Meyers, Director.



[Notes are requested from all for insertion in this column.—Ed.]

GEO. H. HUGHES, of Topeka, Kan., writes that he uses Armstrong's New Stndies for class and individual use in the Y. M. C. A. and Y. W. C. A. classes.

WM. H. DIDWAY, faithful old friend, writes now and then to the JOURNAL. and tells how he gets along. In his last note he says he is now playing his piccolo banjo with a plectrum, and thinks, with piano accompaniment, that the mandolin is beaten.

MR. JOHN A. HALEY, of Haverhill, Mass., reports business is good with him, both in his capacity as a dealer in musical merchandise, and as a teacher of the banjo Mr. Haley is agent for the Stewart banjo, and Carl Fischer's immense variety of instruments and music. Mr. Haley promptly fills orders for strings.

Lewis Good, the banjo, mandolin, guitar and saxophone teacher, who located recently in Providence, R. I., assisted in a band concert of thirty-five men as saxophonist. The concert took place in Empire Theatre on March 17, 1901, it being a beneficial concert for the new hospital that has been recently built. Mr. Good expects to fill a summer engagement with one of the large bands of this city, and has four offers for the coming season.

Extra Special from the Man in the Moon.

On March 14th fifty society girls of Brooklyn, N. Y., inaugurated a series of four entertainments for charity, at the Academy of Music. They used burnt cork, had fantastic costumes, sang coon songs, and made funny speeches. Mrs. Charles Croft led the cakewalks, and also officiated as one of the "end men." The double shuffles and breakdowns delighted the audience on each occasion. Little seven-year-old Orah Trull, rendered banjo solos in charming style.

The costumes of the charity warblers were wonderful creations of rich magenta with huge black and yellow polkadots. The hats were the "crowning" features. They were enormous; of black velvet with great knots and festoons of red tulle, silver ornaments and black ostrich feathers. It was a red-letter time throughout.

Journal Readers

If you are pressed for time to write advertisers, and particularly desire to see goods or music before placing orders, just take a copy of the JOURNAL with you to a local Music House, and point out what you wish to have the opportunity of inspecting. You will be surprised at the celerity with which the desired information can be obtained in this way.

Nat Ural writes: "Do you think I can put a head on a banjo?"—"It all depends, Nat. If you are heavier than the banjo, tackle it by all means. But, never try to put a head on anybody that weighs more than yourself."

XXX COMMERCIAL BUDGET XXX

EDITORIAL PERTINENCES.

No. 4

EVERAL manufacturers of musical instruments have informed me that they are loaded up with orders, factories are taxed to the uttermost, that if further orders were obtained by extension of advertising they would have difficulty in knowing what to do; and were it not for the signing of contracts some months ago they would curtail those same advertisements or stop them.

These manufacturers are to be congratulated upon having so much present business in hand and for the *immediate* future, but, as there are always two sides to everything, are they to be similarly congratulated upon their sagacity of advertising methods? If trade was not flourishing, would they say, "business does not warrant the expenditure for advertisements?"

As, "in time of peace, prepare for war," so, "in times of prosperity, prepare for times of adversity." One condition follows another as regularly as clockwork; history always repeats itself. Not a living person can say with surety that a period of adversity is not coming. Few may be looking for it. When it comes there will be some, perhaps more than some, who will think, as history shows others thought before, "we ought to have kept our names right in front during those prosperous days more than we did." Precedents are not to be despised at any time.

The recent, and present, prosperity of this country is phenomenal, but phenomenal prosperity is not confined to the United States alone, it exists all over the world and is therefore all the more of a temporary character. Newspaper twaddle is based on the principle of "exalting agitation above legislation," and newspaper talk upon trade subjects is tommy-rot, for no men of sound commercial training can be found on the staff of a newspaper. There are lots of newspaper employees saturated with the "spirit of commercialism," but real men of commerce and newspapers do not run in harness, the one is secretive while the other is a blabber, and trade journals often do more blabbing than is good for the trades they represent.

The trades of the manufacturing countries of Europe have not gone back as those of the United States have advanced. There has been an advance all round, and this country secured the largest portion of the surplus by virtue of offering appliances, articles, and commodities, that were new and novel. The time for competition on staple lines has not yet set in. When it

does begin, Europe will be equipped with much to help it fight, and the fight will not be on tariff lines, by a long way. The fight may begin before this year is out, and its lines will be the most astonishing thing the world has ever seen. The newspapers will be nonplussed, and the boyish writers, for once in their lives, experience what it feels like to know nothing.

