



S. S. STEWART'S

BANJO GUITAR AND MANDOLIN JOURNAL

THE INDEPENDENT ORGAN OF THE PROFESSION AND TRADE

VOL. XIX NO. 2

FEBRUARY, 1902

WHOLE NUMBER 134

Proprietor and Editor-in-Chief—FRED S. STEWART

Assistant Editor—LEMUEL S. STEWART

Associate Editors { Miss Elsie Tooker
 Messrs. C. S. Patty, C. F. Elezeaz Fizez, Bert S. House and Paul Eno

A Word of Thanks

First and foremost amongst my editorial duties for February comes the opportunity, so fraught with pleasure, of thanking the countless friends of the JOURNAL who have aided it in the past month to a degree which it would be impossible to reveal in the necessarily brief editorial chat. So many kind friends have extended their courtesies in so many different ways, that only a general word of thanks can be spoken; to those professional performers and teachers who have declared unhesitatingly and forcibly their admiration for and their intention to support and aid the magazine in every possible way; to those business firms who have had liberal advertisements in the JOURNAL and whom I sincerely hope are being benefited thereby; and last but not least to the great bulk of subscribers who have not only, many of them, written to me personally their interest in the JOURNAL, but many of whom have voluntarily renewed their subscriptions. To all the above, and in fact, to any and every one who has aided the 1902 S. S. STEWART JOURNAL, I extend hearty and cordial thanks.

In addition, I wish to state that the report of the Boston meeting of the Mandolin, Banjo and Guitar Guild, printed in the next few pages, has been to me personally a matter of much interest, and I wish every reader of the JOURNAL who is interested in, or is a member of the Guild, to feel that it has the sincere and warm support of the S. S. STEWART JOURNAL. The Guild's aim and purpose is one and the same as that of the JOURNAL, namely, the uplifting to a higher plane of the art of mandolin, banjo and guitar playing, and there could be no better purpose.

Just a word in conclusion. I hope every JOURNAL reader will carry out my request and feel himself or herself personally the correspondent in his or her town for the S. S. STEWART JOURNAL, and send to its offices any club or concert items and reading matter of any kind which will serve to interest JOURNAL readers. I give personal attention to this particular department, and will gladly use anything suitable which may be sent in.

Once again, thank you kindly, one and all, and—not a long but a short—farewell until next month.

A MEMORABLE DAY FOR BOSTON

The Launching of the Guild and the Holding of a Festival

Wednesday, January 22, 1902, was a red-letter day for Boston, and the most important one in the history of B., M. & G. At an early hour, and throughout the day, people could be seen on the streets carrying their beloved instruments and wending their way in a manner denoting important events were on the tapis. The music offices and studios in Tremont street were scenes of real activity, and Mr. Walter Jacobs, Mr. D. L. Day and Mr. H. F. Odell experienced one of the busiest times of their lives. Mr. C. L. Partee had arrived the day previous in order to complete arrangements for the Guild meeting, so that Mr. Charles Morris found everything already in the best of shape for a successful meeting when he reached Boston in company with Mr. T. J. Armstrong and Mr. O. H. Albrecht.

At the dinner, arranged for by the Reception Committee, at the Hotel Marlboro, there were present:

Messrs. C. L. Partee, Chas. Morris, Walter Jacobs, D. L. Day, G. L. Lansing, B. E. Shattuck, A. A. Babb, A. C. Robinson, W. P. Hovey, H. F. Odell, Giuseppe Pettine, Samuel Siegel, Thos. J. Armstrong, O. H. Albrecht, Frank Perry, Harry N. Davis, Daniel H. Day, Frank X. Audet, A. E. Squier, Myron A. Bickford, Fred. J. Bacon, A. C. Crawshaw, R. M. Northrop, C. C. Williams, Ernest H. Swaney, W. A. Cole, Peter W. Foley, John E. Russell, J. J. Derwin, Edw. J. Hussey, Fred. C. Martin, Thos. R. Lincoln, James J. McKernan, R. T. Hall (of the *Boston Herald*), Chas. J. Dorn, H. M. Bronson, A. C. Burnham and Harry Wolff.

The following music publishers and manufacturers were also represented at the meeting:

W. A. Cole, Oliver Ditson Co.; A. C. Fairbanks Co., John C. Haynes & Co., Walter Jacobs, H. F. Odell & Co., C. L. Partee Music Co., Regal Manufacturing Co., Jos. W. Stern & Co., M. Witmark & Sons, H. A. Weymann & Son.

Other publishers and manufacturers, as well as Guild members who expected to be present, sent regrets at the last moment.

After dinner, Mr. C. L. Partee called the meeting to order and through Mr. H. F. Odell, presented the following report:

The idea of establishing a Guild of this nature was conceived about two years ago by my esteemed colleague, Mr. Charles Morris. My co-operation and assistance was sought and, after a meeting had been arranged between us in New York City, every aspect of the matter was fully discussed and debated, with the result that I heartily endorsed the proposed organization as being calculated to fill a long-felt want in the profession, and agreed to do everything in my power to promote and foster the growth of the Guild.

We decided that the first step must be to secure members, or rather applicants for membership, and with that end in view we jointly prepared a Prospectus containing a Preamble concerning the origin of the banjo, mandolin and guitar, their evolution, popularity and standing at that time; also setting forth the purposes of the organization, as follows:

NEED AND OBJECT OF THE GUILD.

So far as known to the promoters of the American Guild of Banjoists, Mandolinists and Guitarists, there is not a recognized college, school, or guild in the United States which has the chartered right to institute examinations and grant diplomas to teachers and graduates of the banjo, mandolin and guitar.

This Guild intends to operate under a charter which will give authority to grant diplomas in every State of the Union.

The object and purposes of the Guild are here-with briefly set forth:

(a) To further advance the interests of the instruments in their literature, music and manufacture.

(b) To set the standard of competence, and establish a higher average of ability among those desiring to teach.

(c) To provide a bureau of acknowledged authority on technical and all other questions relating to the instruments and their study.

(d) To conduct examinations, and grant diplomas throughout the United States.

Mr. Morris and I constituted ourselves temporary Secretaries to the Guild, for the purpose of receiving membership applications by mail, and appointed Mr. Fred. C. Meyer, of Philadelphia; Mr. C. C. Adams, of Dwight, Ill., and Mr. Chas. F. Graeber, of San Francisco, as Assistant Secretaries, in order that they might also receive membership applications from those desiring to join the Guild.

The Prospectus also contained a blank membership contract, which the applicant was required to sign and return to one of the Secretaries, said applicant agreeing to pay annual dues of \$1.00 per year on demand. No money was to have been received (and none has been received) until the organization could be effected and officers elected to take charge of the financial and other details of the guild. It is the purpose of this meeting to complete the organization and get down to actual work, as soon as possible.

Plates were made of the Prospectus and copies printed, which were mailed to professionals and others throughout the country. The same was also published in *The Cadenza*, STEWART'S JOURNAL and other papers, and given the widest publicity possible. Up to this date one hundred and forty-nine applications for membership have been received. The majority of these applications were sent to myself and Mr. Morris, although the other secretaries received some applications and forwarded them to headquarters, at 5 East Fourteenth street, New York.

The prime object of the Guild being to advance the standard of competence among the profession, it was specified and understood that the membership applications would only be received conditional upon the applicants being able to successfully pass the examinations which will be instituted by the Guild to prove their fitness for membership; so that, to be accurate, it must be stated that this meeting is the first actual step in organizing. For the past two years, the Secretaries have been engaged in making the project known to the trade, the profession and the public generally, however, so that much of importance has been accomplished in a preliminary way.

The entire expense attached to the preliminary work has been borne thus far by Mr. Morris and myself, largely by Mr. Morris, and has included the cost of making plates, printing of circulars, cost of correspondence, including stationery, postage-stamps, distributing circulars, etc.

The foregoing will give a brief idea of the aims of the Guild, and shows just what has been done thus far. We are here to-day to organize and we ask your co-operation. The cause is worthy and the main objects most laudable; the smaller details, if any difference of opinion exists

regarding them, can easily be adjusted and arranged after the Guild is fully launched. The first requisite is membership, and we ask those present, who are not already members, to sign to-day.

The order of procedure, I would suggest, should be as follows:

First, the enrollment of members.

Second, the nomination and election of officers.

Third, the appointing of a committee to pass on technical questions, examinations, etc.

Fourth, the adoption of rules and regulations, constitution and by-laws.

Fifth, the obtaining of a charter giving the right to grant diplomas.

Sixth, the pushing of the Guild to prominence through interesting the prominent manufacturers, publishers, universities and conservatories in the Guild, and obtaining their active and moral support.

The officers necessary to the management of the Guild will be a president, secretary and treasurer; said offices of secretary and treasurer to be given to one competent man, who will act in the capacity of both. Also a committee of about five eminent men of the profession, to act in the matter of discussing and adjusting technical and other questions which may arise after the Guild is organized. It is desirable that the members of this committee be all residents of New York City, in order that they can meet often without inconvenience and confer at the headquarters.

The obtaining of a charter will cost \$100, exclusive of attorney's fees, and the proper advertising and promoting of the Guild for the general welfare of the profession and trade, the preparing and printing of examination papers, cost of circularizing, printing, postage, etc., etc., as well as the salaries of the secretary and assistant (upon whom will develop all the actual work in connection with the Guild), will amount to a considerable sum for the first year. To be successful in every way the Guild must be assured of proper financial support; and if results of importance are to be accomplished, the necessary cash to carry on the work is the first consideration.

In view of the expense connected with the organization, it has been thought advisable to raise the membership fee to \$2.00 per year; but that is a matter which may be discussed at this meeting.

It is also the plan to induce the leading and representative manufacturers and music publishers, owners of patents, etc., to join the Guild as honorary members at an annual fee of \$10. Necessarily, the largest share of support must and should come from the prominent members of the music trades, because the organization is vital to their interests, and, from a business standpoint, they are the ones who will benefit the most. As relates to the profession, the artistic attainments and the adoption of a fixed standard will be the first consideration, although the financial interests of all the members will certainly be enhanced by association with the organization. In other words, the members of the profession and music trades can work together, to the mutual interests of all concerned, through their association with the Guild.

