

The CADENZA

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Sweet Girl of My Dreams (from
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Here's to the Girl
No One Knows
If You'll Remember Me (from Ragged
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Come Be My Sunshine, Dearie

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The Yama Yama Man (from Three
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To the End of the World with You
Just Some One
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istic Novelty
Sleep and Forget
Cuddle Up a Little Closer, Lovey Mine
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Dance and Schottische
The Girl Next Door; Waltz
You Don't Know How Much You
Have to Know, in Order to Know
How Little You Know, Two-Step

In Grandma's Day, March and Two-
Step
Porcupine, Rag, Two-Step
Wop! Wop! Wop! Barn Dance and
Schottische
No One Knows, Waltz
Marcelle, March
If I Could Gain the World by Wishing
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Twins)
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Just Some One
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Two-Step
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FREE FOR THE ASKING

WALTER JACOBS

167 TREMONT STREET, BOSTON, MASS.



It is true that the expense of an instrument often deprives many people of the delights which music offers. The Alpha Musical Bureau, 95 Westminster Street, Providence, R. I., have apparently solved the problem. Wouldn't you consider 10% a good profit on an investment? Well, the Alpha Musical Bureau may be able to save you double that amount on the purchase of an instrument. They will also dispose of your old instrument for you (if it is in good playing condition). A postal card addressed to the Bureau will bring full information.

This is the age of duplication. We have the mimeograph, hektograph, neostyle and a lot more—all duplicators. We do not know what Mr. E. A. Rowe of Milford, Delaware, calls his. As he makes them all by hand, he might term them "manographs." Since they

are duplications of phonograph banjo solos, he might term them "phonoscripts." However, whatever he calls them and whatever they are you can get them at short notice. Read his ad, make a memorandum of the list he can supply and then get acquainted with him.

"Hope deferred maketh the heart sick," but a clumsy music stand that will do everything but stand will make it sicker. In the present instance, "Hope" need not be deferred if you will write to the Hope Music Stand Co., Mashapaug Street, Providence, R. I. They will send you an illustrated folder of a "three-times-one-is-three" music stand that maketh the heart glad. It is a condensable contrivance that will please you, for it is a music stand when open, and a music stand in a case with a folio when closed. Can you beat it?

There is a clean-cut little ad on page 43 of this paper, the background of which looks like a wire fly screen. No, it is not a screen, but the work turned out by the people represented in the ad depends a great deal upon a certain kind of screen, the lines, mesh, etc. You can see their class of work in the ad and you always see it in THE CADENZA when photo-engraving is needed. If you need a good design for a dance or concert program, or high-grade half-tone or line engraving

work, get in touch with the Hub Engraving Co., 175 Summer Street, Boston.

Sings the tenor in von Suppe's "Fatinitza," "A reporter, I propose, is a man who all things knows." Now of course all reporters do not know everything and every reporter does not know it all, but as a rule they know a lot. If you know something you don't want the public to know, shun a reporter. If you wish to know something you ought to know, seek a good reporter. Ergo, if you are in the music trade and wish to know something about debtors apparent and debtors prospective, consult the Thompson Reporting Co., 10 Tremont Street, Boston. The ad tells exactly what they can and will do.

If a man went into a forty acre lot and sat down and waited for the cow to back up and be milked, he wouldn't get any milk. Don't be a "waiter." If you want something, get out after it. To parody, "whatsoever your hands find to get, get it with all your might." This is the kind of man that W. F. Main, Dept. W. J., Iowa City, Iowa, wants; and he wants him now. Mr. Reader, if you are dissatisfied with your present occupation read Mr. Main's ad in this paper. If you haven't any present occupation and want one, read the ad. In fact read the ad anyway and "salt" it down for future reference in the immediate now.

"A FOOL'S PARADISE IS A DANGEROUS ABODE FROM WHICH TO DIRECT OR TRY TO DIRECT THE PUBLIC MIND."

He Needs Advice Though His Requests Are Made With Authority.

When someone writes us, "I want the biggest toned Mandolin you can make", does that someone know what he wants? Moreover do we know? Does anybody know? We have never made the biggest toned Mandolin we could make; we never expect to. No musician would buy it; no musician would play it; no musician would listen to it. Even though it were strung and pitched (tuned) the same as the Mandolin of today, the biggest toned Mandolin thus possible to make should not be and, therefore, will not be. He who doesn't know why clamors the loudest for the loud instrument, and when such Ignorance, no matter how conscientious says, "I know", and then teaches men so, how great becomes that propagated illusion.

Rate of vibration determines pitch.

Amplitude of vibration determines force.

Complexity of vibration determines timber.

Pitch is tonal definiteness.

Force is tonal carrying-power.

Timber is tonal character or quality-differentness.

While there are instruments that lack tonal definiteness due largely to improper stringing, as well as incorrect construction, 'tis the vague and speculative distinction between carrying-power and quality-differentness which floats so loosely in the minds of musicians, otherwise well informed, that makes them ask for what they do not want and mothers all kinds of tonal misunderstandings.

Opinionatedness, Conceit, And Ignorance are The Decay Of The Mandolin Orchestra.

When players and agents of string instruments recognize that an acoustical or tonal fact is just as much a fact as a granite mountain and that they are dealing in concrete things that demand scientific study and analysis that beget knowledge instead of opinionatedness, then and not till then will the Mandolin Orchestra progressively ascend to the musical heights of emancipation from errors in voicing and to instrument ensemble evolution.

The Mandola is a large Mandolin. One Mandola is equal in volume to several Mandolins. The Mando-cello is a large Mandola. One Mando-cello is equal in volume to several Mandolas.

The above statements are not assumptive because universally known and are, therefore, not argued. They are true or the self-evident truth or acoustical axiom, the larger the vibrated body the greater the tone, would be false. Then why not make Mandolins larger so as to get greater tone? The intelligent reader has already anticipated the answer. There must be due regard given to voicing to secure a quality-differentness just as well as greatness of carrying-power, else the Mandolin would lose soprano pitch-quality and become mezzo-soprano, or contralto, or even tenor like the Mandola; all depending upon the increase of size until the instrument would be too large to retain Mandolin pitch (tuning).

The Reckless Indifference Of Some Teachers To The 'Gibson' Is Because The 'Gibson' Is So Far Advanced Of Some Teachers' Ideals.

But long before this takes place, the Mandolin loses caste. Refinement of typical Mandolin quality necessarily is sacrificed for power and the soprano voice of the present "Gibson" Mandolin is lost in proportion to the lessening of the contrast in quality-pitch (timber) until the Mandolin Orchestra loses its possibilities for variety of effects in tone coloring and its versatility in interpretation. Therefore, a monotonous sameness characterizes Mandolin Orchestra productions, particularly noticeable where voices (parts) lap as they do in extended compasses.

Tonal carrying-power diminishes and quality-differentness becomes the distinguishing characteristic as the ascendancy is made from the lowest to the highest in pitch, or from the lowest voice (part) to the

highest. While both quality-differentness and carrying-power exist with the piccolo and tuba, it's quality-differentness of tone rather than carrying-power that makes the piccolo so prominently heard in the brass band, and it's carrying-power rather than quality-differentness that makes the tuba so prominently heard in the same band.

Every musician and arranger appreciates quality-differentness or pitch-quality is just as essential as great carrying-power. One only has to note how strains for the Mandolin or Violin repeated fortissimo grandioso, and the like are universally to be played an octave higher. Is this to secure greater power? By no means. It is for the sole purpose of securing greater contrast or quality-differentness from the lower voices so as to make the melody (soprano voice) more pronounced, which gives the effect of its being played louder.

To, therefore, gain power for any instrument at the expense of its proper pitch-quality or voicing is fatal to the best effects for ensemble playing and makes a mongrel instrument for the soloist.

And now, Mr. Virtuoso, Teacher, or Orchestra Conductor, the above has a lurid red bearing upon your past and present musicianship, for if you continue to use a make of instruments that is not properly voiced, you acknowledge to being ashamed to own you are in the wrong which is acting

the part of being no wiser today than you were yesterday. Such is a deceit that beginneth by making falsehood appear like truth and endeth by making truth appear like falsehood, for one misrepresentation must be thatched with another, or it will soon rain through. Use the "Gibson", whether in the Mandolin or Guitar family, and if you have evolutionized from the musical lesser into the greater, you will recognize in the "Gibson" the realization of the ideals for which you stand, for "Gibson" instruments are scientifically voiced. Will you then use the old construction which you try to make seem what it actually is not, or will use and sell the matchless "Gibson" that actually is all you would have it seem? Awakened souls know that perfect voicing cannot be in an orchestra of a hodgepodge of makes of instruments. The musical inane are not expected to appreciate this statement, but the memory of it and the hosts of evolutionized Mandolin Orchestras universally using the "Gibson" instrumentation pursue with a whip of scorpions and are bringing the days of musical inanity to a speedy end. Live not longer in a light that is past when "Gibson" instruments of the classic Violin construction can be purchased at \$1.00 down and \$1.50 per month.

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Try a set of my Italian Mandolin Bass strings at 20c.
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It is a great thing to be a standard among standards. It is a greater thing to be the "Standard of the World," which is the claim of the Bauer Co., 726-730 Girard Avenue, Philadelphia, for the "Original Stewart" banjo. This means pre-eminence in all points; the quality of tone and its carrying power; the flexibility and responsiveness of action; the holding in tune capacity; and the general make and finish of the instrument. All of these points and many more must be inherent to the instrument that is "standard." It must hold its own against all comers, and this is what the Bauer Co. mean when they say the "Stewart is King." Send for a catalog and satisfy yourself.