Music is a luxury, and the music trades thrive while other trades thrive. It also is one of the first trades to feel the effects of a depression, and when depressions come it is only those names that were kept continually to the front that are remembered.

CHARLES MORRIS.

FOREIGN COMMERCE

=POINTER, No. 5=

This is for publishers. An essential subject to be borne in mind is that nothing must be judged solely by the standards which obtain here. People are not alike the world over, or are their aims or tastes. It is best to speak plainly where business is concerned, and not attempt to mislead. therefore, I say that much of the music in vogue here would not be tolerated elsewhere. There is, however, much, very much, of what is published here, that is being welcomed when introduced. The neatest kind of discrimination is needed. In a word, any music where the melodies are a series of progressive up and down jumps from and to the tonics, thirds, fifths and octaves, won't go down at all. Or those compositions which seem to call a halt every two or four bars, while the next inspiration is being emplored. Further, plagerisms won't succeed, except in parodical form. Imitations are not desired, alleged improvements are treated with contempt, as there are some things in the art world that cannot be improved upon. In the mechanical world there may be no limit to "improving on possibilities," but that condition does not and never can entirely exist in art. The works of the great composers cannot be improved upon; all we can expect are the periodical advents of other original minds. The possibility of an improver upon Bach ever appearing is admittedly absurd, just as it is absurd to think of improving upon a circle or a square, or making a right angle contain more or less than ninety degrees.

I might write many columns about the certainties of considerable of American Church Choral Music being widely adopted in other countries, also of certain band, orchestral and piano compositions, but for

does begin, Europe will be equipped with the present will consider only the publicamuch to help it fight, and the fight will not tions for Banjo, Mandolin and Guitar.

BANJO MUSIC. As the banjo is an American instrument and its best exponents are Americans, it is to the same the entire outside world looks for the best supply, and the most, of music publications, original, adaptations, and arrangements. It has been looking for a long while, it is still looking, and wondering. It wonders why so many publications that cannot be used, except by a very small minority, are copyrighted outside the United States. Their commercial value is next to nothing because the works are in the American Notation, and there are not enough pirates to go to the extent of revising, rewriting, and having plates made in the International Notation. which Notation is the only one wanted. Besides, there are more firms who recognize honesty in business than not. The best firms won't stoop to meanness; those who do, soon find short shrift, and the shortshrifted are decreasing every day. Much of the banjo music that has been published here for several years, and is now being published, has an assured market all over the world if it be issued in the proper notation, but not otherwise. And, the reputable publishers in London are as much to be feared as are conscientious and honorable bosom friends. The one or two pirate firms hailing from Holland don't cut any ice, there or anywhere else, and they are only tolerated because of hopes that their surroundings may ultimately make them think about becoming honest. American publishers are accorded a moral protection in England and the British Colonies that is not granted to those of any other country.

MANDOLIN AND GUITAR MUSIC. Here we are on more level ground, and copyrights of likely compositions are worth obtaining, and sales pushing. Publishers would probably be amazed if they knew to what extent these instruments have lately leaped into favor in many old and new countries. Several of our leading manufacturers are doing a large export trade, but the major proportion of the music publications are obtained in or from European countries, and are of same origin. I have lately received applications from Italy itself, among others, for thematic lists of recent American publications for mandolin and guitar, so interested have players elsewhere become in what America may have to offer for markets that are not adequately supplied at the present time. Indisputably, there are now, openings for sales of numerous publications that may or may not be languishing here, and for some of which perhaps the publishers complain that local



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sales have not come up to expectations. Part proof of these assertions is provided by comparing directories of the past three years. Mention of banjo, mandolin and guitar teachers could not be found in foreign directories a few years ago, even in the alphabetical sections. Now they are classified by themselves in the directories published in England, Italy, Portugal, Spain, India, Australia, South America, and countries south of the Equator. To reach these teachers, their pupils, and the lovers of the instruments, there are means available, through legitimate routes, but not through the wild assertions of irresponsibles who have never visited the countries and compile directories and lists within the confines of their offices. Any directory, printed and published outside the country or town for which it is intended to represent, is not worth a snap of the fingers. There are lots of directories published here and in Europe for other parts of the world, but I have yet to see the one I would trust. Only a few days ago I saw names of certain firms set down as being located in a West India Island who are actually on the west coast of Africa, and have no interests elsewhere. What would be the value of a directory of New York compiled and published in Timbuctoo, or vice-versa?