It will be the purpose to print lists of the members and distribute them widely. In that way, publicity and advertising for the profession and trade will be gained which cannot fail to be generally beneficial. The Guild members will, of

course, use and endorse the products of the representative firms which join us.

In regard to the synopsis of the required examinations which Guild members should pass, proposed by myself and published some time ago, it has been suggested that the same was too severe and strict to be practical for a beginning. This is no doubt true, but is a matter which can be quickly settled by a little discussion and should be decided by the committee proposed, after they are appointed.

There are many other points which I might bring up to show the importance and value of the Guild, both as a means of developing the business to the utmost and of advancing and enhancing the artistic standing of its members in the community; in fact, the possibilities for increasing trade, as well as to further the interests of the members artistically, socially and morally, are almost unlimited, and the scope of the organization will grow quickly after it is successfully launched.

Therefore, I do not think it necessary to add anything more to my remarks at present.

I have given a brief and concise outline of the entire plan of management and objects of the Guild, and any minor points will be brought out in discussion. My valued colleague, Mr. Charles Morris, will follow me with some appropriate remarks and suggestions, after which I move that we proceed at once with the business before the meeting.

SPEECH BY MR. CHAS. MORRIS, OF PHILADELPHIA.

I have to deliver a message to you from no less distinguished gentleman than Dr. W. P. Wilson, Director of the Philadelphia Commercial Museum, and Mr. Wilfrid H. Schoff, Secretary to the Board of Trustees and Chief of the Foreign Department of the Museum. These gentlemen wish us every success in our organizing of the Guild, believing that our aims to spread musical knowledge, as set forth, are praiseworthy, and that if we adhere to our program our influence both in matters of education and trade will be far-reaching.

I am commissioned to state that a cordial invitation is extended to every one here to visit the Museum, and that whenever we desire to meet together in Philadelphia the Assembly Room of the Museum is at our free disposal, and that everything that can be done towards making a gathering pleasant there will be done.

In Mr. Partee's able report you have listened to a recital of facts which we will term meat. What I have to say, I trust, will be received as palatable dessert.

Mr. Partee makes some very kind references to myself, but he has omitted one important thing, namely, it was his work of many years that made it possible for me, or any one else, to suggest the forming of a Guild, and also, that without him no such point as now reached could have been attained.

Notwithstanding the plain statements hitherto made in print concerning the objects of the Guild there have been, and are probably still, some hazy conceptions concerning said objects.

The primary object has been announced to be an educational one, and that plain statement carries with it the meaning that the Guild as an institution, and all connected with it, must be conducted on sound business principles.

No educational movement, however good and praiseworthy, ever yet succeeded in thriving and accomplishing lasting results if the business end was made secondary or neglected. The disintegration of any society soon sets in when the business end is neglected, and so allow conflicting opinions and personalities to creep in and "bob up serenely." The holding together of a musical society for any length of time is considered well-nigh impossible by the laity, but we have the experiences of forerunners to guide us in our actions. We propose to benefit by that experience

in starting with a reversal of their plans. We put business first and sentimentality afterwards; and keep sentimentality in its proper place. By doing so, the foibles and whims of everybody, differences and personalities are barred, and the organization is held together by the strongest of all cables—material interest. A sound body must precede the sound mind, and the certainty of material interests must precede the attaining of intellectual benefits, and be its incentive.

Briefly, then, the object of the Guild is as much to benefit its members materially as to elevate, to bring more pupils to capable teachers, to increase demands and create new markets for the manufacturers and publishers; and, be it not forgotten, to maintain the same by the use of common-sense, progressive, straightforward practices.

To accomplish these results, it is necessary that everything at the start be standardized. That the Guild itself be a standard to set other standards. That every active member possess some qualifications, and that all manufacturers and publishers admitted as honorary members be those whose products can be endorsed and recommended by the Guild. The air needs a clearing of the excessive over-production of mediocrity, and we propose to make it impossible for any individual, or set of individuals, to excavate and make underground routes for themselves in order that they may become included among the endorsed and recommended, when they realize that the Guild is a power in a legitimate sense to the full.

It is only by standardizing that the Guild can expect to become an influential body. I am of opinion that complete recognition will come the earliest from foreign countries, for it has long been conceded that the most important developments and movements concerning the banjo, mandolin and guitar must originate in this country, it being the home of the banjo, and of the club movement in which that instrument plays such an important part. However indifferently the general musical life of this country is regarded beyond our borders, the claims of our fraternity to distinction are recognized. It is unchallenged, and there exists a curious, interested, sort of waiting, to see if the opportunities presented to us are to be made the most of. That is, to seal our opportunity of making our leadership permanent by establishing a standard that cannot be challenged, and by the establishing of a court of authority that is regarded the very highest.

The sooner this full recognition comes from abroad, the quicker will the people of this country be ready to value that which they hardly know at present they possess.

Generally speaking, our instruments are viewed by the laity as temporary musical toys for the individual. Our leading soloists have done great work in removing many of these false impressions, and it seems to me these soloists have achieved for the banjo, mandolin and guitar what the great violinists, etc., did earlier for their instruments, namely, reduced the percentage possibilities of average ability among individual players by raising the standard of what constitutes average ability. This, as much as anything else, has helped the club movement. Violinists to-day seek to join orchestras because the solo quality ability is not easily attainable. The same thing is happening with lovers of the banjo, mandolin and guitar, and there is an ever-growing desire to tax the capabilities of the instruments in combination. This is progress, real progress. But who is to direct the method of the taxing in order that best possible results may be achieved? If we look around, we find a great diversity of opinions, which all the more indicates the need of a standard once and for all, and of a central authority.

When a community sets about to organize a brass band, or an orchestra, a common rule is adopted. Reference is made to textbooks, where-

in the little or no variation is observed, for time has enabled a common determination to be reached that provides for the balancing of a band or orchestra according to the number of instruments to be employed. Manufacturers and suppliers of instruments know that law, and publishers know it also, and are able to put out music accordingly. It is time the law was laid down as to what constitutes a complete banjo, mandolin and guitar orchestra, what are its divisions and subdivisions, balancing methods and how the scoring is to be done.

Another subject—THE PROPER SPHERE OF OUR INSTRUMENT. To my mind, they are the instruments with which the young should begin their musical education, almost without exception. Unquestionably the times, here and abroad, are showing that a knowledge of music is more than ever being regarded as an important, if not indispensable, feature in the scheme of public school education. The trouble has been, and still is, where to begin, and with what. Classes of children cannot be formed for training to sing four-part songs. It is manifestly impossible to teach instrumental music by classes unless each child has an instrument, and the same kind of instrument. It would be the height of absurdity to attempt teaching the piano, organ, instruments of the violin family, brass or reed instruments by classes; independent of the question of enormous expense; but there is nothing absurd, expensive, or noisy in attempts to teach a large or small public school class the manipulation of either the banjo, mandolin or guitar, and the reading of music by those instruments.

If the Guild formulates a detailed plan for forming of classes in public schools as the means of providing the admittedly desired foundation of musical education, and submits the same to the school authorities, and ventilates the plan thoroughly through the reputable press—if this be done, I say, there seems little reason to think the idea would not be seriously considered. There is a time for children to study, a time for play, and children should study music during study hours, not during play time. The percentage of children who are unable, or would be unable, to obtain serviceable instruments, is comparatively small.

Now, I do not wish it to be thought I am following in the footsteps of Colonel Sellers, a la false teeth for the Chinese, and say, like him, "there's millions in it." I merely wish to point out that as the tendency of the times is to find means whereby music shall be included in the general course of public school curriculums, it would not be amiss for the Guild to indicate effectual and economical beginnings may be made by the introduction of our instruments, and as the children's interest can be held together by the novelty of the thing, a foundation would be laid to stand in good stead when the children grew older and elected to study more serious and complex instruments. Of course, you will all see that before any such move as stated could become general, an institution must come into existence that would have the unquestioned right to grant credentials to teachers in order that they satisfy the requirements demanded by the school authorities.

It may surprise you to be told that the standard of musical life among the people as a whole in Australia, South Africa and the numerous British colonies of the Southern Hemisphere, is higher than our own. It is a fact, also, that these countries in numerous ways are ahead of Europe. This is owing to another fact; namely, the people drawn from all quarters of the Northern Hemisphere, are not of the poorer classes, and the concentration of many ideas which they diffuse in those new countries tend to an all-round advance of the body politic. Much that is both tolerated and revered here or in Europe in art finds no acceptance there. A complete revolution in the

piano industry, and that of band instruments, in this country must take place before a trade of any importance can possibly set in. But no revolution in the best makes of American banjos, mandolins and guitars is needed. They rank the highest to-day, and only need further introductions and systematic pushing by the creating of popular interest on the lines I have indicated.

Letters that have reached me from several friends in Southern countries indicate that while there is an ever-increasing number of devotees of the banjo, mandolin and guitar, there exists the same lack of cohesion as here, the lack of a standard, and of some body of men to set the standard. Up to 1896, when I last visited the countries of the Indian Ocean, the banjo was scarcely heard off the minstrel or variety stage, the mandolin and guitar hardly at all save by half-breeds and wandering minstrels. The club idea has since then taken root, and it needs tendering care through the medium of such an association as we are here now to launch upon its career. It is worth our while at the start to begin with the idea of the Guild becoming an institution of international importance, founding it upon a broad constitution that will demand the respect and confidence of the entire English-speaking world.

Now, I have simply indicated just a little of the work that awaits accomplishment. The organizers of the Guild firmly believe there is far too much work to be done by every member of the institution, for many years to come, for there ever to arise a single opportunity where differences between members and disintegrating influences can show themselves. There is no room for idleness, and the best interests of each individual member will be best served by working for the institution and its policy as a whole. The promoters of the Guild intend the institution shall be an ever-progressive one, and it will be for the members, each individual for himself or herself, to decide upon the measure of their own progression, and availing themselves of the progressive opportunities to be represented each year.