✻ ✻

What a difference it makes in the valuation of an article, whether you want it; where you want it, or when and why you want it. Now a cane or an umbrella that was non-tipped you wouldn't buy, and a non-tipped nose would be a fright. A non-tip dump cart would be useless, and a carriage that was not non-tip you'd be afraid of. Again, a bridge that was unstable you would not cross, and a banjo bridge that always tipped would make you cross; one you'd shun, the other you'd smash. Now you needn't be cross nor smash things, for A. D. Grover, 381 Albany Street Boston, can effect a cure with a "Grover Non-tip" bridge. Read the ad and see what the leading lights of Banjodom say.

Boston is the city of many bridges. Follow any of the numerous water-ways to their outlet into bay or ocean and it is bridges. Take any of the railways entering the city and again it is bridges. And so it is with the street railways and the carriage ways — bridges. We are a "bigger, 'bridgier' Boston." Mr. Banjoist, do you know where the "Cole bridge" is located in Boston? It is at No. 3 Appleton Street and you may have to cross one of four bridges to reach that street. There you will find the F. E. Cole manufactory and the bridge that may "carry you safe over" that "difficult passage" when you need a "direct vibration bridge." Read the ad, see the kinds and get acquainted.

✻ ✻

The old Eastern peoples excelled in mosaic work; inlaying with metals, woods and gems. But with all their clever artifice, so far as modern discovery goes, it has never been found that they ever inlaid a pick with rubber. Possibly they did not have the rubber; probably they did not have the pick. Whatever the reason, it has remained for the twentieth century to do the trick. The result is a "pick that won't slip." Three little rubber rivets are inset on both sides of the pick that fit the fingers like an ancient inquisition thumbscrew, only it doesn't hurt like that thing. Read the ad of the U. S. Manufacturing Company, Baltimore, Md. See the pick pictured there, note the prices, then pick your pick.

"Memory is the purveyor of reason," says the "Rambler." And this is the plain, unvarnished truth. If you wish to hold your own in reasoning and in argument, you must have a memorized store to draw from. And the only way to have a memorized store is to have a stored memory. Now if you are wise you will not foolishly waste your lucre on some foolish *memoria technica*. You will write to the Memory Library, 14 Park Place, New York, and let them send you, without cost, an address on the development of memory, together with "Humbug Memory Schools Exposed." What's the answer? After you receive and digest those, you will most likely send for something else you should have.

✻ ✻

The word "string" originally meant, twisted. Query, when a man gets "twisted" is he a "string"? The long timbers that go over a bridge under the flooring are stringers, but not strings. But the long strings that go over a banjo bridge are not "stringers" — not if you get good ones. Weak stringers in a bridge will cause it to go down, and weak strings on an instrument will have the same effect. Herman Cohn, 56 E. 117th Street, New York, asks this question: "Do you know" — but just look up the ad. And still another: "Do you know that the Truesolo strings are the strongest in the market?" Mr. Player, if you don't know this, first read all of Mr. Cohn's ad and then send for a sample set. They will "set well" and stay set.



Valentine Abt praises the "Symphony" Harp Guitar

Valentine Abt

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Let me express my appreciation of the good you have done guitarists in the manufacture of your Symphony Harp Guitar.

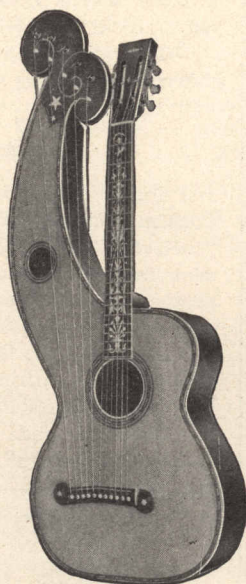
The guitar with its added basses, its excellent tone and far-reaching quality, should prove to be quite a boon to all having the advancement of the instrument at heart.

Very truly yours,

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THE CADENZA

and Elson's Pocket Music Dictionary for **\$1.00**

Contents: The important terms used in music with pronunciation and concise definition, together with the elements of notation and a biographical list of over five hundred noted names in music. **No musician can afford to be without it.** Value **\$1.35**

Give your **full** and **permanent** address plainly written

Notify us promptly of any change of address

N. B. We recommend that remittances be made by Post Office or Express money order

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THE CADENZA

167 Tremont Street,

Boston, Mass.

There are many people filled with a longing to see the West, that famous land of "49." With many this must always be but an unsatisfied longing because of the lack of that little "wad" of green and yellow paper which the gods issue so grudgingly to some of us. Many times we have gathered together a "wad" big enough to get us there, but what to do after we are there is the bar that stops us. Have you, Mr. Reader, had the longing for California, the Golden State? Here is opportunity knocking at your door. If you are a good teacher of the mandolin and guitar, E. S. Warren, 213 Brockway Building, Pasadena, Cal., wants you out there. Pasadena, the "Garden of the gods"! Read the ad, get acquainted with Mr. Warren, and if you prove to be the right one get acquainted with the golden West.

✻ ✻

If you were a *Paterfamilias*, you would not balk at a few dollars if you knew it would add to the appearance, usefulness and character of "the boy." If a philomath, neither would you question cost if you knew you were adding to your store of knowledge. Why then, if you are a banjoist, should you hesitate at \$2 when you know you can add to the usefulness and character of your banjo by fitting it with a Hartnett Tone-Lever? Ah, say you, but will it? Next to the individual test, the only answer to that are the written words of some of the great players who have used it. We have before now quoted the enthusiastic encomiums of such men as A. J. Weidt, Geo. C. Krick, W. J. Kitchener and others. J. J.

Levert says, "The best thing out. I don't see how a banjo player can get along without this attachment." Don't buck any longer against that double-dollar note. Send it to D. E. Hartnett, 120 East 23d Street, New York, with an order.

✻ ✻

New York City solid for "Sonotone" by 28,000. Returns still coming in from all over the country show distinct gains for "Sonotone." This may read and look like the returns of a Presidential election, but it isn't. It is what C. S. DeLano, 845 South Broadway, Los Angeles, says about his Sonotone strings for banjo, guitar and violin. There must be something good about these same strings when such people as Mr. and Mrs. F. J. Bacon write, "Your strings can't be beat. Have used them exclusively in all our vaudeville work for over two years." This assertion you may read for yourself in the DeLano ad in this issue of THE CADENZA, together with some low prices. So read the ad and take your pick, i. e., choice. For the modest sum of four nickles you can buy a set of his Italian bass strings for mandolin. Mr. DeLano also does something besides "stringing" players. He slings those little black boys around on the staff right lively. You can have 9 of his best compositions for guitar and banjo for \$1.

✻ ✻

We have not yet found the time and opportunity spoken of last month to number the combinations which can be made on "B. P." As far as we have gone, however, we think a

Bacon Professional is a bright proposition to base prosperity upon. And it behooves banjo players to behave with propriety, and not "bolt" perversely, before proving baked pudding. The Bacon Mfg. and Pub. Co., Forestdale, Vermont, caption their ad in this month's CADENZA with the word "Facts." Now facts are stubborn things, but must be contended with whether buying an automobile or a banjo. Either one of these will give the owner a heart-ache when it proves after trial not to be what it was "cracked up" to be. Therefore, if you are contemplating "blowing" precious money on a banjo, read the Bacon Co.'s ad and briefly ponder. The "Bacon Professional" banjo is the creation of Mr. Frederick J. Bacon, whose name is authority in the banjo world. The Bacon Co. tell you that a "B. P." is readily distinguished by its "pure, vibrant, singing tone." You can easily try this distinguishing process, for they will send you an instrument on trial if you will but guarantee express charges. Read the ad, behold prices and break properly.

✻ ✻

Don't wait until you are an angel before you get a harp. It is not a *dead* certainty that you will get one even then, but it's a sure thing that you can have one now if you want it. We are "harping" on the Farland harp attachment for the banjo. Says the inventor and maker of it, "the only device of the kind which is a musical success. All the others impart a nasal tone to the banjo, while the tone imparted to a good banjo by the Farland attachment is literally sweeter than a harp."

ANNOUNCEMENT

On the fifteenth of September we shall resume our issues for Mandolin Orchestra. To those who have played our publications we do not need to appeal. We only wish to say that the music under publication is of the same high standard we have heretofore maintained. We intend to send out two numbers every month, usually an Overture or standard selection and a lighter number or march, as we may find desirable.

WE PUBLISHED LAST YEAR THE FOLLOWING LIST

Overture, Orpheus	Offenbach	Dance Styrienne, Czardas	Michaelis
Selection, Il Trovatore	Verdi	Gavotte, Fondly Thine Own	Jungmann
Waltz, The Garden of Dreams	Stimson	Recreation, Venetian Echoes	C. Franke
Fantasia, Norma	Bellini	Concert Piece, Al Fresco	Zavertal
Overture, Pique Dame	Suppe	March, The Round Up	Ramsdell
Overture, Beautiful Galatea	Suppe	Selection, Daughter of the	Regiment
Waltz, Artist Life	Strauss		Donizetti
Serenade, Beneath Thy Window		The Popular Italian Song,	Maria Mari
	LeThiere		Capua
Ballet Oriental, La Mauresque	E. Tavan	Serenade, Mandolinen	Jungmann
Overture, William Tell	Rossini	March, Nahant	Thomas
March, American Republic	Thiele	Idyl	Sanford
Serenade of the Mandolines	Desormes	Romance, Call Me Thine Own	Halevy
Serenade, Badine	G. Marie	March, En Masse	Reeves

We will send a partial list of the music we intend publishing the coming season, also our complete catalogue and sample First Mandolin parts, FREE, to such teachers and players as apply. Send for information regarding our new issue proposition; it is interesting and it costs you nothing to find out.

The Cundy-Bettoney Company

93 Court Street, Boston, Mass.



FACTS



About the celebrated "Bacon Professional" Banjo, creation of Frederick J. Bacon, one of the best known names in the Banjo world.