There is one thing that-publishers of music for sale abroad should do, and that at once, viz.: have imprints on title pages of prices in the currency of countries to which the music is exported. Prices in currencies of France, Germany, Spain, Portugal, Mexico, the English sterling and India rupee. Reasons can be only too obvious.

CHARLES MORRIS.

...NEW MUSIC REVIEW...

SERIES 4.

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

Frederick T. Bacon, Albany, N. Y.

Commandery March.......Fredk. T. Baker For 2 banjos. Six-eight time. Very original. Rhythm markedly good. Trio is inspiring in its melody. The whole, with figuring, stamps its composer as a man who knows how to write for the banjo, and for players of to-day. This march will particularly appeal to friends across the sea.

Wm. C. Stahl, Milwaukee, Wis.

(a) Nonpareil Guitar Folio.

(b) This Method for Mandolin, Revised Edition, published in 2 separate parts, is gaining the popularity deserved. Books are published in full music size, and printed on strong, durable paper. Part I contains 54 pages, begins with the rudiments, progresses by intelligible stages, and doean

not leave out the connecting links, as some books do to puzzle students. Scale and chord exercises are made really interesting, and the selections following exercises, are well chosen as illustrations

Walter Jacobs, Boston.

(a) Little Duchess	W. D. Kenneth
(b) Pavana	Thos. S. Allen
(c) Story Teller	Van, T. Farrand
(d) The Wild Rose	Frank W Rone

(a) The Wild Rose.....Frank W. Bone (e) Idly Floating...........C. E Pomeroy

(a) Waltz for 2 banjos. Easy, dedicated to, and intended for young banjoists. Our young musicians are going to make this a stock piece.

- (b) Entr'acte, keys C and F. In the quaint old time Gavotte style. Arranged as solo for banjo or guitar, for mandolin club with any or all combinations. Bands and orchestras are featuring this work. The trio contains a characteristic bass s lo of 16 bars in D minor, which, when played with feeling, considerably enhances the charm of the whole.
- (c) Waltz suite. Keys G and C. Solo for banjo, guitar, or for mandolin club, with any or all combinations. This dainty composition recalls Strauss and Waldteufel at every turn, so originally witching are the melodies and their treatment. This waltz will live after many hundreds of others are forgotten. Title page is handsome, and made particularly artistic by the appropriate reproductions of three famous pictures, representing the allegorical, ancient and modern styles of story telling.
- (d) Easy guitar solo waltz. Keys A D and C. Key changes from A to C, and return, are particularly effective and pleasing. A very useful number.
- (e) Valse Suite. Keys C, A, D and E, arranged for mandolin club with any or all combinations, of medium difficulty. The composer is habitually happy in his choice of titles, whether or not the titles be chosen before or after the music is written. There are many moments in this fascinating waltz when listeners can really imagine themselves gently floating down a stream,—in a boat, of course,—enjoying the sights of rural scenery, and listening to the twitter of birds.

M. Witmark & Sons, New York City.

(a) Take Your PartnersG. L. Lansing
(b) In Beauty's BowerTheo, Bendix
(c) Honey NellA, B. Sloane
(d) The Daughters of a Minister W. T. Francis
(e) ZamonaWm. Loraine
(f) Hats Off to the FlagE. W. Corliss
(g) My Sunflower SueJ. W. Bratton
(h) L'IngenueT. A. Silberberg
(i) Come, My Sweet Queen Channey Olcott
(k) In Summer timeR. H. Barker
(1) ,Ma Blushin' Rosie
(a) A set of Lanciers for a banics introduc-

(a) A set of Lanciers, for 2 banjos, introducing no less than eleven recent popular airs. One of the most useful numbers yet published for dance purposes.

(b) An idylle for guitar solo. Keys A, E and D. Six-eight time. An admirable number for display of technique, and expression. The number as a Barcarolle is unquestionably a most musicially production. Following the striking introduction, the movement begins pp, never going beyond mf, but the speed varies considerably. Guitar soloists will experience much pleasure in the rendering at all times.

(c) Arrangement of popular song for mando lins, and guitar or piano. Key G, common time. Easy and useful.

(d) Arrangement of song and dance from "A Royal Rogue." Key C, common time. For mandolins with guitar or piano acc. Lively, easy and effective.

(c) Intermezzo, characteristic of Arabian life. Is now popular everywhere with clubs, and orchestras. Key C, two-four time. Is on order of a patrol, and brimful of originality in themes. One movement is peculiarly weird and oriental-like

and reminds me of the camel's gait. The composer certainly caught the right method of expressing Arabic musical notions. The arrangement for mandolins with guitar or piano acc. will be in demand for years.