Following this, George L. Lansing, of Boston, was called upon to preside and introduced Charles Williams, of Boston, to speak from the standpoint of the manufacturer.

Mr. Williams said that he was thoroughly in sympathy with the plan to form an organization, as proposed, and with the suggestions made in behalf of improving the quality of musical instruments and perhaps of teachers. He thought, however, that the manufacturer might be going too near the danger point in joining the Guild. He wanted those present to understand that in joining an organization whose standard of competence was fixed, the concern stood in danger of gaining the enmity of teachers not fitted to rank as first-class, but who, from a business standpoint, are frequently better customers than their more gifted associates.

Mr. Partee explained that it was not the intention of the Guild to bar any one at the start, and that if teachers not as well fitted as others were admitted an endeavor would be made to help them to fit themselves to enter the first-class.

Samuel Siegel, of New York, said that he favored a plan by which it would be possible to say to the teacher, "If you don't know enough to pass the required examinations, come in and we will educate you." He advocated the issuing of diplomas in several grades and said that while the greatest difficulty in the way of the success of the organization will probably come through contentions between manufacturers and publishers, he hoped that those who joined the Guild would all be treated alike.

Messrs. D. L. Day, Thomas T. Armstrong, O. H. Albrecht, Walter Jacobs, W. A. Cole, Fred. Martin, P. J. Foley; and F. Perry also spoke in terms commending the Guild, after which

the following ticket was presented and unanimously elected:

President, I. H. Odell, Boston; Vice-President, Charles Morris, Philadelphia; Secretary and Treasurer, Clarence L. Partee, New York; Executive Committee, A. A. Farland, Samuel Siegel and W. J. Kitchener, New York; George L. Lansing and H. F. Odell, Boston.

The matter of securing a charter for the Guild, and other things in connection with the further organization of the work, were left to the executive committee.

The proceedings, then terminated, and full accounts appeared in the *Boston Herald* the next day.

THE FESTIVAL.

Tremont Temple presented a brilliant aspect in the evening. From time of opening the doors until after the Festival had commenced, the vestibules were thronged with fashionable people, and large as was the edition of handsome souvenir programmes, it became well nigh exhausted before eight o'clock. The audience was, in point of numbers, the largest ever known to attend a festival of this character, excepting that in 1899 at the Philadelphia Export Exposition. The event was a great success, and reflects credit on Mr. Walter Jacobs and the management which words cannot be found to express.

The opening numbers, by the Festival Orchestra, went off in brilliant style, the banjo section affording coloring effects that were surprisingly pleasant. No. 2, by The Ideal Club, presented contrasts excellent in finished style. In No. 3 Mr. Samuel Siegel exceeded himself. His work was truly that of the artist. No. 4, by Miss Alida Donnell, was a clever effort. No. 5, by Langham Orchestra, showed careful preparation, the rendering of "Goddess of Night" overture being exceptionally fine.

In No. 6, Mr. Vess L. Ossman, captivated the audience by his remarkable technique. No. 7, Lansing's Orchestra, received much commendation. Part II opening by the Bacon Quintette, revealed a happy combination that will achieve a high reputation. In No. 2, the Ideals again came forward to charm by their artistic style. No. 3 was sung meritoriously by Miss Katherine Hutchinson. No. 4, by Mr. Ricker's Club, displayed very careful training. In No. 5 Mr. Samuel Siegel again revealed himself as a true artist. No. 6, Mr. Ossman, had the entire audience with him here. No. 7, by the Ideals, brought the concert to a close.

Although the programme stated *no encores*, encores ruled very high. Not a solo, or an ensemble piece, was allowed to pass without one or more recalls. Mr. Siegel and Mr. Ossman were recalled time and time again. The audience was so much enthused that it almost seemed they never desired a finale to be reached. It was considerably after eleven o'clock before the close, but the vast audience remained to the end. The entire event was without doubt the most artistic and successful one ever held of its kind in this country on any other, and will long be remembered by every one present.

DRAMATIC AND MUSICAL CHIT CHAT

John Montgomery Ward

When Mr. Stewart was kind enough to request me to furnish an interesting page of general dramatic and musical news for the JOURNAL, I was somewhat at a loss as to exactly what his idea might be of "interesting news." So I took some pains to inquire of him exactly what he thought I should touch upon, and the result was he informed me that it could be anything I liked, as long as it contained news which would interest JOURNAL readers. So shall it be then, a sort of mélange of short dramatic and musical reviews, brief sketches of popular actors and musicians, and in fact, some few bits of detail which might be passed over in reviews of more elaborate nature and yet which might contain something of novelty to the average reader. Therefore, I trust that I shall have the JOURNAL readers' kindest indulgence if sometimes I do not hit the nail on the head, so far as they are concerned, for they can rest assured that I will do so in some number for them.

J. M. W.

A clever musician whose personality interested me very much when I met him recently was Gustave Luders, the composer of the music for two of the most popular musical comedies playing before the public.



Gustave Luders

One is "The Burgomaster," produced in 1900 at the Dearborn Theatre, Chicago, where it made a tremendous hit, and the fame of the musical numbers quickly spread throughout the entire West. Later several companies made and are making tours of the country, the result being that "The Burgomaster" is well known everywhere. "The Tale of a Kangaroo" and "I Love You, Dear, and Only You" seem to be the favorite numbers and are in great demand.

"King Dodo" was the odd title of Mr. Luders' second work when introduced at

(Continued on page 5)



SERIES NO. 13.

We have been discussing exercises, studies, and the usual work necessary to the ambitious student, in the preceding numbers of the JOURNAL, but we must remember that his study cannot be confined to "all work and no play." So in order to keep up ambition, enthusiasm, etc., and at the same time indulge in one of the most delightful and instructive mental feasts, let the student attend high class concerts as often as he can; read carefully and thoughtfully the lives of the great composers and musicians; and in every way possible educate and elevate his taste for fine and high class music.

The benefits derived from attending good concerts are many and varied; the mind soon becomes familiar with the beautiful arias he hears, and memory preserves them. In time he is capable of using the privilege of comparing different renditions of a given piece by different artists, and profiting thereby. Each listener must confess to time well spent, and consider himself well repaid, on attending and giving his whole attention to a first class recital or concert.

I had the extreme pleasure very recently of being one of a limited number to listen to the exquisite and masterful rendition of some great violin concertos, etc., by Joseph Wachuta, a noted Bohemian violinist. Although the violin is not my instrument, I profited by hearing it so wonderfully played, on this evening.

Guitarists, and guitar lovers, I learned a most delightful and acceptable bit of news this last week. Manjon, the great blind Spanish guitarist, is booked to tour America. Let me tell you as nearly as possible what Signor C. Meany, who played and studied with Rubenstein, and who knows this great guitarist personally, told me. He says Manjon is the greatest Guitarist in the world, he is a veritable orchestra in himself; about forty-five or fifty years of age, blond; uses more than the usual six strings, and plays absolutely everything on the guitar. Schumann, Schubert, Liszt, Moskowski, Chopin and Beethoven are played with ease. Signor Meany has heard Manjon play Liszt Rhapsodies, Chopin Nocturnes, Moskowski's Spanish Dances and the "Caprice Espanole," an immensely difficult thing to execute well. This guitarist plays in large opera houses, and fills them nicely.

Signor Meany is a remarkably fine pianist, and in his concert tours has heard other artists on the guitar; and I deem him a capable judge of ability. I shall await Signor Manjon's arrival with the greatest impatience, and really expect great things of him. I shall turn my friends out in big numbers to listen to him, too, for in his tour I look for a raise in the standard of the guitar in public esteem and favor.

ELSIE TOOKER

DRAMATIC CHIT CHAT

(Continued from page 4)

the Studebaker Theatre, Chicago, in 1901, and was received and appreciated fully as well as "The Burgomaster." Not only did it "catch on" in Chicago, but the two companies now en tour are playing to "Standing Room Only" everywhere. Among the many musical successes in "King Dodo" is "The Tale of a Bumble Bee," a beautiful and fascinating number in ballad style, a sequel to "The Tale of a Kangaroo."

"The Barbarians" is Mr. Luders' latest opera. This is now in preparation and will be produced by Mr. Henry Savage at the Studebaker Theatre in Chicago. Judging from the success of "The Burgomaster" and "King Dodo" the prospects for another triumph are truly bright, and those who had the pleasure of enjoying "The Burgomaster" or "King Dodo" will look forward to the time when "The Barbarians" appears.

Readers of THE JOURNAL will be doubly interested to know that all the numbers in these productions can be obtained for Mandolin, Guitar and Banjo.

"THE HALL OF FAME."

Such was the unique and striking title of Sidney Rosenfeld's spectacular burlesque produced by the Sire Brothers at the New York Theatre, New York City. There were many theatre-goers who thought that these enterprising managers had "played the limit" in producing the "King's Carnival," but the "Hall of Fame," in point of number of scenes and scenic magnificence, in the strength and number of the cast and in the prettiness of the music and general ensemble, could give the last season's production many good pointers. Marie Dressler, Dan McAvoy, Nella Webb, Mabel Gilman, Junie McCree, Emma Carus and—well, too many stars to mention here, are in

the cast, and they all acquit themselves in fine style, while the different scenes are simply marvels of stage craft and stage management, particularly the Niagara Falls scene. As usual, the musical numbers are no small factor in the general success of the piece. Marie Dressler has a great laugh-provoker entitled "When My Charlie Plays the Slide Trombone;" Emma Carus, as the chief of a bevy of pretty girls, sings



a dream of a song about some girl named "Nancy;" Nella Webb is busily engaged in exploiting the clever song, "My Pajama Beauty," and Mabel Gilman, who just fits the part, sings a pretty idyl about the "Maiden With the Dreamy Eyes." Altogether the Sire Brothers, as well as the author, are to be congratulated upon their latest combined effort to amuse and, if merit has any influence in success, they will certainly get full measure of the latter.