For nearly half a century, Banjo manufacturers have tried to hit upon a plan or device, that would give the Banjo a more *lasting* tone, and still have the characteristic tone of the Banjo. Many different designs were carried out, some with all metal rims, or steel rings and wires over which the head, or vellum, is drawn, producing a sharp, crisp tone, but of very short duration. The all-wood rim Banjo produces a flat "tubby" tone and plays very hard. It is also much affected by dampness, as it is a well-known fact that wood absorbs moisture.

In the "Bacon Professional" Banjo the above objections are overcome by providing the rim with an annular chamber within which the partly confined air can vibrate in harmony with the strings, thereby producing a *strong, full and resonant* tone. Owing to this action of the HOLLOW sounding chamber the tones are PROLONGED and the staccato quality very greatly modified.

You can ALWAYS distinguish a "Bacon Professional" Banjo by its

Pure, Vibrant, Singing Tone

The prices of "B. P." Banjos run from \$40.00 upward. The tone is the same in all styles, because the rims are all made of old maple and carefully put together by experts.

ALL Bacon Banjos are warranted not to warp or become untrue —

And Finger Boards are absolutely Perfect

Sizes, 10 3-4 to 11 1-2—3 octaves.

Positioned to suit any customer.

Sent on trial to compare with any other make, providing purchaser will guarantee express charges.

THE BACON MFG. & PUB. CO.,
FORESTDALE, VERMONT



PRETTIEST MANDOLIN MUSIC YOU EVER HEARD

First and Second Mandolin and Guitar

Regular Price
40c a Copy
Our
Price **10c**

A Frangese, March
Angel's Serenade
Bacio II (The Kiss)
Budding Flowers
Cavatina
Century, March

Cinquantaine, La
Corn Flower, Waltz
Cradle Song
Cricket's Parade
Crimson Blushes
Czara, Mazurka



FREE

A Beautiful Solo and Bargain Catalog with every \$1.00 Order

WALTER C. TUTTLE CO., 14 W. Ohio St., Indianapolis, Ind.

Neither is this harp away up in the clouds in price, for it costs but \$2 to own one. Mr. Farland is still "sawing wood" and saying something at the same time about his wood rim banjos. Read the ad in this paper and see for yourself what he has to say this time. It is too long to quote. Also read his little essay on "strings." It may give you some ideas that you never have held before. Now if you have an idea that you would like some good banjo music, get Mr. Farland's book. It contains 36 study pieces and 14 concert selections. This is what might be termed satisfying the fastidious, and we think it will. You will think so as well, if you will look at the contents listed in the ad, and the price is only \$1. Write to the concern at 315 East Front Street, Plainfield, N. J., for a catalog. It won't cost you anything.

Said the great Goethe, "He who seizes the right moment is the right man." Here is a truth for us all to grasp. Now having grasped it, the next question is, when is the right moment? We hear a great deal about the "psychological moment," but when is the psychological moment? In a way, Mr. Wm. C. Stahl of Milwaukee, Wis., has answered the question. He says in the beginning of his ad in this paper, "right now is the time to write." "Right now," then, is the right moment with Mr. Stahl, and if you seize it you will be the right man. He wants exclusive agents for his instruments throughout the United States. And whether you who read this be teacher, performer or soloist, a little bit more

of that which "makes the mare go" will not come at all amiss. Perhaps you know and use his instruments. Then you know whether you want an exclusive agency without more being said. On the other hand, perhaps you do not know them. Then read his ad carefully and let your own judgment convince you. Mr. Stahl says, "the new and improved Stahl mandolins, guitars, banjos, tenor mandolas and mando 'cellos are undoubtedly the best in the world." This is a broad statement. But he further says, "I can prove this if you will allow me to do so." This is certainly easy and it is "up to you," if you wish. Follow his advice that "right now is the time to write."

Do you recall that pretty little solo in Gilbert and Sullivan's opera "Trial by Jury," commencing "Comes the gentle maiden, comes the drooping flower"? We were reminded of it by Rettberg and Lange, 382-384 Second Ave., New York, who have a "Trial by Jury" ad in this issue. Read the ad and you will find there is no "gentle maiden and drooping flower" business in this trial. It is "straight from the shoulder," knock-down blows from judge, jury, plaintiff and defendant. And it is all about the "Orpheum" banjo. Never has banjo been treated as Messrs. Rettberg and Lange treat theirs. They have treated it "orpheumistically, euphemistically, medicinally, and now judicially. These makers claim for their instruments better tone quality, easier action, greater carrying power and

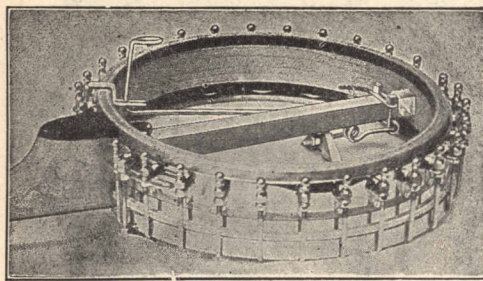
longer vibration than any other banjo. This was the bone of contention thrown to the jury in this "trial by jury," and the manufacturers of it say, "the plaintiffs were deeply chagrined when the Orpheum measured up to all requirements imposed, fully sustaining all the claims ever made by its makers." If you are interested, you can have a copy of the evidence and make a little trial of your own in which you may be the whole court. Just drop a postal card saying, "Send evidence, catalog and trial plan." You'll get it quicker than quick.

Do you know what a *Nylghau* is? Bet a "Washburn souvenir catalog" against a postal card you do not. Did you ever see a *Koodoo*? Probably not, but it's a horned thing and not a musical instrument. Now if you have never seen and do not know what either of these are, what a sorry figure you would cut in an argument about them. Your opponent would quickly obfuscate you to the very verge of nystagmus. No, do not be alarmed. The other editor has just borrowed the dictionary and we can't use any more. We were only trying to impress upon you the uselessness of an argument over something you know nothing about. Now suppose, for the sake of argument, that you are a mandolinist. And suppose some other member of the fraternity had asked you about the Washburn mandolin, and you were on the "pro" side. If you did not know that it was a most artistic and splendidly built instrument, you couldn't hold up one side of the argument. If you

TONE

Wm. Edward Foster

LEVER



"Have tried your TONE-LEVER for the past three weeks and I assure you it is the first tone attachment that ever stayed on my banjo that long; furthermore it's going to stay. It is the best thing of its kind."

IMPORTANT. Give name and make of Banjo; distance from bridge to rim; distance from head to dowel stick; depth of rim, and diameter of head.

Prices: Tone-Lever \$2. Tone-bar \$2. Arm-rest 75c.

Money back if not satisfactory. Write for circulars.

D. E. HARTNETT, 120 E. 23d St., New York City.

A. J. SHAW'S

Modern Method for the Mandolin

A great work for Positions, Rapid Fingering, and the Duo System. In Eight Books.

Send 10 Cents for Sample Study

A. J. SHAW, 3915 Cottage Grove Ave., Chicago, Ill.

THE EXPENSE OF AN INSTRUMENT

Often deprives many of the delights which music alone offers. We can furnish you with a GOOD, second-hand instrument at a very moderate cost. Let us know what you want—and don't forget that we can dispose of your old instrument for you (if it is in good playing condition.)

Write for our proposition. A postal card will do.

ALPHA MUSICAL BUREAU, 95 Westminster Street, (Room 6) Providence, R. I. Department X

The Washburn Mandolin

Is a most artistic instrument and represents the height of perfection in mandolin building.

The workmanship which is found in the Washburn mandolin cannot be duplicated.

The responsive quality of this magnificent instrument makes it possible for musicians to render their most difficult compositions with ease.

Let us send you a copy of our Washburn Souvenir Catalog. A Postal will bring it.

LYON & HEALY

DEPT. R 7235

CHICAGO

knew nothing of the quality of these instruments you couldn't support the beginning, let alone the ending of the argument. And you cannot know unless you ask, or get a prospectus, circular, catalog or something. Do you know who make these Washburn mandolins? It is Lyon and Healy, Dept. R, 7235, Chicago. They have a splendid Washburn souvenir catalog which they will be glad to send you. Now just for the sake of argument send for a catalog. The argument may end in your favor.

Sang a poet of old, "O for a harp of a thousand strings!" This is poetical, allegorically beautiful and tonefully suggestive, but we would like to see the man who could play the blooming thing. We would make a contract with him, salary unquestioned, and bill him as a "prodigious prodigy"—provided we could get a box car big enough to carry the harp. It is possible he might play it in the manner that Gulliver played the Brobdingnagian piano. Even so, we have in mind a harp arrangement with only eleven strings that it's a peg to a plectrum he couldn't handle on the "go in." Yet when those eleven strings are properly handled they will do more to the square inch than the thousand. Had this poet lived in the "today" he might have sung, "O for a Symphony harp-guitar with eleven strings tuned for me; O for a thousand tongues to sing of the Dyer manufactory." Here are a few of the pleasant things said of the symphony. "It was a surprise to everyone. I would not be without

one now for any money," writes Joseph Stertz. George F. Williams of Minneapolis says, "the tone is solid and sweet, and the basses superior to the Italian harp." Now read the ad in this paper and see what Mr. Valentine Abt says of it. If you are a guitarist and haven't one of these instruments, write to W. J. Dyer and Bro., Dept. 125, St. Paul, Minn., and let them send you one on trial. If you are not a guitarist now, but thinking about it—do the same thing.