(f) A rousing six-eight time march in keys D and G, for mandolins, with guitar or piano. Just the thing to wakea everybody up when others fail.

(g) Banjo duett, common time. Melodious and worthy of attention from all banjoists.

(h) A violin solo that is equally effective for mandolin with piano accompaniment. A Valse lenle. Keys Bb and Eb. A little unique in character.

(j) Arrangement of the famous refrain song for mandolins with guitar or piano. Key C, sixeight time. Easy and effective.

(k) Gavotte in C and F for zither. Pretty and taking.

(l) Male voice quartet. Key C, common time. Easy range. Good for use at any time, Sure to raise a laugh.

(c) On the Pier	H. Ingelmann
(d) Darkey's Paradise	A. W. Newman
(e) Cosmopolitan March	A. W. Newman
(f) Major Fairfax March	Simon Hassler
(g) Stanley Post	J. O. Casey
(h) Mystic Shriner's Patrol	Selmar Meyer
(j) Darkey's Rendezvous	Edw. Strobel

All above are for 1st and 2nd mandolin with guitar accompaniment.

(a) Two Step March. Keys G and C, half-

(a) Two step March. Keys G and C, halfcommon time. The composer is widely known as a brilliant writer for bands and orchestra, and this march has long been considered one of his very best.

(b) March in C and F, half common time. A lively, pleasing number.

(c) March in C and F, six-eight time. An old favorite in the popular style.

(d) Two-Step March. Key G, two-four time.Very taking and effective.

(e) March in G and C, six-eight time. Has an irresistible swing.

(f) March in D and G, two-four and half-common time. It is by the late Simon Hassler, who died last month and was for so long identified with the musical life of Philadelphia. This march is from the pen of a master musician.

(g) March in D and G, six-eight time. Mr. Casey has always been successful with his compositions, and this is considered one of his best.

(h) Keys D, G and A. This has been a great favorite for some time with bands and orchestras, and is particularly effective for mandolin clubs. It has moments of real humor, and the unexpected introducing of a well-known Scotch air with humorous words is amusing.

(j) Two-Step March in A and D, two-four time. Is a real good rag time number.

S. Duncan Baker, Natchez, Miss.

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H. E. McMillin, Cleveland, Ohio.

Wedding March........Lohengrin......Wagner This universally known wonderful creation of the great master mind, is now for the first time arranged for mandolin and guitar and mandolin orchestras, by one whose ability is regarded as the standard, and whose repute as a musiciau is greater than he thinks it is. Mr. E. H. Frey, in undertaking to arrange this Wedding March, assumed a task that would tax many an able man; but he has come out with flying colors, and produced some—

(Continued on page 24)



Published Monthly.

No. 6 CONTAINS:

March Number.

. Walter B. Rogers

Aldin G. Wattles

Howard and Emerson

Chas. Emons George

. E. Warren

INSTRUMENTAL.

Morceau Delicato H. Engelmann

Post-Dispatch March . . . Arthur W. Pryor

Pleasures of Youth Waltz . . H. Engelmann

Pearlette-Dance Characteristic H. Engelmann

Kangaroo Dance Arthur M. Cohen

The Dawn of the Rose—Entre Acte
Alfred C. Marks

Geneva Waltzes

Toggle-Jointed Toby-Cakewalk

A Night in Coontown-Cakewalk

West End Newport-Caprice

Big Casino March . .

VOCAL.