LULU GLASER IN "DOLLY VARDEN."

The quaint nursery rhyme which begins "Where, oh where, has my little dog gone?" could easily be altered to "Where, oh where, have good librettists gone?" in the case of "Dolly Varden." For three-quarters of an hour, in the first act of "Dolly Varden," one listens to inanities; then, all of a sudden, Lulu Glaser comes on the stage, and lo! all is changed. We rub our eyes and wonder if it can be the same stage we were looking at so sleepily a few moments before, and from then on until the end of the opera, we are all attention—except when Miss Glaser is off the stage. Truly Miss Glaser has never been more charming than she is in this role, and her comedy "in Whirling, Twirling," "The Lay of the Jay" and "The Cannibal Maid" is refutedly amusing. The rest of the cast is very good, especially Estella Wentworth as Lady Letitia Fairfax, and there are several vocal numbers, notable the "Dolly Varden" song, "We Met in Lover's Lane," "The Girl You Love" and "To Be With Thee," which have very pleasing strains. The libretto is the weakest part of the opera, and it is to be regretted that Mr. Julian Edwards can find no better ones on which to set his musical mind at work.



On another page of the JOURNAL readers will find a full account of the Boston Banjo, Mandolin and Guitar Festival, written by Mr. Charles Morris. It will be interesting as from the point of view of a critic accustomed to treating with a very discriminate pen all such events, and not prone, as most reviewers are, to lavish "taffy" on each and every performer. There is no question that the big concert was a success, and it is to be hoped the "Hub" will have many another Festival like it.

Mr. Corydon D. Smith arranged a very successful Mandolin Carnival in Chicago recently. It took place at the Y. M. C. A. Auditorium, and included the following strong list of talent: Mr. Samuel Siegel, the world famous mandolin virtuoso; the Fenn Ladies Quartette, Miss Tessa Naughton, violinist; Miss Louise Lynch, elocutionist, M. Vitacco, harpist; the Corydon Mandolin Club, the Fleur de Lis Mandolin Club, and the O. W. H. S. Mandolin Club. The performance of Mr. Siegel was in every way of the superb character to be expected from the great virtuoso, his magnificent technique and temperamental power being revealed in his own "Caprice de Concert," and in the splendid arrangement of the "Hungarian Rhapsody," by Hauser. The club gave decided indications of the clever work Mr. Smith has done in training them, every selection being rendered with precision and tasteful expression. The Fenn Ladies Quartette, as well as Miss Naughton, were particularly well received and Mr. Smith is to be heartily congratulated for having given a splendid concert.

"Valentine Abt, mandolin and harp virtuoso, appeared at North Tonawanda, N. Y., January 31st, under the management of Mr. Curt C. Andrus, and stirred his audience to the height of enthusiasm by his skillful performance on the mandolin and harp. He played the "Faust Fantasie," by Gounod-Alard, and the Andante from Mendelssohn's Concerto, Op. 64, on the mandolin, as well as some of his own compositions, which are no less meritorious than the works of the masters. His harp playing discloses the same virtuosity that characterizes his work on the mandolin, and during his rendition of the triple number, "The Flatterer," by Chaminade; "Manzanillo," by Robyn, and his own variations on "The Old Folks at Home," the audience sat in ecstatic joy and were almost unanimous in their expression that it was the most effective number on the program.

Miss Elsinore Ketcham, pianist, of Buffalo, who but recently returned from New York City, where she studied under Mason, played Moszkowski's "Valse" in A Flat in

a most captivating manner, and won many admirers here. She played Liszt's "Night-ingle" for an encore, proving herself one of Buffalo's foremost lady pianists.

Mrs. Nellie M. Gould, a member of The Buffalo Chamber Music Club, accompanied Mr. Abt and added further to her already well earned reputation as an expert accompanist.

Mr. W. Emery Andrus, a very promising young violinist of this city, was recalled to play an encore and received many congratulations upon his excellent playing.

Mr. Curt C. Andrus, mandolin, banjo and guitar teacher and soloist, played a double number on the banjo which was very nicely contrasted, being Farland's arrangement of Hauser's "Cradle Song," and variations on "My Old Kentucky Home." He fully demonstrated that the banjo is capable of interpreting the higher class of music and has completely mastered the tremolo, which is so essential in the makeup of an artist's playing.

This is the second time Mr. Abt has played here under his management, and the wish has been expressed by many that it will not be the last time, as the concerts were of the highest order and have done much towards creating a new impetus in the study of the mandolin by having its possibilities fully demonstrated.

The twelfth annual concert of the Euterpe Club, under the direction of Mr. H. F. Odell, took place in the new Chickering Hall, Boston, on Tuesday evening, February 18th. Besides the club itself, the following artists appeared: Mr. Stephen Townsend, the eminent baritone; Miss Adah Campbell Hussey, the well known contralto; John Thomas, the veteran humorist; the Langham Mandolin Orchestra of thirty-five members, which is composed of some of Boston's best players, and a grand orchestra including some of the best players in New England, and of which the instrumentation was: Twenty-six first mandolins, twenty-five second mandolins, twenty-four third mandolins and mandolas, twenty-five banjos, twenty guitars, violin, flute cello, double bass and drums. Mr. Odell, the director of the club, planned this to be the best orchestra which has ever been gotten together in New England, and the fine results which have been obtained at rehearsals were fully borne out by the fact that the concert was the best that the Euterpe Club has ever given.

Our San Francisco correspondent recently had the pleasure of hearing Mrs. H. H. Sherwood and her three talented children play at a small gathering in the Sherwood home. Mrs. Sherwood played lute and Miss Avis mandolin, both being students with Mr. Samuel Adelstein. The musical value of these instruments is only recently being appreciated, and they are certainly in the foremost ranks of those capable of producing sweet sounds.

Master Warner has unusual talent for violin, and has studied well. Miss Mary takes delight in the piano, and has an instinct for accompanying unusual in a child.

They have a repertory of unhackneyed compositions, for Mr. Adelstein's Florentine and Venetian musician friends keep him supplied with the best things in mandolin literature. Their playing is full of light and shade, and they give a musicianly interpretation of everything they attempt. As a rule, the melodies are given to the mandolin, the violin affords for the most part a viola-like assistance, the lute is a good deal like a 'cello in its effect, and the piano supplies the necessary background. The ensemble work has all been done under Mr. Adelstein's direction.

Mr. Valentine Abt played a very successful engagement at the Morris Harvey College, Barbourville, Md., on the evening of January 17, 1902, under the concert direction of Mr. D. Blain Shaw. He was assisted by Miss Maggie L. Thornburg, accompanist, and Miss Mamie E. Neal, reader. The following was the complete program:

- (a) Faust Fantasie...Gounod-Alard
- (b) Cradle Song...Hauser-Abt
- (c) Fifth Air (Varied)...Dancila
- (d) The "Brooklet"...Abt
- (a) "Flatterer"...Chaminade
- (b) Manzanillo...Robyn
- (c) "Old Folks at Home" (Varied)...Mr. Abt
3. Selection from "Stringtown on the Pike" (Lloyd)...Miss Neal
- (a) "Annie Laurie" (Varied)...Abt
- (b) "Sounds from Church"...Abt
- (c) The "Piper"...Abt
- (d) "Dance"...Abt
- (e) Cavalleria Rusticana (Intermezzo)...Mascagni

One of the most successful teachers of the violin in America is Mr. David J. Runkel, director of the Lyric Violin School and Conservatory of Music, New York City. Mr. Runkel has many private and class pupils who are improving wonderfully under his tuition, and there is many a teacher who could well envy him his excellent reputation as an instructor in violin playing.

The well-known mandolin virtuoso, M. Aubrey Stauffer, has been engaged as soloist at the Clifford Essex Mandolin, Guitar and Banjo Carnival given at St. James Hall, London, England, in May of this year. Mr. Stauffer will cross the ocean to fill this special engagement, and great things are expected of him. He is now in practice training for the occasion. Mr. Stauffer's style of playing is more robust and dashing than that of any other concert mandolinist before the public, and the full harmony and duo form are never more effective than at his hands. The exquisite harmonies he extracts from the mandolin in full chord work would put to shame many violinists of reputation. He sails for England the 1st of May, and expects to tour the United States again in 1903. Many competent judges seem to think that Mr. Stauffer has no superior as a performer on the mandolin, and his coming London engagement may prove this to be a fact. This engagement was negotiated and successfully closed by Mr. Arling Shaeffer, who publishes all Mr. Stauffer's mandolin solos, and who visited England in 1900. Mr. Stauffer's compositions are all copyrighted in England and a large sale is expected after his appearance there.

Class Teaching

The New and Effective Method of Instruction

BY THOMAS J. ARMSTRONG.

A new field has been opened to the teacher of mandolin, banjo and guitar. It is the teaching of beginners in classes.

Everyone, interested in music, has noticed the increasing popularity of these instruments. They will continue as favorites of the public because their simplicity and ease of execution makes them popular.

A few years ago their claim for public attention depended on the whims and fads of the time.

Now every town and village have teachers for these instruments. The large cities number them by the hundreds; and all the large manufacturers and music publishers recognize this branch of their business as a most important affair that must receive proper attention.

The conservatories, private schools and musical academies no longer hesitate to include mandolin, banjo and guitar among the instruments for serious and profitable study.

Many of the public schools in our large cities have, in an indirect way, taken heed of the musical inclinations of the students for these three instruments. In a very few years we may see an official recognition of them, by the educational boards of many states, as a medium for the study of instrumental music in the public schools.

This is no idle or exaggerated statement at all. It is indeed more than probable that such a plan will receive serious attention, by many public men, whose influence and authority would favor the introduction of mandolin, banjo and guitar, in several of our eastern cities, as a regular branch of study in the public schools.