Vega! Vega! who's got the "Tu-ba-phone"? This sounds almost like the name of that game we used to play when kids; "button, button, who's got the—hook." As nearly as we can remember, the game was played by having to hunt assiduously for the object. Well, the grown-up game is played in the same way. You must hunt assiduously for what you want—and get. So hunt through the "Vega" ad and see if there isn't something there which you both need and want. Is it a "Whyte Laydie" banjo? Here is what two vaudeville people, now *en route*, have to say of it. "The two No. 7 'Whyte Laydie' banjos are great and everyone that sees them says the same thing." Now the aforesaid banjo is not actually mentioned by name in this ad, but that's where the "assiduousity" comes into the game. Perhaps it is a mandolin you wish. How is this from a Dartmouth College man? "I wish to say that the 'Pettine Special Artists' mandolin I purchased from you is the finest one I have ever seen and has given every

satisfaction." Such unsolicited encomium, speak loudly, and it will pay you, Mr. Artists Teacher and Player, to play the game and hunt. And it will not be so much of a hunt after all, for the Vega Company at 62 Sudbury Street, Boston, will be only too glad of an opportunity to help you in the hunt. They will send you a "Vega" mandolin and guitar catalog, a "Fairbanks" banjo catalog and a circular of the "Tu-ba-phone" banjo ("the latest sensation"), if you will ask. And they will also send you a portfolio of famous artists, and tell you all about the "Vega service" if you wish them to. We nearly forgot to say that if you are located either in New York or Philadelphia, you need not send to the "Hub" for the Vega instruments. Just drop in at the John Wanamaker Co.'s stores. You will find there a complete assortment with the same satisfactory terms and prices.

Never read a "special inducement" announcement, for there might be something in it that you want. And when one gets what he wants in this world he is liable to drop dead and not want any more. Now we do not wish anyone to be overcome by reading, so we are going to tell you something. On page 7 of this magazine is a long list of splendid mandolin orchestra music from which you may get a dollar's worth, of your own selection, as easy as turning your hand over. On page 46 is another list, all banjo music, and here the same phenomena holds good. If

(Continued on page 8)

N. B. THIS LIST IS ADDED TO EVERY MONTH.

TENOR MANDOLA and MANDO-CELLO

The following is a complete list of the WALTER JACOBS publications for MANDOLIN ORCHESTRA that have Tenor Mandola and Mando-Cello parts.

Degrees of Difficulty are marked thus:
A, Easy B, Medium C, Difficult

When the price of the Banjo Solo is the same as the Banjo Accompaniment the two parts are printed together, and therefore cannot be obtained separately.

Pieces marked thus * are also published for regular Orchestra; therefore parts for Cornet, Clarinet, Bass, etc., can be obtained. Price the same as for Flute.

The Tenor Mandola and Mando-Cello parts are in Treble Clef; price same as 3d Mandolin.

Piano Solos are published in the Mandolin Keys for pieces marked † but in other Keys where marked thus ‡.

	Grade	1st Mandolin or Violin	2d Mandolin or Violin	3d Mandolin } Each Oct. Mandola }	Flute Obligato } Each Cello Obligato }	Banjo Accompaniment	Guitar Accompaniment	Piano Accompaniment	Banjo Solo	Guitar Solo
*ABENDLEID. Evening Song. (Schumann).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*MOMENT MUSICAL. (Schubert).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
†*AGGRAVATION RAG. (Cobb).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
†*AH SIN. Eccentric Two Step Novelty. (Rolfe).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*ANGEL'S SERENADE. (Braga).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*ARBITRATOR, THE. March and Two-Step. (Taubert).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*AU MATIN. (Godard).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*BARN DANCE. The Bunnie's Gambol. (West).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*BASHFUL BUMPKIN. Schottische and Barn Dance. (Rolfe).....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
*BERLIN IN SMILES AND TEARS. Overture. (Conradi).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
*BOYS OF THE MILITIA. March. (Boehnlein).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*CAVATINA. (Raff).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*CHANSON SANS PAROLES. Song Without Words. (Tchaikowsky).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
†*CLOUD-CHIEF. Two-Step Intermezzo (Phillie).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
COLORÉ PROMENADE, THE. March and Two-Step. (Grey).....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
*COME BACK TO CONNEMARA. Irish Novelty Two-Step. (Grey).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*COPPELIA. Valse Lente. (Delibes).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
COQUETTE, THE. Mazurka Capriccio.....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*CUPID ASTRAY. Waltz. (Rolfe).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
†*DIXIE TWILIGHT. Characteristic March. (Johnson).....	A	.30	.10	.15	.15	.15	.10	.20	..	..
*DROWSY DEMPSEY. A Coon Shuffle.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
†*FAIR CONFIDANTES. Waltz. (McVeigh).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
†*FAIRY FLIRTATIONS. Dance Caprice. (Boehnlein).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*FAREWELL TO THE FLOWERS. Reverie.....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*FARMER BUNG TOWN. March Humoresque. (Luscomb).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*FIFTH NOCTURNE (Leybach).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
†*FLIGHT OF THE BIRDS. Ballet.....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*FUN IN A BARBER SHOP. Novelty March (Winne).....	A	.30	.10	.15	.15	.15	.10	.20	.40	.30
*GLORIANA. Overture.....	B	.40	.20	.25	.25	.25	.20	.35	..	..
*GRETCHEN, MY RATHSKELLER FAIRY. (Ayer).....	A	.30	.10	.15	.15	.15	.10	.20	..	..
*HASHED BROWN. Novelty T o-Step. (Allen).....	A	.30	.10	.15	.15	.15	.10	.20	..	..
†*HEAP BIG IN JUN. Two-Step Intermezzo. (Sawyer).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
†*HEART MURMURS. Waltz. (Rolfe).....	B	.40	.20	.25	.25	.25	.20	.35	.40	.30
HILARIOUS ZEB. An Ethiopian Oddity.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
†*HOME, SWEET HOME. Medley "Good-Night" Waltz.....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*HOOP-E-KACK. Two-Step Novelty. (Allen).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*HUNGARIAN DANCE NO. 5. (Brahms).....	C	.30	.10	.15	.15	.15	.10	.20	..	..
*HUNGARIAN DANCE NO. 6. (Brahms).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
IN A DIXIE DELL. Slow Drag.....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*INDIFFERENCE. Characteristic Morceau. (Rolfe).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
N LOVERS' LANE. Caprice.....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*IN ROYAL FAVOR. March and Two-Step. (Potter).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*KENTUCKY WEDDING KNOT. Novelty Two-Step. (Turner).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*KING MYDAS. Overture. (Eilenberg).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
†*KISS OF SPRING. Waltz. (Rolfe).....	A	.40	.20	.25	.25	.25	.20	.35	.40	.30
*LA CINQUANTAINE. Air in Olden Style. (Gabriel Marie).....	A	.30	.10	.15	.15	.15	.10	.20	..	..
*LA LISONJERA. The Flatterer. (Chaminade).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*LORAIN. Mazurka. (Nichols).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*MERRY WIDOW. Waltz. (Lehar).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
†*MONSTRAT VIAM. March. (Joy).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
MOON WINKS. Two-Step Intermezzo. (Jaques).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
†*MOOSE, THE. March. (Flath).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
MYOPIA. Intermezzo (Wilson).....	B	.30	.10	.15	.15	.15	.10	.20	.30	..
OLE SAMBO. A Coon Serenade.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
ONION RAG. A Bermuda Essence.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
*ON THE CURB. March and Two-Step. (Allen).....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
†*PANSIES FOR THOUGHT. Waltz. (Blyn).....	A	.40	.20	.25	.25	.25	.20	.35	..	..
†*PERSIAN LAMB RAG. A Pepperette. (Wenrich).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*POLISH DANCE. (Scharwenka).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
RAG TAG. March and Two-Step.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
*ROGUSH EYES. A Flirtation. (Gruenwald, Op. 396).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*ROMANCE OF A ROSE. Reverie. (O'Connor).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*SERENATA. (Moszkowski).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
*HUNGARIAN DANCENO. 7. (Brahms).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
SEVILLA. Waltz d Concert.....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*SHOW FOLKS. March. (Wenrich).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*SIMPLE AVEU. Simple Confession. (Thome).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*SOLARET. (Queen of Light). Valse Ballet. (Allen).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
*SPANISH DANCE NO. 2. (Moszkowski).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*SPANISH GAIETY. Bolero.....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*SPYING CUPID. Waltz. (Rolfe).....	A	.40	.20	.25	.25	.25	.20	.35	..	..
*STACK OF FUN. Barn Dance. (Rolfe).....	A	.30	.10	.15	.15	.15	.10	.20	..	..
†*STARLAND. Intermezzo Two-Step. (O'Connor).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*SWEET CORN. Characteristic March.....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*THIRD DEGREE, THE. Waltzes. (Bendix).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
*TRADING SMILES. Schottische. (Ramsay).....	A	.30	.10	.15	.15	.15	.10	.20	..	..
*TRAUMEREI AND ROMANZE. (Schumann).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*TWO LOVERS, THE. Novelette. (Flath).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*U AND I. Waltz.....	B	.40	.20	.25	.25	.25	.20	.35	..	..
*VENETIAN ROMANCE. Barcarole.....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*WHIRLING OVER THE BALL-ROOM FLOOR. Waltz. (Ramsay).....	A	.30	.10	.15	.15	.15	.10	.20	..	..
*WIEGENLIED. Cradle Song. (Hauser).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*KULAWIAK. A Polish National Dance. (Wieniawski).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*YANKEE DANDY. Characteristic March.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
*YOU LOOK JUST LIKE A GIRL I USED TO KNOW. (Ramsay).....	A	.30	.10	.15	.15	.15	.10	.20

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† COLORED PROMENADE. March and Two-Step	Liddicoat A	40	40	30	15	20	20	20			15	30
COMPANY F MARCH	Jaques B	40	40									30
COQUETTE, THE. Mazourka-Capriccio	Weber B	40	20	30	15		20	20	20	20	15	30
COTTON BLOSSOMS. Slow Drag	Jaques B	40	40									30
HILARIOUS ZEB. An Ethiopian Oddity	Weber A	40	40	30	15		20	20			15	30
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IN LOVERS' LANE. Caprice	Weber B	40	40	30	15	20	20	20	20	20	15	30
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† SEVILLA. Waltz di Concert	Jaques B	40	20	30	15	20	20	20	20	20	15	30
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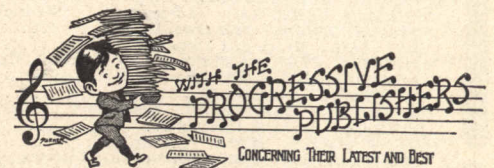
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there is not enough in these two to satisfy your desires, there are the superb Abt and Gatcomb collections. Now make your selection with your name and address plainly inscribed thereon; stick it in an envelope together with the little one dollar bill, and after sticking on a stamp mail it to THE CADENZA, 167 Tremont Street, Boston. Now see what will happen. In return you will get the music and one year's full subscription to the magazine. Can you beat it? Yes, but in only one way. For the same dollar you may have the paper together with choice of any one book, collection or folio, listed in the Walter Jacobs catalog at not over 50c; or you may have the Elson Pocket Music Dictionary, which speaking "fruiterially" is a peach. If you are magazine hungry, add an extra fifty cents and get THE CADENZA and the *Jacobs' Orchestra Monthly* for one year. Say you, "Oh I am not interested in an orchestra magazine." Oh yes you are, for in each issue of the J. O. M. are two violin and piano numbers that play great on the mandolin. Keeping this in mind, turn to page 39 and scan the music contents of the last two volumes of THE CADENZA. What think you? With the next volume just as good or better, and combined with the J. O. M. violin numbers, won't you have almost a music monopoly? Of course if you take that "special inducement" ad in small doses it will not have any deleterious effect.