My Little Eva, My Evangeline

Bryan and Morse I'm Livin' a Gentleman's Life Costen and Sterling

Molly Mine Minna Gordon Just in Time to Say Good-Bye . C. M. Williams

If You Look Behind the Scenes Costen and Sterling

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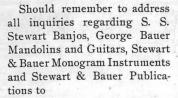
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Man Butterily	30			5
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The Girl in the Barracks. March and Two-		1		
Step	35	50	60	6
Conceded to be one of the best numbers this writer has	35	50	69	6
ever produced. Daughters of a MinisterW. T. Francis A pretty number from the Musical Comedy "A Royal Rogue" Hats off to the Flag Edward Warren Corliss	30	40	50	4 50
	35	50	60	6
An inspiring composition in march time. Honey Nell	30	40	50	5
Come, My Sweet Queen	30	40	50	5
BANJO SOLOS. (2d Banjo ad lib	.)			
Arranged by G. L. Lausing Ma Rlushin' Rosie (My Posie Sweet)	hn S	Stro	mher	g 4
Ma Blushin' Rosie (My Posie Sweet)Jol Fiddle Dee Dee—March and Two-StepVaudeville Bits—Medley containing Coleville Coon	('0	dets	-	
Always and Ma Tiger Lily	varo J. W G. I	W. B. L. L.	hitne ratto ansin Man	g 5 y 5 n 4 g 5 n 5
GUITAR SOLOS.	- 6			
Arranged by T. P. Trinkaus				
The Mosquitos' Parade (A Jersey Review)Hov	vare	l W	hitne	y 4 t 5
The Singing Girl WaltzesV In Beauty's Bower—Idylle	The	30.	Bendi	x 4
ZAMONA (An Arabian Intermezzo)Wi	ша	ın 1	oram	9
7 A B A O B I A "AN ARABIAN	INT	ERN	IEZZO	,,
ZAMONA By Wm. Loraine, con	- 13			
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Ist & 2d Mandolin and Guitar, 6oc. Two Mandolins,	Guit	ar a	no, 750	no, 8
MACAUITACI DADANE A Jersey R	ev	le	w 1	rw
MUSQUITUS PARADE HOWARD WHIT	NEY			117
Mandelin Sele are Mandelin & Piano for		Ro	nio So	lo, 5
Mandolin & Guitar, 50c. 2 Mandolins & Guitar, 60c. Two Hits that are Good. Being Played Ever		0 &	Piano	, 75c.
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WE ALLOW ONE-HALF OFF SHEET MU	100			
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Notice.

Friends and music houses abroad, who did not receive copies of No. 122-JOURNAL, are hereby informed that duplicate copies have been mailed together with special letters.

JAS. W. STERN & CO.

This celebrated New York House bought out the entire music catalogue of Messers. Stewart & Bauer, last October, and friends should note to send all inquiries and orders to Messrs. Stern & Co. Catalogues are free upon application. The firm are placing many new publications on the market that are "real" hits. The last Mandolin and Guitar Folio, No. 3, is a fine production, contents of which are given in the advertisement on another page. Readers are advised to ask local dealers show copies of these late publications, in case they (readers) hesitate to write. Dealers will be glad to see you, and give all information wanted.

WALTER JACOBS.

Writes that he has been tremendously busy these last three months. He likes the Journal's way of noticing new publications, very much, and thinks it a great advantage to the publisher, and of much interest to readers.

R. GRUNEWALD.

This highly reputed instrument mannfacturer of New Orleans, La., has an interesting advertisement, on page 24, concerning his Combined Tailpiece and Bridge Attatchment for Guitars. The invention has much to be said in its favor, viz. : a decided improvement, cannot slip, is an increase of tone volume, and is cheap. These attachments are suitable for any size guitars, standard or concert. Mr. Grunewald also publishes that intensely good song, entitled: "Mama! Mama! Make Cinda 'Haive Herself!' and supplies sample copies at 12 cents each.

TRUAX MUSIC CO.

This enterprising firm of Battle Creek, Mich., whose swell back guitars have won so much favor, have now brought out an adjustable bridge for overcoming the sharping produced by pressing the string down to the fingerboard. This bridge is easily fitted to any guitar, and they are also manufactured suitable for mandolins. An illustration is shown in the advertisement, which is well worth careful, close inspection.

F. J. BACON.

The musical string question has been a vexatious one for a long time, as both the trade and the profession know. In all manufactures, of whatsoever kind, the chemistry problems are receiving more attention than formerly. It merely required the solving of a chemical problem to produce Gut Strings that are not susceptible as the ordinary, to deterioration by changes of temperature, and excess presence of moisture. It may not be known that there are some qualities of Gut Strings whose chemical properties are such as to call forth perspiration from fingers and hands far above the normal, yet such is the case. Mr. Bacon has been remarkably successful with his experiments, and now places on the market a quality of Gut Strings that so far justify him in making the claims set forth in his advertisement in this issue. Mr. Bacon guarantees every string, in a bundle of 6, to be perfect, or will refund money.

LEGAL.

On Saturday, March 30th, in Magisirate Eisenbrown's Court, judgment with costs was given in favor of Mr. Charles Morris, for recovery of \$38.41, from F. L. Keates, lately connected with STEWARTS' JOURNAL.

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" " "Guitar Solo..... " "
" " Ist M., G. and Piano "
Lullaby.......Banjo......International Notation ->>

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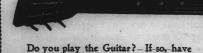
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