Instrumental music in our public schools has been frequently advocated. Mexico is a long way in advance of this country in this respect. A regular branch in the public schools of that country is instrumental band music; the instruments being furnished by the city.

No better medium, for the study of instrumental music in our public schools, can

be conceived than the mandolin, banjo and guitar.

In comparison with other musical instruments they are of moderate price. Their technical features are not complicated or difficult and the young scholar becomes immediately fascinated with them.

Private instruction will, of course, always continue as a source of income for our teachers.

The continued popularity of mandolin, banjo and guitar, with their opportunities for agreeable formation into music clubs, has brought about a distinct change in the art of teaching these instruments in classes.

As the teaching of music is an art, like all other arts and sciences it must progress. New modes and methods of presentation are constantly being brought out.

Everything that tends to lighten the labor and increase the income of a teacher, should be carefully studied, for a musician who depends on the money derived from teaching, must keep in touch with all information regarding his art.

It is well for the teacher to look at this matter seriously and not say, off hand: "Oh, I have tried that!"

Class teaching, in its true meaning, is when the teacher instructs a class of ten or more beginners on mandolins, banjos and guitars from the very first scale.

This is the new field that has been opened to the teacher of these instruments, and he may enter with genuine satisfaction and legitimate profit.

Heretofore this mode of instruction was impossible because there was no music published that brought the first scales, or rudimentary three different instruments played in unison.

It was formerly necessary to drill each section of a class for months, before the three different instruments played in unison.

This difficulty has been overcome by the publication of studies, by a few alert publishers, so arranged that the different scales for mandolin, banjo and guitar harmonize and may be played together from the very first lesson. A series of interesting exer-

cises follow for each instrument, arranged progressively, for class instruction.

This enables a teacher to merge new scholars, on mandolin, banjo and guitar, into classes at a moderate charge for tuition. It does not interfere with his private pupils who are willing to pay a higher rate for private lessons.

Of the numerous prominent teachers who have engaged in the above method of class tuition, everyone has become enthusiastic over the results. It is a musical revelation to those who have dared to instruct a number of beginners at one time, and a financial result that exceeds many weary hours of private teaching.

To the amateur it is very fascinating to commence the study of an instrument in a class, among friends and agreeable companions. He becomes eagerly interested in his work and his anxiety to succeed animates him and other members of the class.

Class teaching also quickens the scholar's perception of time and the value of notes. He seems to grasp the necessity of keeping in time, even at the very first scale. This is natural, of course, in a class playing a scale in unison.

After a few weeks' study he becomes interested in the marks of expression. The *forte* and *piano*, played by the entire class, please him and he carefully notes these marks in the music.

Exercises played by a class assume all the character of little pieces, especially when properly arranged, with marks of expression.

A student in a class also has the faculty of sight reading improved. It often happens that some members, more advanced than others, assist the backward ones, thus greatly aiding the teacher in his work.

As class teaching is certain to be a very important feature of a teacher's duty the coming season, let us examine it, from its good or doubtful points: How to awaken interest in a community; How to form a class; How to commence instruction, and the financial result.

(To be Continued.)

Copyright, 1902, by T. J. Armstrong

IN THE MUSIC AND MUSICAL INSTRUMENT FIELD

MR. ARLING SHAEFFER'S ANNOUNCEMENT.

Mr. Shaeffer, in his February announcement in the JOURNAL, draws the attention of teachers and players to his "Elite" and Washburn Methods for mandolin, banjo, guitar and harp. They are methods founded on the most scientific methods of teaching, endorsed by thousands of teachers, and have already sold thousands of copies.

Following is the copy of an interesting order for music received by Lyon & Healy, Mr. Shaeffer's selling agents.

SMYRNA, TURKEY, JAN. 29, '02.

LYON & HEALY, Chicago.

GENTLEMEN:—Please send me by "Open Mail" via of London, 1 Star Mandolin Collection, with accompaniment for Piano, by Weeks. 1 Elite Banjo Instructor by Shaeffer.

Very truly yours,

H. P. FAINSCHILD.

"The Rest," Smyrna, Turkey.

The order was filled and went via London, as directed, and will take about sixty days before it is delivered.

Mr. Shaeffer sends the JOURNAL the news that he has just ordered of his printers 40,000 copies of mandolin music. This is an order which will require a little over three tons of paper to print it, and the presses will be kept busy for quite a little time filling it. Mr. Shaeffer also assures us that this does not include any of the concert solos by Siegel, Stauffer, Stoddard or Weeks.

Mr. Shaeffer's new catalogue of mandolin, banjo and guitar music is now ready, and all teachers as well as concert players are heartily welcome to a copy if they will send for one. It is gotten out in splendid style and forms a sort of encyclopedia of good musical literature.

NEWS FROM JOS. W. STERN & CO.

This enterprising New York concern has certainly much with which to command the attention and interest of mandolin, banjo and guitar players and teachers. First, they control the O. H. Albrecht Catalogue of M., B. & G. Music, containing standard instruction works by T. J. Armstrong, R. L. Weaver, O. H. Albrecht, Fred Oehler and others, as well as solos and concerted numbers; then they also control the S. S. Stewart B., M. & G. Music Catalogue, containing 5,000 standard solos, instruction works, and club music; also the John Alvey Turner Catalogue of foreign musical novelties; and last but not least, their own "House of Hits" Catalogue of selections for the mandolin, banjo and guitar, arranged from the hundreds of immensely popular songs and instrumental pieces which they publish. This month they draw our readers' attention to three special publications—Armstrong's Progressive Class Studies for M., B. & G., which may truly be said to have revolutionized the system of teaching; the Mark Stern Mandolin & Guitar Folio No. 3, containing twenty-four popular successes, and Samuel Siegel's "Special Mandolin Exercises," undoubtedly the greatest work of the kind published.

In their instrument announcement, Stern and Co. call attention to some remarkable values in their high class Mark Stern Collegiate Mandolins at \$8, \$18, \$30, and \$50 each. These instruments are constructed on the very latest models from selected material fashioned by skilled workmen, and Stern & Co. guarantee each and every one from a tonal standpoint. Their complete illustrated catalogue of the Mark Stern Collegiate Mandolins and Guitars and the S. S. Stewart's Sons' Improved "4S" Banjos will be sent free to anyone desiring it, as well as complete catalogues of the music mentioned above.

"REGAL" NOTES.

Foremost in the Regal Mfg. Co.'s announcement this month are three useful specialties which they are introducing, and all of which deserve the serious attention of M., B. & G. players. One is the Siegel Mandolin pick, which is coming to be universally used by mandolinists everywhere.

The hand-beveled edge is of great assistance in getting a perfect tremolo, and Siegel himself uses the pick for concert work. The Haile Guitar Knee Rest is said to be as indispensable on the guitar as a chin-rest on the violin, and is of great assistance in rapid technical work. The Magic Capo D'Actro is a very practical device, indeed, simple to adjust and the easiest as well as the most durable of all capos.

There is also a strong argument in favor of the Regal Mandolins, Guitars and Banjos, drawing to the reader's notice the noted players who use the "Regal" exclusively. Booklets regarding these instruments are mailed free on application.

NEW WITMARK PUBLICATIONS.

M. Witmark & Sons are giving special prominence this month to the fact that their 1902 catalogue of M., B. & G. music is ready, and draw the attention to their "mailing list," which enables readers to receive their new catalogue as well as their "Monthly Bulletins," free of charge. They have new numbers for all three instruments constantly in preparation, and are always glad to hear from players.

Under the head of new mandolin orchestra publications, they list a number of very desirable solo pieces, including operatic numbers, and characteristic pieces. Mandola parts are published for all of them, and special rates can be had on all their new issues by sending for the blanks.

They also list a number of banjo solos in the international tuning system, as well as the Witmark Progressive Mandolin Method, Trinkaus' 125 Original Guitar Studies, and their Operatic Mandolin, Guitar and Banjo Folios, Series A, B, C. Write for complete descriptive catalogue.

WALTER JACOBS' LATEST OFFERING.

Mr. Jacobs has just published a new Mandolin and Banjo or Orchestra Folio, which certainly reflects the greatest credit on his judgment and in every way is a great addition to his already excellent catalogue. The book contains about twenty different selections, some by foreign composers of note, and the majority by American composers. Many of the arrangements are Mr. Jacobs' own work, thus giving them the assurance of being musically and effective.

Mr. Jacobs' latest catalogue of solo mandolin parts, of over thirty-two pages, is now offered to players absolutely free of charge, the only cost being four cents in postage stamps for mailing. Up-to-date players should certainly take advantage of this opportunity to get samples of the latest and best music.

A TRULY "ELECTRIC" BANJO.

The A. C. Fairbanks Co. of Boston, according to the opinions of leading teachers and concert players, have superb instruments in their "Electric" Banjo. Fred Stuber is among the number of those who endorse the "Electric" both as to its beautiful tone and its handsome appearance. It is much to-day to manufacture an instrument which not only looks well, but plays well, and the Fairbanks people have certainly succeeded in producing a well-nigh perfect banjo. A catalogue of their "Electric" Banjos and also of the Fairbanks Mandolins and Guitars, will be sent free on request to any part of the world.

A LINE OF UP-TO-DATE INSTRUCTION WORKS.

Mr. Wm. C. Stahl has a strong advertisement this month for his admirable mandolin, banjo and guitar methods. They are distinctly of a progressive character and excel all other methods when desired for use with beginners. He makes a special price offer which every good teacher should look into.

A matter of interest to guitar players is Mr. Stahl's offer of twenty-two guitar solos and duets, which if bought separately would cost at least many times what he wants for them. Other specials he has are mandolin duos, and solos for banjo, endorsed by the leading performers, such as Farland, Lansing, Converse and others.

MANDOLINS WITH NEW FEATURES.