Someone, who knew, said, "Great strokes make not sweet music." Following the same line of thought it might also be said the biggest instrument does not always make the biggest tone. It is almost an axiom that those who clamor the loudest for "big tone" do not really know what a big tone is. It is not volume of empty sound, but concentration of vibrant sound. And those instruments that are so constructed to accomplish this purpose are the instruments which tell. This is the pith of the argument raised by the Gibson Mandolin Guitar Co. in their ad of this issue of THE CADENZA. They evidently believe that "to argue with a fool is carrying a lantern for a blind man," for their arguments are drawn for reasoning players and agents. Their ad opens with the startling premise, "A fool's paradise is a dangerous abode from which to direct or try to direct the public mind." This is an axiomatic truth and all they ask is a cool, calm judgment after reading their argument with the reasoning powers fully awake. One point they are emphatic upon: that "Opinionatedness, conceit and ignorance are the decay of the mandolin orchestra." This is undeniable and should claim the attention of every person interested in or connected with the orchestra. They wish to have all players and agents realize that an "acoustical or tonal fact" is concrete rather than abstract, and as such, demands scientific study and analysis. And they are further right in the statement that "to gain power for any instrument at the expense of its proper pitch-quality or voicing

is fatal to the best effects for ensemble playing." We would like to quote freely from their terse and epigrammatic ad, but that would fairly eat up space. We can only say, read the Gibson Co.'s ad carefully, and if you fail to fully grasp it at first, re-read it. It will pay you. Then if you wish to get in closer touch with "Gibson" ideas, write to 500 Harrison Court, Kalamazoo, Mich. They will be glad to reply and tell you of their business methods. And there is a lot of information regarding this last in their ad on page 2 of this paper.



WELL, it is all off watching that space of the Harry S. Six Pub. Co., of which we told you last month. And it's one half off if you read what the space contains, mention THE CADENZA and take advantage of the offer. This space is all filled up with the "Southern Aristocracy" and every banjoist who is at all particular about his society should "get in." This is one of those dainty little numbers that swings you to the old plantation, and will start swinging, September 10, the date of publication. Now remember that "time and tide wait for no man." If you wish to get tied to this one, now is the time.

(Continued on page 36)

THE CADENZA

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MANDOLIN, BANJO AND GUITAR

Vol. XVII

BOSTON, MASS., SEPTEMBER, 1910

No. 3



FOREST CITY B. M. G. CLUB, MIDDLETOWN, CONN.

Mr. A. A. McConochie, Leader

FOREST CITY B. M. G. CLUB

WE are pleased to present the readers of THE CADENZA for September with a half-tone and short sketch of the Forest City B. M. G. Club of Middletown, Conn. This club is a new comer in the field, — a most welcome addition, and for a “two-year old” a very lively youngster. That there is still room for new and active clubs, and that this new comer is alive to the fact, is proved by their engagements. During the past two seasons their time was well filled in and the coming season is already being accounted for. Truly a club of this activity has no sleepers in its enrollment.

The Forest City Club was organized in 1908 under the leadership of Mr. A. A. McConochie and draws from two cities for its membership and support. Their plan of campaign is for both concert and dancing. In the latter they follow the line of the modern orchestra, furnishing the combinations and number of instruments desired. In program work they aim to perform only the best and most popular, eliminating all clap-trap and trash. Such a strength of organization and honesty of purpose must place this club on a sure musical foundation and make for them a future name.

The personnel of the club is: banjos — A. A. McConochie, Gene Smith, John Snell, John Farrow, John Larson, John Broderick; mandolins — Jos. Ivers (tenor soloist), Ray Byrnes, Lew Brooks (also banjo), Thos. Norrie, Elsie McConochie; guitars — Lester Bruce and Mrs. Lester Bruce; violin soloist — Ernest McCutcheon; pianist and baritone soloist — C. R. Davis. This is a strong organization and THE CADENZA most heartily wishes it good luck and good sailing.

IT has always been supposed that the guitar was essentially the instrument of love, born of love, and breathing love and passion. Its name and tone picture moon-lit nights, an open lattice and impassioned melodies. That sometimes, however, poison and not love may lurk hidden in the soft guitar is instanced by a clipping from the *Somerset Times*. Or perhaps it may be an object lesson from nature, that at times love may turn into a viper with a hateful sting. Says the *Times*—

Miss Mary Roberts was sitting in an easy chair bringing the strings of her guitar into harmonious tune when a frightful looking snake poked its head from the box of the instrument and licked out its poisonous tongue in defiance to the young woman. So overcome with fright was she that she sat spellbound for several seconds before she could find energy enough to cast it to the floor and scream for help.

Her cries brought other members of the family and the guitar was examined, but no snake was found. Mr. Baugh, a neighbor, rushed in and a hurried search revealed the intruder under the bed, where it had crawled when Miss Roberts cast the instrument to the floor. It was quickly despatched by Mr. Baugh and was found to be of the viper species.

(Written especially for THE CADENZA)

BANJO TALKS

BY JOHN DOUGLAS

(Continued from the August issue)

No. 6

VAUDEVILLE BANJOISTS

IT seems to be the ambition of every aspiring vaudeville banjoist to “get on the Keith Circuit.” Such an achievement means distinction and dollars, for a Keith “turn” is invariably a smart one, and smartness is well paid for there.

This means that for a male soloist to win distinction, he must be a wonder; if a lady, she must possess the charm of youth and stage presence in addition to a good degree of playing ability.

But we will leave these two out of the discussion and take up the case of a duo or trio who aspire to the aforesaid honor — and “dough.”

There are numerous banjo teams throughout the country playing small moving-picture houses and local concerts for a living, where they might be doing much better. Some of these have occasionally bestirred themselves, and, with a desire to set the world afire, have launched out into some such startling and entirely novel turn as a black-face act in which, “When is a door not a door?” is sprung, followed by, “We will now endeavor to give you an imitation of two darkies patting Juba.”

And then they wondered why the big managers never rushed to outbid each other for their services!

Properly gone into, the show business is the best paying thing that banjoists have today. Unfortunately few work it right — very few. A good, novel banjo act is acceptable everywhere, and there is money in it.

Aspiring vaudeville banjoists rely too much on their banjo. That's trouble No. 1. And they neglect to cultivate “business” and “stage presence.” That's trouble No. 2. It should be always borne in mind that vaudeville audiences look first for the “actor,” so that the banjo should rank as *part* of the act, and not as the “whole thing.” How many banjoists think of “making up” for their turn? Few, indeed. And yet it is what the vaudeville audience likes to see — this “make up.” It creates a pleasant illusion, and illusion is the business of the show world. A bright, healthful looking face is half the battle; while a sallow, half-bald fellow will engender indifference, and even dislike, from the outset, and he will have to buck against odds. A vaudeville banjoist owes it to his audience to “doctor” his face. Few every-day faces are attractive enough to show up well under the glare of the footlights. And, Mr. Banjoist, don't play vaudeville in a dress suit. Even a vaudeville violinist wouldn't do that (if he has sense), preferring

to make up as a "Dago" or such like, knowing that character costume is half way to success.

In short, banjoists have got to conform to stage usages; and the sooner they add some "business" to their "turn," the quicker their pay-envelope will swell.

There is room at the top for a smart banjo trio, with brilliant costume, refined comedy, and snappy selections properly led up to. Singing would increase their value considerably. A few measures of a slow, quaint, minor 6-8 march played entirely on the bass string, on a dark stage, followed by a burst of light on a showy ensemble, and a spirited attack on something "good and busy," would make one kind of a fine opening for a trio.

Another opening might be a moonlight scene on the levee, with a big cotton bale at centre. Banjo music heard, and the shuffling of feet; the big cotton bale falls apart, revealing the banjoists. Opportunity here for characteristic descriptive overture, with sand shuffle, clogs, steamboat whistle, and a darkie chorus, helped out with all the local color possible in scenery, costume and dialect.

If a duo is unable to work up a new and original idea, let them fall back on the ever popular "tramp act." There are many variations to be utilized, and any of them is better than the *ordinary* black-face act. The main idea is to bring on the banjos in a new way, in addition to furnishing amusement. For instance, let one member, disguised to represent a third character, enter with two extra long suit cases, each containing a banjo, leaving the cases at centre of stage while he exits for some reason or other. Then let No. 2 (in tramp costume) enter and make for the suit cases, calling on his tramp friend to hurry up and see the bonanza he has found. Tramp No. 1 having discarded his disguise, enters, and there ensues a dialogue of appropriate humor; the cases are opened amid great expectation, and the banjos are revealed. Both tramps are delighted, and confess to being able to pick a few notes of music on the banjo. This leads up to the banjo playing.