There are two distinctive features about the mandolins offered to the notice of JOURNAL readers by the Waldo Mfg. Co. One is the omission

of the usual soundhole in the centre of the mandolin top and the substitution of two "F" holes, shaped like those used on a violin. This is certainly a remarkable departure, and the Waldo people claim that the singing quality of tone peculiar to a violin is thereby added to the mandolin's usual tone. Another feature is the rosewood top, first introduced by the Waldo Mfg. Co. and designed, as accompanied by a new style of bracing, to obtain a powerful quality of tone. Many players of note indorse the new mandolins, and it would seem that the Waldo people have been among those to improve the instrument.

HARRY G. CLAY, JR.

This gentleman is rapidly developing a mandolin, banjo and guitar instrument and music business in Philadelphia which will be the leading one in its line. His establishment on Chestnut street is run upon the most liberal principles, and Mr. Clay is a firm believer in publicity as a means of creating business. His specials this month are a S. S. Stewart's Sons Improved "4S" "Crackerjack" Banjo at \$32.00, and another "Crackerjack" at \$55.00. For these instruments as well as for mandolins and guitars, Mr. Clay's store is the best place to go in Philadelphia, and the fact that last month was the busiest since he has been in business proves the fact that Philadelphians are aware of the fact that he has up-to-date and reliable instruments for sale. Mr. Clay will send anyone writing him a catalogue with confidential prices on his fine line of banjos, mandolins and guitars.

THE TRUAX MUSIC CO.

The adjustable mandolin and guitar bridge, made by the Truax Music Co., will appeal very much to players who have experienced the inconveniences resulting from the use of ordinary bridges. This bridge will not slip and is positively true in all positions. Another specialty manufactured by this enterprising concern is their "harp-guitar," which is practically indispensable in club work, and which has accordingly received the most hearty endorsement of the leading organizations of this kind. The Truax Co. will be glad to furnish further particulars on request.

"SHIFTLESS JOHNSON."

This is the odd title of a characteristic number recently published by J. H. Williams. It is somewhat in ragtime style and has a catchy trio movement which everyone hums after hearing it once. Mr. Williams publishes this piece for any combination desired of mandolin, banjo and guitar, and will be pleased to send any JOURNAL reader his catalogues of latest music.

A CLASSIC ARRANGED FOR MANDOLIN, ETC.

Rogers and Eastman, of Cleveland, have recently had Moritz Moskowski's Spanish Dance Op. 12, No. 2, arranged for mandolin, banjo and guitar, and the different desirable combinations of these instruments. The dance itself is too well known as one of its composer's greatest efforts, to need any comment, and the Rogers & Eastman arrangements, by Pomeroy, are up to the highest standard of excellence.

FROM THE LYCEUM PUBLISHING CO.

Four splendid numbers are offered to JOURNAL readers this month by the Lyceum Publishing Co., of New York City. One is "The Girls of America" March, another "My Honolulu Lady" Schottische, another the "Crack O' the Whip" March, and the last "The Colored Major," an arrangement of the celebrated cakewalk and two-step. The Lyceum catalogue is small but choice, a good foundation for development in the future.

FRED. GRETSCH'S SPECIALTY.

In the Davnor Banjo, players meet with an instrument materially different in construction from any other, in that there is a "hole in the head," founded on principles underlying those used in the construction of a violin. Mr. Gretsch claims a depth, brilliancy and clarity of tone in the Davnor procurable in no other make, and professionals endorse his opinion.

Teachers Are Using Them

"ELITE" METHODS FOR MANDOLIN, GUITAR, BANJO AND HARP —AND THE— WASHBURN METHODS FOR MANDOLIN AND GUITAR By ARLING SHAEFFER



Positively the most scientific methods ever published for these instruments. Every one says so. Hundreds of letters from the best teachers stating that they are using them. Many thousand copies of these methods already sold. Complete diagram of all scales and chords. Treats of harmony, also alternate fingering, most essential, plainly marked. Explains many secrets of the instruments never printed before. All teachers who adopt these methods notice immediate success. Guitar Method contains many of the solos by the great masters, such as Mertz, Petoletti, Sor, Lagrani, and others, so difficult to obtain. Insist upon seeing these methods. Teachers can't afford to be without them.

Elite Mandolin Method (Complete) (Revised).....\$1.00
Elite Banjo Method (Just Out) (Complete).....1.00
Elite Guitar Method (127 pages) (Complete).....2.00
Elite Harp Method (Complete).....2.00
Elite Guitar Solo Collection.....1.00
Elite Mandolin Studies (Advanced) (France).....1.00
All Bound in Green Flexible Leatherette Binding.
Washburn Mandolin Method.....1.00
Washburn Guitar Method (Revised).....1.00
Heavy Paper Binding.

See what the Greatest Artists say.

BEST TEACHERS ARE NOW USING THEM.
35,000 ALREADY SOLD.



SIEGEL.

ARLING SHAEFFER —
Your methods for Mandolin and Guitar are the best; no wonder they sell.

SAMUEL SIEGEL,
Mandolin Virtuoso and
Composer.
New York.



STAUFFER

ARLING SHAEFFER —
After continued use of your Elite Mandolin, Guitar and Banjo methods, I pronounce them complete for artist and pupil.

AUBREY STAUFFER,
Mandolin Virtuoso
and Composer,
Chicago.



BAXTER

ARLING SHAEFFER —
I desire to offer you my warmest praise for your excellent Guitar method. It must fill a long felt want and will no doubt, be welcomed by teachers and students of the Guitar everywhere who may desire an up-to-date and complete method. Assuring you of my best wishes, I remain,
Yours very truly,
WM. S. BAXTER.

Soloist and Teacher,
Chicago.



STODDARD

ARLING SHAEFFER —
I use your methods continually and must say for one, that your methods certainly have no equal. Their musical exercises fascinate the pupil and good results follow.

Yours respectfully,
C. HAL STODDARD,
Concert Soloist and
Teacher,
Dayton, Ohio.



LAPATINA

ARLING SHAEFFER —
It gives me great pleasure to say that I know of no better methods for the Mandolin and Guitar than yours. Their success is well deserved.

Sincerely,
F. MARIO LAPATINA,
Teacher of Mandolin
and Guitar,
Philadelphia.



CENTURA

ARLING SHAEFFER —
Your methods for Mandolin and Guitar are excellent from every standpoint. I do not see how they could be improved upon, or have I ever used any methods as effective as these in attracting and retaining the interest of pupils, and making the task of practicing an easy one.

Yours very truly,
A. B. CENTURA,
Artist and Teacher,
Evansville, Ind.



BANE

ARLING SHAEFFER —
Your methods for Mandolin, Guitar and Banjo will justly make musicians if studied properly.

JOHNSON BANE,
Guitar Virtuoso,
En Route.

The above testimonials are a few out of thousands.

THEY MEAN SUCCESS Now is the time to advise your music dealer to order, or send to **LYON & HEALY, Chicago.** (Can be mailed anywhere).

(Send for latest catalogue of the Greatest Mandolin Solos, by such artists as Siegel, Stauffer, Stoddard, Weeks, and others just published.

A Good Teacher
should use a
Good Method.

There is always one
best of every kind.
"Elite" Methods for
Mandolin, Guitar,
Banjo and Harp, and
the Washburn
Methods for Mando-
lin and Guitar are
the best. So say the
greatest Artists on
those instruments.
See the Methods, then
judge for yourself.

\$1,000 Worth of
Prizes now being
given to Teachers
using Shaeffer's
methods. See "coupon"
in every method sold
till Feb. 1st, 1902.

Address
Lyon & Healy, Chicago.

GRAND MANDOLIN SOLOS

By AUBREY STAUFFER, Mandolin Virtuoso.
America's Mandolin Artist.

LA PALOMA. (Difficult.) Full harmony, duo, trio and quartette style of arrangement.....Solo only, 50c
FANTASIE. (Southern Songs.) My Old Kentucky Home, Swanee River and Dixie. Full harmony, duo style.....Solo only, 50c
SERENADE. (Schubert.) Full harmony, self accompaniment.....Solo only, 50c
LEONORE. (Spanish Love Song.) Full harmony, duo style.....Solo only, 50c
LAST NIGHT. Full harmony, quartette arrangement.....Solo only, 40c
IN OLD MADRID. Full harmony, duo style.....Solo only, 40c
PALMS. Full harmony, duo style.....Solo only, 50c
ROCKED IN THE CRADLE OF THE DEEP. (Difficult.) Grand Introduction, duo style.....Solo only, 50c
ALICE, WHERE ART THOU? (Difficult.) Duo style.....Solo only, 50c
VENETIAN BOAT SONG. (Difficult.) Duo style.....Solo only, 50c
THE MOCKING BIRD. Var. Duo style. Full harmony.....Solo only, 75c
SHEPHERD BOY. Duo style. Full harmony.....Solo only, 50c
I DREAM I DWELL IN MARBLE HALLS. Full harmony.....Solo only, 50c
LOVE'S OLD SWEET SONG. Full harmony. Solo only, 50c
LOST CHORD. Full harmony. (Organ Imitation.).....Solo only, 50c
MASSENA IN THE COLD, COLD GROUND. Var. Full harmony, duo style.....Solo only, 75c

LULLABY. (From Erminie).....Solo only, 50c
THOU SUBLIME, SWEET EVENING STAR. (From Tannhauser. Wagner.) Duo style.....Solo only, 50c
LOVE'S DREAM AFTER THE BALL. Duo style. (Czibulka).....Solo only, 50c
SIMPLE AVEU. Full harmony, duo style. (Thome).....Solo only, 50c
NIGHTINGALE SONG. (The Tyrol.) Duo style. (Zaller).....Solo only, 50c
HEART BOWER DOWN. (Bohemian Girl.) Duo style. (Balfie).....Solo only, 50c
COME BACK TO ERIN. Duo style. Full harmony. (Claribel).....Solo only, 50c
SPINNING SONG. (From Flying Dutchman.) Duo style. (Wagner).....Solo only, 50c
NOV E VER. (Tis not True.) Duo style. (Matti).....Solo only, 50c
ON BILLOWS ROCKING. (Chimes of Normandy.) (Planquette).....Solo only, 50c
BANDMASTER MARCH. (Great for Mandolin Club.) (Stauffer).....Solo only, 50c
TRIP AROUND THE WORLD. (For Clubs.) (By Stauffer.) (Airs of many Nations.)
Mandolin Solo.....40c
Mandolin and Guitar.....50c
Two Mandolins and Guitar.....75c
Two Mandolins, Mandola and Guitar.....50c
Two Mandolins and Piano.....50c
Two Mandolins, Mandola and Piano.....75c



Address all
Orders to

LYON & HEALY, Corner Adams and Wabash Ave., Chicago.