Banjoists are prone to be afraid to use their tongue behind the footlights as if it were a difficult thing to utilize speech with a banjo. And, again, some hesitate to get away from conventional ideas in dress, fearing to hurt the banjo's dignity! ***Pish!* Be a good entertainer, and the banjo will be the better for it. The instrument (*in vaudeville* at least) needs the assistance of refined comedy. It is not suggested that the banjo be overshadowed by the fun. Give the banjo plenty to do, and be sure and finish the act with it.

■As to costume, where there is to be no comedy, a Beau Brummel court dress of white silk is good; and in this connection a smart and graceful entrance should be practised, and not the usual slovenly,

shy-faced walk-on. Also, on no account should the common kitchen chair be used in any fancy act. If there is nothing better among the theatre "props," fancy plush covers should be carried by the team.

For a quaint banjo trio, with eccentric business, Chinese costume might be utilized with excellent results; and I want to emphasize right here the unlimited comedy that is always possible in Chinese character.

Should the trio be afraid of the sound of their own voices, there is still hope for them. They can adopt the French Pierrot (or clown) dress and give some very satisfying comedy in dumb show. The possibilities of this style, too, are almost endless, and it always pleases.

A combination of good comedy and good banjo playing would make one of the most desirable of vaudeville acts, but the eye must be catered to as well as the ear, hence the advice as regards costume and other things. Get away from the commonplace as much as possible, and remember that by keeping within the limits of refinement one loses nothing, and gains a whole lot more than one would by being funny and vulgar.

One thing lacking in all banjo, mandolin and guitar concerts and festivals is a bright, refined, entertaining act embodying music on the instruments. The dreary round of sombre, black-coated gentlemen just "playing pieces," from 8.30 to 11, becomes a weariness to the flesh. I have always thought that such concerts were inexcusably funeral-like.

Rouse yourselves to the realities, O you would-be musical dignitaries, and attain your ends by employing contrasts. Galvanize yourselves into something really entertaining, and your favorite instrument will get back into broad popular favor all the quicker. You are too nicy-nice at present.

(To be continued in the October issue)

'Bout Some Mr. A's and Some Mrs. Z's

MR. J. H. ANTHONY, the prominent mandolin and guitar teacher of Lamoni, Iowa, and also the director of the "Imperial Symphony Club," typed us recently—it must have been about 100 in the shade when he wrote—a very warm and encouraging letter. It caused us to blush furiously (the office boy is snickering about something), and our modesty permits quoting the closing line only—"You have given us two years of the best mandolin, banjo and guitar magazine ever published!"

Thanks, Mr. A., that is precisely what we started out to try to do, and you and many others have given invaluable and unselfish aid; but there have been several Mr. A's, Mr. B's and Mr. C's, even to some Mrs. Z's, who have counted the possible sale of a single string or a sheet of music, with the magnificent profit to them of a couple of cents, vastly more important than the circulation in their locality of a healthy, boosting, representative magazine issued avowedly for the sole benefit of their very profession.

What splendid business acumen! Shame on the just plain, everyday Rockefellerers, Morgans and their ilk! But what hand wants to be burdened with mere gold when already heavy with coppers!

Nuf is enuf fer sum fokes!

THE BALALAIKA

THROUGH a letter from Mr. Clifford Essex, the great English banjoist, teacher and publisher, we learn that America is to have a visit from the Russian Imperial Court Orchestra in the near future. This orchestra is under the leadership of Prince Tschagadaeff, and the visit is really the honeymoon trip of the Prince and his American bride. Last fall this famous orchestra scored a tremendous hit at the London Coliseum and had all London by its musical ears over the Russian "Balalaika," an instrument that is to the Russian what the banjo is to the American. Now don't unhinge your maxilla over this word, for its pronunciation is as easy as the instrument is to play. The 1st, 2d and last "a" take the sound of "a" as in father, the 3d "a" is long, and the "i" is dropped.

THE CADENZA is pleased to reprint the following delightful account of the "Balalaika" that recently appeared in the *London Mail*.

"The English musical world has fallen in love with the balalaika. It is heard in drawing rooms, on concert platforms, in army messrooms; hostesses find that a balalaika band is a greater attraction at a musical "at home" than the most famous of tenors.

"The balalaika is an instrument that can set your nerves tingling. It suggests moonlight and serenades. It can be plaintive as the violin and as maddeningly sweet as the harp.

"Russia invented it; for hundreds of years it has been the national instrument of the peasants; its strings ring through the long, white winters; it is heard at every summer sunset. For generations voices have blended with its tones and dancing feet have tripped to its music.

"Prince Tschagadaeff, the leader of the Imperial Court Orchestra, showed England the possibilities of the instrument last winter, when M. Andreeff's band performed in London; but it is only recently that amateurs have made the balalaika a fashionable craze. Today half the world seems to be learning it.

"The first attraction about the balalaika is the real beauty of its tone. It is soft, sweet, haunting. The second point in its favor is that it is the easiest of all musical instruments to learn. Mr. Clifford Essex, who taught hundreds of well-known folk to play the banjo when the fashion for that instrument was at its height, says that the balalaika is far easier to play. He has known pupils who have practically mastered it in eight lessons, and some who have been able to perform quite pleasingly after two weeks' practice. The instruments, which are all imported from Russia, are simple, yet handsome in appearance. Some of the most ornately decorated ones may cost as much as £25, but they can be obtained at as low a sum as 30 shillings.

"The keyboard is something like that of a banjo, but is shorter, and there are only three strings. The first peculiarity that strikes the beginner is that two of the strings are tuned to the same note — E. The other string is tuned to A.

"It is not played like the banjo, the mandolin or the guitar, but in a manner quite peculiar to this one instrument.

"The thumb of the left hand slides up and down the two E strings, while the other fingers are used for the higher notes of the A string.

"The first finger of the right hand is passed rapidly and lightly over the three strings, and as it moves backward and forward a "tremolo" effect is produced. Occasionally all the four fingers of the right hand are swept across the strings to give the effect banjoists call the "rasp."

"A hundred different effects seem possible with the balalaika. One of its beauties is the rather plaintive sliding note produced by the thumb and fingers gliding up and down the strings.

"When played as a solo instrument it sounds well accompanied by a piano, but the possibilities of the balalaika cannot be properly understood till an entire band has been heard.

"A balalaika orchestra is composed of almost any number of players, and the instruments they use are of different sizes, but all of the same pattern. There are prima, secunda, alt, bass, and contra bass balalaikas.

"Londoners will remember the haunting beauty of the "Volga Boatman's Song," played by Prince Tschagadaeff's band. It is supposed to represent the droning chants sung by men as they carry heavy timber down to the boats. Like sailors who sing as they weigh the anchor, the Volga boatmen find that music helps them to keep time.

"There seems every indication that the balalaika will soon be almost as well known in England as it is in its native Russia. Army men going abroad often take a few lessons before leaving England, knowing that in lonely stations music will be appreciated.

"Rudyard Kipling says the banjo is "the war drum of the English round the world." The sweeter-toned balalaika seems to be taking its place."

Undoubtedly the "Balalaika" is a most fascinating instrument, but American banjoists and dealers need have no fear that it will ever supplant the good old banjo. It may supplement, but will not supersede.

Music is a thing of the soul, a rose-lipped shell that murmurs of the eternal sea, a strange bird singing the songs of another shore.— *Holland*.

TEN CENTS IN STAMPS WILL BRING YOU ANY BACK NUMBER OF THE CADENZA.

TWENTY-FIVE CENTS, ANY THREE NUMBERS.



THE half-tone pictured above represents the Venetian Mandolin Orchestra of Passaic, N. J., with Mr. H. F. Gill as director. This club is intended for advanced students of natural ability, coupled with earnest purpose and a desire to do serious work. Its formation was effected by Mr. Gill about one year ago with an object that was two-fold in purpose. Primarily, its intention was to promote love and enthusiasm for the mandolin and its associate instruments among Mr. Gill's students, and to give them an assured confidence in public appearance and performance. Secondly, its object was to give the public ensemble work of the best there is in this form of music.

The club has already given its fifth concert in its one year of life, the program of which was published in *THE CADENZA* for August. That their object for living has been attained is abundantly shown, both in the cordial receptions accorded the club at its concerts and the aroused enthusiasm of the members for better and more advanced work.

Following is the club's present personnel: H. F. Gill, director; Paul de Luppi Bertrand, violinist; 1st mandolins — John Castricum, Inez Handy, Hazel Smith, Margaret Easdale and Mrs. H. F. Gill; 2d mandolins — Wm. Maul and Violet Wallace; 3d mandolin — Mae Lullwitz; tenor mandola — A. Danhardt; mando-cello — Wm. Barkalow; flute — C. Becker; guitar — Miss A. Bernhardt. The accompanist is Miss Margaret Tuthill.

All success to a club with such laudable objects in view, and may more of like kind spring up elsewhere is the earnest wish of *THE CADENZA*.

THE "GUITAR PLAYER"

MUSIC and painting are indissolubly wedded. That which is tone in one is color in the other. Tempo in music is atmosphere in painting. Music has its rhythm and painting has its action. Both give expression to the same thought and emotion, only through different forms of expression.

All lovers of guitar music and all who play this instrument, if in Boston, should make a pilgrimage to the Boston Art Museum and study that beautiful painting of Joseph DeCamp, the "Guitar Player." This picture breathes and vibrates music. It is the very soul of music embodied in a tangible form of color.

THE CADENZA takes pleasure in reprinting from the *Boston Post* of August 8, a detailed description of the painting, and only regrets that it cannot reproduce it in half-tone for the benefit and enjoyment of our readers.

The "Guitar Player," by Joseph De Camp, member of the Society of Ten American Painters, instructor of Portrait Painting in the Massachusetts Normal Art School, and art savant of national reputation, seems to be the piece de resistance in the room devoted to Boston artists in the American Gallery at the Art Museum.

Hundreds viewed this painting last week, picking this one out as the work of a past master, not knowing that a local man produced it.

For some reason the public at large seem to be drawn toward this masterpiece with magnetic force. In Mr. De Camp's canvas is seen a woman in evening dress of tulle, with light purple stripes and spangles, seated upon a mahogany couch upholstered in green with draperies of red and blue beside her, playing a guitar.

The light coming from the left illumines the rich tints of her neck and face, grazing one arm and the end of the guitar. The knees are crossed beneath, thus leaving the front of the instrument and the lower spaces in shadow.

The background above shows a decided opposition to the deep masses of color, by presenting an empty neutral tone deepening as it goes away from the light and indicated as a wall, by the delicate bit of shadow cast by the top of a scroll in the corner of the couch.

The picture expresses a strong tendency in American art toward a definiteness of structure shown by the strong glowing color and exact draughtsmanship and gives the picture character which shows it to be a representative contemporary American work.

The technique of the hair is remarkable and the whole composition delightfully simple, yet tremendous in conception and execution.

This painting was purchased in 1908 by the museum from the income of the Charles H. Hayden Fund devoted to the purchase of paintings by American artists.

(Written especially for THE CADENZA)

THE BANJO AND ITS MUSICAL TREATMENT

BY WILLIAM J. KITCHENER

A BRIEF consideration of the art of Music, and its demands, from an esthetic point of view, may present us with a few ideas which might be applied with wholesome effect, and which might also raise the banjo in the estimation of musicians who are not accustomed to hearing it played as it should be.

The ancient Greeks claimed that music influenced the moral character of citizens and that it was the center of Greek education. It was allied to the purest style of verse then in vogue, and was used in conjunction with it. Plutarch says: "Their instruction in music and verse was not less carefully attended to than their habits of grace and good breeding in conversation."

The most beautiful music was considered as morally the best: virtue was not prior to beauty, nor beauty to virtue; they were two aspects of the same reality, two ways of regarding a single fact, and if esthetic effects were supposed to be amenable to ethical judgment, it was only because ethical judgments at bottom were esthetic. The "good" and the "beautiful" were one and the same thing, that is, the Alpha and Omega of the Greek ideal.

The general tranquilizing effect of such an ideal purged the listener of all tendencies to chaotic and sensuous emotions such as are excited by most modern musical works, and left him in a position to clearly understand and appreciate the value of the mood suggested to him by the composer.

The immortal Wagner conceived his artistic scheme from the Greeks. He detested virtuosi who were mere executants, and void of the main principles of interpretative art.

The main object of executive musicians should be *tone* production. How many of our players exert themselves to obtain it on the banjo? Many acquire a high degree of velocity in execution, and seem to think it sufficient to warrant them in making claims to virtuosity. Phrasing, tempi, style, or emotional effects are not considered as necessary adjuncts to this attainment. Their repertoires consist of polkas, popular marches, ragtime effects, and really grand overtures, such as "Poet and Peasant," announced by themselves as "the greatest and most wonderful performance ever given on a banjo." Such names as Paderewski, Rosenthal and Kubelik are quoted as being not quite but almost their equals as geniuses.

If these players would take the trouble to examine some of the large works composed for the piano or violin, and try to realize that most of them consume two or three years of assiduous study under the guidance of the most renowned teachers to accom-

plish; if they would go to concerts and hear them performed, at the same time carefully noting the tonal production, tempo rubato, dignity of purpose (of the composer), and the general comprehensiveness of these compositions, it would make them hang their addled heads in shame at the preposterous folly of associating their names with geniuses. These vaudeville plunkers, clap-trap fiends, and itinerant players would feel insulted if a musician did not endorse their fool efforts. One is expected to applaud them for a stunt that any ordinary orchestral player would consider child's play.

The banjo is not adapted for concert work in theatres or large auditoriums; the sooner we understand and appreciate this fact the better for the interests of the instrument. The *tone* will not carry, whether played by the fingers or a plectrum. It is only necessary to hear a player perform in a room, then in a large hall, and judge the difference from tonal quality alone.

A prominent musical critic who favors the banjo, after hearing a prominent banjoist play at a recent concert, said: "It was the most unmusical effect I ever heard on a concert stage." This same critic was enraptured with the banjo when it was used in a private room.

No instrument will stand tone-forcing, and no nasal sound improves by distance. These facts are of prime importance, and anyone skeptically inclined can try the clarinet or trombone as examples, and be thoroughly convinced. How often do we hear the banjo played so well that the tonal possibilities of the instrument leave an impression? It is possible to play this instrument from the nut to the bridge with a fine and also a varying quality of tone. This has been accomplished, and should be cultivated by every player, from the first lesson.

We have no complaint regarding instruments. Several firms are supplying a much better sounding banjo than we could purchase twenty years ago. Treatises have been written relative to the care of the instrument and the head, and much good has been accomplished in this direction.

Every player should be taught how to keep the head in first-class condition; how to put on a head; and how to discriminate between a poor and a fine quality of skin for this purpose. Nearly every first-class player knows, and has experienced the detrimental influence of humid and damp weather upon the tonal qualities of a banjo head. Since the advent of the banjofone attachment this nuisance has been practically overcome, and there is now no excuse for a flabby head under any circumstances.

The worst feature we have to contend with is the naming of pieces for the banjo. It is the general tendency now to associate them with some low or degrading name, primarily intended to catch the eye

of people with the same tendencies. Why cannot our composers dispense with this proclivity? It is doing us harm, and is also underrating the influence which the banjo, as an American instrument, should exert upon the better class of listeners.

No first-class musician cares to tolerate such a defacement upon his concert programs, neither do concert goers appreciate the same as souvenirs. It is quite noticeable that the programs published in recent years are greatly in advance of those previously arranged by our teachers, and it augurs well for the future, if we use this comparison as an index to our musical progress.

The enthusiasm awakened by the efforts of the magazines devoted to our cause, and by the Guild conventions and annual concerts, has also had a beneficial effect upon the fraternity, although the conditions at these concerts have not always been ideal for the peculiar favors which the banjo seems to require.

If we expect recognition from the really musical critic, more attention must be given to tonal quality, and less to trivial works which emphasize the cheap products of the day. To remove this instrument more than one degree in sequence from the drum, we must choose compositions requiring thought, and that also reveal logical, rhythmical and tonal structure, although not necessarily too difficult for the average performer.

"GEO. L." AND HIS "CANNED" MUSIC

WHEN you wish to be rid of a fit of the "blue d's" substitute a dose of the Blue Hills for blue pills, which is what Mr. George L. Lansing is at present practising on himself. Lucky "Geo. L."

In a personal letter to the editor of THE CADENZA, Mr. Lansing says, "Finding I was getting cranky with my pupils I decided to stop for a few weeks and drop everything in the musical line." Now this may sound like a reason, but we are mighty sure it is only an excuse, for who ever heard of this "headliner" getting cranky? For many years Blue Hill, Maine, has been the stamping ground — pardon, we intended to say play ground — of musicians of note. And Mr. Lansing's letter is dated from there.

Mr. L. also says the habitants were much disappointed to find he was without his banjo. Although he does not say it, we presume he means the oldest habitants; for one whom he met was either so young or so "new" that he had never heard of "Lansing and his banjo." At least so it would seem, for upon learning that his visitor had something to do with banjos, this wise or otherwise host immediately regaled him with "canned" renditions of "Drowsy Dempsey" and the "Darkey's Dream."

Fancy having your own creations "come back" at you in this way. It was certainly rubbing it in.

THE CADENZA hopes that Mr. Lansing will return refreshed and without his "cranks."

BUT IT'S JUST A BABY

THE clever head of the popular and famous music publishing house of M. Witmark & Sons of New York City, Mr. Isidore Witmark, a man to whom the entire music industry the world over must forever be indebted for his brave and successful fight for a just copyright law, on August 14 was caught dropping very big affairs to pick up a very little one. It was only a new "MS," and the dainty little song was by him personally entitled "Carolyn Henrietta." He *knows* it's a "sure hit." Sincere congratulations, "Mr. Isidore." Prices net; no discount, eh?

THE CADENZA feels very grateful to Mr. Geo. W. Bemis, the veteran Boston teacher of guitar, mandolin, banjo and flute, for extending to us the privilege of free access to his splendid library of guitar classics.

THE LATE MRS. CHARLES MORSE

IN the death of Mrs. Charles Morse, not alone her immediate circle, but the whole banjo, mandolin and guitar fraternity have suffered a distinct loss. It is the loss of one who, with unflagging zeal and tireless energy, always voiced the best interests of the three instruments she so dearly loved.

Mrs. Morse, or as she was more widely known in our field, Lyda J. Morse, was born in Lancaster, N. H., November 7, 1874, where she spent the major part of her life, and died July 25, 1910. Mrs. Morse was both prominent and popular in the social life of Lancaster, and although she had been in ill health for some time previous to her death, yet the news of her serious illness and the final passing was all unlooked for.

For many years this lady had been interested in the mandolin, banjo and guitar, but devoted her strongest study and best efforts to the two latter instruments. At first the study of these instruments was taken up merely for home amusement and recreation. As she became more and more proficient, the home circle slowly but surely widened into public life and leadership. Through her enthusiasm and direct co-operation clubs were formed, concerts given, and on many programs her name was found as director and performer.

THE CADENZA proffers its sincere and deep sympathy to Mrs. Morse's family and friends, and regrets with the whole B. M. G. fraternity the loss of so able and gifted a woman.

THE CADENZA

Devoted to the Interest of the
Mandolin, Banjo and Guitar

Published monthly by
WALTER JACOBS

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Correspondence solicited and personal items will be welcomed from all
persons interested in the development of the Mandolin, Banjo and Guitar.
Reports of concerts, programs, and all real news pertaining to the instruments
are desired.