Special prices are always quoted purchasers mentioning the Journal when writing advertisers.

TWO NEW ISSUES IN THE SHATTUCK CATALOGUE.

Mr. B. E. Shattuck, of New Bedford, Mass., offers two new selections this month. "Cy's Dance" is a darkey jubilee piece, played with great success by the Boston Ideal Club and already a favorite with clubs. The "Cadets' Parade" March is a stirring two-step which is meeting with favor among players. Complete catalogues of the Shattuck publications will be sent upon application to his address.

THE PROGRESS BANJO TAILPIECE.

This tailpiece is made by Mr. H. O. Nichols, of Norwich, Ct., and is certainly a most desirable one. It requires no knotting of strings and will not cut or slip strings either. Professionals who have used it endorse it highly and it is having a steady sale all through the country.

"A SURPRISING OFFER."

This is the striking heading of Mr. E. Rueffer's announcement in the JOURNAL this month. And it is indeed a remarkable offer, taking in as it does a number of classic and modern selections for first or second mandolin, guitar, piano accompaniment, and, for the use of clubs, extra parts for zither, flute and cello. The pieces include such ones as the "Simple Aveu," by Thome; the "Blue Danube" Waltzes, by Strauss, and other classics. Write Mr. Rueffer for a complete catalogue of his latest publications and you will be well repaid.

"NEVERFALSE" STRINGS.

These strings are a specialty made by Mr. F. J. Bacon, of Hartford, Ct. He subjects them to some form of treatment whereby they become impervious to moisture and practically do not stretch when placed on the instrument. These are the qualities in strings which appeal most to players, and the absence of them makes the expensive and the cheap string equally unsatisfactory. Mr. Bacon reports a steadily increasing sale for his strings. He sends a descriptive circular upon application.

A NEW MANDOLIN INSTRUCTOR.

The latest publication from the Sherman Publishing House is Singer's Mandolin Instructor. This is an entirely new work in every particular, taking up all the important details of mandolin playing from the most elementary to the most advanced. JOURNAL readers can obtain the book at their dealer's or direct of the house in Chicago.

OF INTEREST TO CLUBS.

The Symphony Harp Guitars made by Dyer & Bro. are meeting with enthusiastic approval with leaders of big M., B. & G. club organizations. It can truly be said that no club is complete in every detail unless it has one of these instruments, which sound like a harp and are no more difficult to play than any other six-stringed instrument. The price is no more than that asked for ordinary harp-guitars, and yet the "Symphony" is said to be infinitely superior to all others. Write for the free illustrated circular.

H. F. ODELL & CO.

This enterprising Boston firm have just placed a piece in the market which will unquestionably be a big success. It is called "The Lobster Chasse," and is one of the catchiest melodies written in years. Be sure and read their special offer to JOURNAL subscribers.

WASHBURN INSTRUMENTS.

These established instruments are now meeting with permanent favor among all teachers and players who desire the highest degree of excellence in the instrument they use themselves or recommend to others. The sale is increasing each year, and JOURNAL readers would do well to send for an illustrated catalogue of the Washburn mandolins, banjos and guitars.

TWO NEW HITS.

Mr. F. E. Dunn has just published two novelties which he offers for the inspection of JOURNAL readers. One is called "A Coon Band Contest" and is a clever ragtime piece which has elicited the heartiest words of approval from those who have played it. The other is the "White Rats" March, by Arthur Pryor, assistant conductor of Sousa's Band, and one of the most popular American composers. Both pieces are having a steady sale among music lovers.

A SPECIALTY IN BANJO HEADS.

The Ideal Music Co. offer an excellent article in their "Damp Proof" banjo heads, which are being used by professional players all over the country. These heads are guaranteed absolutely damp-proof and in consequence the tone is of a quality not to be obtained from any other kind of a head. Write for full information regarding them.

GEO. WILLIG & CO.

Willig & Co. make a special feature this month of their "Southern Medley," offering it at a special price. Any number given prominence by this enterprising concern always possesses intrinsic merit and the piece mentioned is no exception to the rule. It is a "dandy" for school exhibitions or concerts of any kind.

GERHARD ALMCRANTZ.

The mandolins, banjos and guitars manufactured by Mr. Almcrantz are declared, by all who have tested their musical qualities, of the highest degree of excellence. He makes instruments of low as well as high price and teachers will make no mistake in purchasing instruments from him. A specialty which he has recently protected by patent is his new Orchestra Harp, which is declared by professionals just the thing required in large or small clubs.

FROM THE AGNEW PUBLISHING CO.

The Agnew Publishing Co. have an interesting announcement this month regarding banjo solos in universal notation, mandolin, orchestra music, guitar solos and their Twentieth Century Banjo Method in the system of universal notation of which they are enthusiastic advocates. All the Agnew people's issues are superior in every respect and are worthy of the attention of cultivated musicians.

TIETZEL'S CONCERT EDITION.

Teachers and players will be pleased with the result if they will look into the merits of Mr. Tietzel's two mandolin and guitar arrangements of standard overtures. The list he publishes includes "Zampa," "Calif of Bagdad," "Tancredi," and many others of equal note, and the arrangements are easy yet very effective.

OLD FAVORITES IN NEW FORM.

Rubenstein's "Melody in F," "Love's Old Sweet Song," and "The Palms" are three old favorites introduced into Mr. William Kruse's latest publication, "Composia" Waltz. It is well arranged and is meeting with the approval of musicians. Send for his complete catalogue.

THE WESTERN MUSIC CO.

A new plantation caprice by Clifford Chambers, entitled "Darkies' Wedding Barn Dance," and Geo. Schliffarth's famous "Cadet" two-step and march are the particular numbers being given publicity at present by the Western Music Co. They are published for mandolin, banjo and guitar, as well as for band and orchestra and are having a very extensive sale.

Fairbanks

Celebrated throughout the **Banjo World** as the very best in

Tone, Durability and Artistic Construction

Our "**ELECTRIC**" is used by most all of the Prominent Teachers and Professionals of the present time, and in all that is demanded by an artist in public or private, it answers all requirements.

We desire to correspond with responsible parties who have push.

Send for our Illustrated Catalogue

The

A.C. FAIRBANKS CO.

27-29 Beach St., Boston, Mass.

Manufacturers of

BANJOS, MANDOLINS and GUITARS

A Surprising Offer

FOR 30 DAYS ONLY

I will send to any address the 25 pieces mentioned below for

1st Mandolin.....	50 cents	and 5 cents for postage
2d ".....	25 "	5 "
Guitar.....	25 "	5 "
Piano Accom.....	25 "	10 "

NOTICE FOR CLUBS—The pieces below are also published for Zithers, Flute, Cello.

No. 1. On to the Battle.....	March
2. My Charming Isabel.....	Medley-Waltz
3. Knights of Columbus.....	March-Two-Step
4. Opera Martha Motives.....	Flotato
5. Liliuputan Dream.....	Overture
6. Under the Flag of Victory.....	March
7. Remember Me.....	Gavotte
8. Schatzwalzer (Gipsy Baron).....	Jno. Strauss
9. Alla Zingara.....	Gipsy Dance
10. Bersaglieri March.....	Two-Step
11. Echoes from the Mountains.....	Overture
12. Morgenblaetter Waltz (morning papers).....	Jno. Strauss
13. Simple Aveu.....	Intermezzo
14. A Jolly Sleighing Party.....	Introducing Bells, Whip, Signal for Departure, etc.
15. On Sweet Dream.....	Waltz
16. Carmen Polka.....	March-Two-Step
17. Love's Recollection.....	Gavotte
18. Blue Danube Waltz.....	Jno. Strauss
19. By the Mill.....	Polka
Introducing Nightingale, Rippling of the Water, etc.	
20. Medley Waltz Quadrille.....	
21. Joyous Return.....	Song Without Words
22. Over the Ocean.....	March
23. She Was False.....	Waltz Song
24. Two Little Orphan Girls.....	"
25. Waltz C'n'sant'n (Eng. & Ger. words).....	"

E. RUFFER

109 First Avenue - - New York City

PUBLISHER OF THE LATEST HIT:
"AMERICAN EAGLE" MARCH

NEW BANJO MUSIC

THE GREAT CAKEWALK HIT

A COON BAND CONTEST

and the celebrated

WHITE RATS MARCH

By Arthur Pryor, Assistant Conductor Sousa's Band. Played throughout this country and Europe with great success by Sousa's Band. Arranged for the banjo exactly as you hear it in the phonograph. Banjo Solo 46c; Banjo and Piano, 60c. 1/2 off List Price allowed.

FRED. E. DUNN, Publisher, 57 W. 124th St., N. Y. City

THREE SPECIALS FOR YOUR NOTICE THIS MONTH!

Thomas J. Armstrong's Progressive Class Studies

For Mandolin, Banjo and Guitar. Can be used in any combination for the three instruments. Published in five books, arranged either for first and second Mandolin, first and second Banjo, or first and second Guitar. The only practical method for class instruction; used by hundreds of the leading teachers and conservatories. Graded to suit needs of all pupils.

Price 50 cents per book. Special discount ½ off list

The MarkStern Mandolin and Guitar Folio No. 3


The latest of their tremendously successful series of Mandolin and Guitar collections published by Jos. W. Stern & Co., the "House of Hits." Containing twenty-four popular successes such as "Every Race Has A Flag But The Coon," "Pliny Come Kiss Yo' Baby," "My Little Georgia Rose," "I'll Be Your Sweetheart," "Believe," "Phyllis," Waltzes and many others. The greatest collection ever offered at the price with five times the cost.

Price for Mandolin and Guitar \$1.00. Piano or 2nd Mandolin Pt. 50 cents. ½ off these prices allowed

Samuel Siegel's Special Mandolin Exercises

The greatest work for Mandolin ever published. Written by the world's greatest player and teacher of the Mandolin and recommended by all other prominent professionals such as Valantine Abt, Samuel Adelstein and hundreds of others. Teachers the duo form arpeggio violin style and contains scores of valuable hints to be found in other instruction work.

Price 75 cents. Special discount ½ off list price

 N. B.—Send for our complete catalogues of the S. S. Stewart Banjo, Mandolin and Guitar Catalogue, of the Albrecht Catalogue, of the John Alvey Turner Catalogue and of our own immense catalogue of popular song and instrumental successes. Free upon request. Send for complete illustrated catalogue of the MarkStern Collegiate Mandolin and Guitar and the S. S. Stewart's Sons Improved "4S" Banjo's. Address

Jos. W. Stern & Co. 34 E. 21st St. New York

"4S"

S. S. STEWART'S SONS

CRACKERJACK BANJO

A clear mellow sweet-toned instrument—excellent for concert or parlor work—and it's guaranteed—the price is reasonable, \$32.00.

If you want a Special Crackerjack, bird's-eye maple neck, handsomely inlaid scroll head—a few more brackets and finely carved—closed nuts, flush bolts, grooved hook, I have it at \$55.00.

IN

Mandolins and Guitars

I HANDLE THE

University and Collegiate

Most excellent instruments—and guaranteed. Let me quote you a price on a University Crackerjack Mandolin or Guitar.

Liberal Discounts to Teachers and Others.

I value your pocketbook and believe in many sales and small profits. Your name on a postal card will bring you a catalogue with confidential prices.

HARRY G. CLAY, Jr.

At the Old S. S. Stewart Stand

1000 Chestnut Street

Sole Agent for Jos. W. Stern & Co., of New York.

Philadelphia Office S. S. Stewart Journal.

Strictly a Business Proposition

The securing of new subscribers to the *S. S. Stewart Journal*. Just stop and think how many Banjo, Mandolin and Guitar players you know in your own city, who are eligible as subscribers to the *Journal*.

What They Get for One Dollar

In the *Journal*, you know yourself, all the latest club and concert events commented on, special instructive musical articles by artists and teachers who know what they are talking about, foreign musical news, dramatic reviews, etc., to be brief, they get everything interesting to players and lovers of music.

Founded 1882—Expanding 1902

Admittedly the pioneer magazine of its kind and unquestionably the finest published to-day; circulated in every foreign country as well as at home, successful beyond a doubt in the past, the future looks rosier every day.

You Can Conduct an Agency Successfully

If you care write in for particulars to me, don't delay, write and start making good money without the outlay of any money. Send in for full particulars to

FRED S. STEWART

Proprietor and Editor S. S. Stewart Journal

34 East 21st Street, New York City

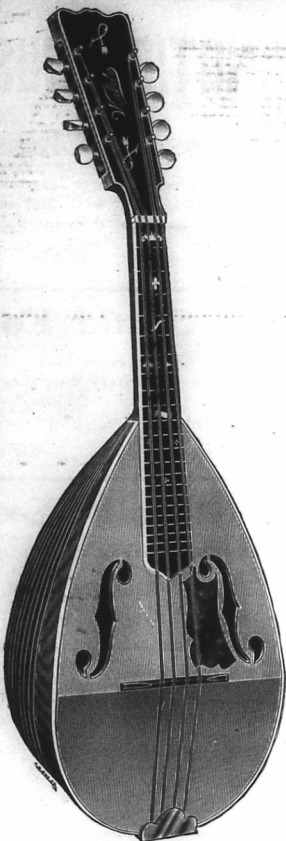


Saginaw, Michigan.

OUR ROSEWOOD TOPS

on Mandolins are new to us and new to the world, but we have tried them long enough to advise you positively that with the improved system of bracing we use, a very powerful tone is obtained from such a top and still we retain the beautiful violin quality found only in the "F" hole **Waldo Mandolins**. If you want a Mandolin that is clear as a bell in every position, sympathetic in tone and one you can force with all your power, we can supply you and we guarantee absolute satisfaction. Space is limited here—

Write us and we
will tell you
MORE about it.



NOTICE TO THE PROFESSION.

HOUSE has some Goon club music. Every number suitable for public performance. Teachers and club leaders are asked to write me about it. **THE IMPERIAL ORCHESTRA EDITION** helps to make your reputation.

BERT S. HOUSE, Publisher.

Suite 4, Opera House Block, WATERTOWN, N. Y.

CY'S DANCE

(A Husking Party Jubilee)

By A. A. BABB, Composer of "On the Mill Dan" Galop.

It is entirely new in character and originality. An instantaneous hit! Played with great success by the Boston Ideal Club.

Banjo Solo.....30c Guitar Part.....10c
2d Banjo.....10c Piano Part.....20c

CADET'S PARADE MARCH

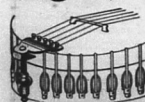
A successful rival of the celebrated Invincible Guard March, by the same author.

2 Banjos.....30c Guitar Part.....10c
Piano Part.....20c

USUAL DISCOUNTS

B. E. SHATTUCK, Music Publisher,
NEW BEDFORD, MASS.

Progress Banjo Tailpiece



Requires no knots. Will not slip or cut strings. Adjusted instantly. Sample by mail, 50c. Address

H. O. NICHOLAS,
73 W. Thames Norwich, Ct.

To Prospective Music Publishers!

AND IN FACT ANYONE DESIRING
5 MUSIC PRINTED 5
CIRCULARS or ADVERTISING
MATTER OF ANY KIND

You get the **Lowest Prices on Earth** from us because we have every modern facility for **Quick, Effective and Low-Priced Work!**

DILLEN PRESS, Inc., 27 Rose St., N. Y.

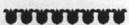


Write for
My
Special
Inducements
to
JOURNAL
AGENTS

Fred S. Stewart

Editor and Prop.
Stewart Journal

New York City



NOW READY

JACOBS' EASY MANDOLIN AND BANJO OR ORCHESTRA FOLIO

INSTRUMENTATION AND PRICES

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

CONTENTS

The Contents follows and speaks for itself:

A Frangesa March*	(Costa.)	Arr. Walter Jacobs
Among the Flowers.	Caprice*	Paul Eno
Behind the Hounds.	March and Two-Step*	(Allen.) Arr. Walter Jacobs
Confetti.	Carnival Polka*	(Alden.) Arr. Walter Jacobs
Cupids on Parade.	March and Two-Step*	Geo. L. Lansing
Dance of the Skeletons.	Descriptive*	(Allen.) Arr. Walter Jacobs
Fanchette.	Tambourine Dance*	R. E. Hildreth
Guardsman, The.	Novelty Two-Step*	(Allen.) Arr. Walter Jacobs
Happy Jap, The.	Geisha Dance*	(O'Connor.) Arr. Walter Jacobs
Jack in the Box.	Character Dance*	(Allen.) Arr. Walter Jacobs
June Bride, The.	Waltzes*	(Allen.) Arr. Walter Jacobs
Mazetta.	A Gipsy Idyl*	(Allen.) Arr. Walter Jacobs
Pavana.	Enti ácte*	(Allen.) Arr. Walter Jacobs
Spanish Silhouettes.	Waltz*	C. E. Pomeroy
Speedway, The.	Gallop	A. J. Weidt
Under Palm and Pine.	March and Two-Step*	(Kenneth.) Arr. Walter Jacobs
Yazoo Buck.	Wing Dance*	(Godfrey.) Arr. R. E. Hildreth

THOUSANDS of Nos. 1 and 2 have been sold

FREE! A NEW BOOK of 32 pages of Solo Mandolin Parts (each number entirely complete) to the latest Mandolin and Banjo Orchestra publications will be sent **absolutely free** to any address on receipt of 4 cents in postage stamps to cover mailing expenses.

IMPORTANT.—If you want to receive interesting advertising matter, special offers, etc., from time to time, regarding Mandolin, Banjo Guitar, Piano, Band and Orchestra Music, send your full address to

WALTER JACOBS

165 Tremont Street, BOSTON, MASS.

Do You Wish To Interest Your Pupils?

THEN USE STAHL'S MANDOLIN, BANJO AND GUITAR METHODS

If you are a progressive teacher you should examine these books. They excel all methods for beginners. Try them, and like many others, be convinced.

Price.....\$1.00 each
Teachers enclosing card will receive sample copy post-paid for 50c

GUITAR PLAYERS

Sending 50c will receive in return (22) solos and duets, which if bought one piece at a time, would cost at least ten times as much. Each and every piece is a gem of melody, and the best arrangements to be had. Just the thing for which teachers and soloists have been looking.

NEW MANDOLIN DUOS

I will mail, to any address, post-paid, upon receipt of 75c, the following concert mandolin solos:

"Beneath the Low Thatched Roof" Arr. by A. W. James	Price 40
Serenade "The Choir Celestial"By P. W. Newton	40
"Nearer My God to Thee" with variations Arr. Newton	50
"Take Back The Heart".....Arr. Newton	30
"Home Sweet Home" and "My Old Kentucky Home" (medley).....Arr. by Newton	40

The above pieces are all written in the duo, trio and quartette style, full harmony and the best arrangements published.

BANJO PLAYERS

Send for Berthold's arrangements of "Old Folks at Home" (var) Banjo and Piano.....\$1.50 and "Amaryllis Walk".....

2 Banjos.....50
No Banjoist's repertoire is complete without the above numbers. Endorsed by Farland, Baxter, Mays & Hunter, Lansing, Converse and many other well-known artists. Liberal discounts to teachers and dealers. Send for catalogue to

WM. T. STAHL,

PUBLISHER

211 Grand Avenue, Milwaukee, Wis.