We do not hold ourselves responsible for the opinions of contributors.
Our columns are open impartially to all competent writers on matters relating
to the Mandolin, Banjo and Guitar, but we must reserve the right to con-
dense articles and to reject such as are found unavailable or objectionable.
Unjust criticism or personal abuse positively ignored.

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THE ONCE-IN-A-WHILE ADVERTISER IS A TWICE-IN-A-
WHILE COMPLAINER, WHILE THE TWICE-IN-A-WHILE
ADVERTISER IS AN ALL-THE-WHILE GAINER.

"MY POLICIES"

IF our readers are somewhat disappointed in not
finding in this issue a second installment of an
interesting article that appeared in our last, and that
was marked, "To be continued in the September
issue," we can only say that "There is a reason" —
and a good reason.

We might as well make it plain today as to-
morrow that the editorial and reading pages proper
of THE CADENZA never have been and never will
be used, or allowed to be used, to "knock" or
"boost" any manufacturer or music publisher,
performer or teacher.

If we must knock we'll knock the knockers.

OPINIONS ON "BANJO TALKS"

THE CADENZA wants to give credit when and
wherever credit is due, and credit belongs to
Mr. John Douglas, author of the article entitled
"Banjo Talks" now running in the pages of our
magazine. That he need not rely solely upon our
word and judgment already vouchsafed him per-
sonally, we print the comments following, which we
assure him, as well as our readers, have been selected
from many received.

Chicago, Aug. 19, '10.

"... Give Mr. John Douglas the glad mit for me. His
'Banjo Talks' are fine. Am pleased that they are to continue."

CLAUD C. ROWDEN.

[American Guild President-elect]

Kalamazoo, Mich., Aug. 12, '10.

"... And 'Banjo Talks' by Douglas I have marked
GOOD."

L. A. WILLIAMS.

Portland, Maine, Aug. 8, '10.

"... The 'Banjo Talks' by Mr. Douglas contain some
very valuable ideas. Particularly does his No. 5 in regard to
new music.

"The standard of any instrument is measured largely by
the music that is at its disposal. Trashy music means a low
standard, and a possible death to any instrument that must
survive on that style of music alone.

"Mr. Douglas has struck the keynote and it is now up to
the composers to keep on the key. Much credit should go to
the author of any such article, and also to the editor that en-
courages the author to write it.

"Much success to them both."

S. A. THOMPSON.

Grand Rapids, Mich., Aug. 8, '10.

"... We need more of the Douglas type of writers, writers
that really write, that understand their subject. So many fetter
us with intangible twaddle. It isn't long articles we want but
IDEAS. ... The time has passed that a man can appeal suc-
cessfully to the public or profession simply on what he has been
or what his father or grandfather has done. He must be one
of the eighteen carat boys himself if he expects to get the ear
of this 20th century BMG fraternity. Their words should create
new life and enthusiasm, and they will if they carry the right
message.

"In many cases God called someone else and they
answered."

J. W. McLOUTH.

17

NOVELTY TWO-STEP

THOS. S. ALLEN
Composer of "Hoop - E - Kock"
Arr. by WALTER JACOBS

This page of musical notation is for a piece in 2/4 time, featuring multiple staves for Guitar, Mandola, and Trio. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *mf*, and *f*. The piece is divided into sections, with a 'TRIO' section starting on a new staff. The notation is complex, with many triplets and slurs.

METEORIC

BANJO SOLO

Valse Caprice

BILLY A. GRIFFIN

Con Spirito

13 Pos.

mf

mf

ff

dim.

mf

p

The musical score is written on ten staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo/mood is marked 'Con Spirito'. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *dim.*. The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *p*. The score includes various musical notations such as treble clef, key signature of one sharp (F#), and dynamic markings. It also includes a variety of musical techniques such as triplets, slurs, and fingerings (0, 1, 4). The piece is marked 'Con Spirito' and 'Valse Caprice'.

17 Pos. — 13 Pos. — 9 Pos. — 5 Pos. —

f *p* *ff* *mf* *ff* *mf* *f* *ff* *f* *p* *f* *mf* *D.S.al* *ff*

CODA $\frac{3}{4}$

The CADENZA

Hashed Brown

PIANO

NOVELTY TWO-STEP

THOS. S. ALLEN

Composer of "Hoop-e-Kack"

(See note)

Composer of *Die lustigen Weiber von Wien*

The Merry Widow

1

Note: This number can be used as a Portland Fancy by omitting the 1st Endings in the 1st & 2^d Strains

The C A D E N Z A

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TRIO

The musical score for the Trio section is written for piano and bass. It consists of seven systems of staves. The first system is marked *mf*. The second system includes first and second endings, with the second ending marked *f*. The third system begins with *ff* and ends with *mf*. The fourth system is marked *ff*. The fifth system is marked *mf*. The sixth system is marked *f*. The seventh system includes first and second endings, with the second ending marked *ffz*. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.

The CADENZA

Hashed Brown

GUITAR ACC.

NOVELTY TWO-STEP

THOS. S. ALLEN
Arr. by WALTER JACOBS

The musical score is written for guitar and mandolin. It begins with a guitar accompaniment in 2/4 time, marked *ff* and *mf*. The melody is simple and catchy, with a repeat sign. The guitar part continues with various dynamics including *ff*, *mf*, and *f*. A mandolin solo, labeled "2^d Mand.", enters with a more complex melody, marked *ff*. The score includes first and second endings for both instruments. The guitar part concludes with a final chord. The mandolin part continues with a solo, marked *mf*, and then a final chord. The score is arranged in a way that allows for a duet performance between the guitar and mandolin.

Hashed Brown

2^d MANDOLIN

NOVELTY TWO-STEP

THOS. S. ALLEN
Arr. by WALTER JACOBS

The musical score is arranged in two systems. The first system contains staves for the 2^d Mandolin, Mandola, 1st Mand., Guitar, and another Mandola. The second system contains staves for the Trio, Guitar, and another Mandola. The score includes various musical notations such as treble clefs, 2/4 time signatures, key signatures of one flat (B-flat), and dynamic markings like *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). It also features triplets, slurs, and repeat signs with first and second endings. The Trio section begins with a key signature change to one sharp (F#).

2^d MANDOLIN

Mandola

1st Mand.

Guitar

Mandola

1st Mand.

Guitar

TRIO

Guitar

Mandola

a tempo

il basso marcato

f

pesante

più lento

fz *f* *pp*

Au Matin

2^d MANDOLIN

B. GODARD, Op. 83
 Arr. by R. E. HILDRETH

Andantino

p

accel. *rall.* *a tempo* *accel.*

poco animato

rall. *a tempo* *p* *mf* *f* *rall.* *p a tempo*

Mandola

Tempo I

mf *f* *rall.* *pp* *p* *accel.*

rall. *a tempo* *accel.* *rall.* *a tempo*

p *cresc.* *ff* *a tempo* *mf* *p* *rall.* *a tempo*

cresc. *ff* *rall.* *a tempo* *mf* *p* *rall.* *a tempo*

tranquillo

p

mf *rall.* *pp* *a tempo*

1 Mandola

mf *p*

Au Matin

27

GUITAR ACC.

6th String to D

Andantino

B. GODARD, Op. 83

Arr. by R. E. HILDRETH

p *rall.* *accel.* *5th fret* *a tempo* *poco animato* *mf* *f* *rall.* *p a tempo* *Tempo I* *pp* *p* *accel.* *5th fret* *rall.* *a tempo* *accel.* *5th fret* *rall.* *a tempo* *p* *cresc.* *ff* *rall.* *a tempo* *mf* *p* *rall.* *a tempo* *p* *ff* *rall.* *a tempo* *mf* *p* *rall.* *a tempo* *tranquillo* *p* *mf* *rall.* *pp* *a tempo* *3* *4th fret* *1* *mf* *p*

Au Matin

PIANO

B. GODARD, Op. 83

Arr. by R. E. HILDRETH

Andantino

accel. rall. a tempo accel.

rall. a tempo poco animato mf

f rall. p a tempo mf

Tempo I f rall. pp p accel.

rall. a tempo accel.

rall. a tempo

Sand Dance

BANJO SOLO

C Notation

Moonlight on the Suwanee

LEO FRIEDMAN

Arr. by GEO. L. LANSING

Not too fast

INTRO *mf* *ff*

DANCE *mf* *f* *ff*

9 Pos. *f* *ff*

9 Pos. *mf* *ff*

5 Pos. 9 Pos. 3 Pos. *mf*

Musical score for a piece, featuring multiple staves with complex rhythmic patterns, fingerings, and dynamic markings. The score includes various musical notations such as treble clefs, key signatures (one flat), time signatures, and dynamic markings like *p*, *f*, and *ff*. Fingerings are indicated by numbers 1-4, and positions are marked as 5 Pos., 6 Pos., 7 Pos., 9 Pos., and 5 Pos. The score is divided into sections by repeat signs and includes a section labeled "D. C. Dance al Φ ".

CODA *mf* *ff* *rit.* *Whistle* *ff* *u tempo*

The CODA section of the musical score, featuring a whistle and various musical notations. It includes dynamic markings like *mf*, *p*, *ff*, and *rit.*, as well as tempo markings like *u tempo*. The section is marked with a double bar line and a repeat sign.

Au Matin

B. GODARD, Op. 83

Arr. by R. E. HILDRETH

Andantino

2^d Mand. & Guitar

Guitar

accel. rall. a tempo

accel. rall. a tempo

p poco animato *mf* *f* rall. *p* a tempo

mf *f* rall. *pp* *p* Tempo I

accel. rall. a tempo

accel. rall. a tempo

cresc. *ff* rall. *mf* *p* a tempo

ff rall. a tempo *mf* *p* rall.

tranne *a tempo* *mf* *p* rall. a tempo

mf *pp* a tempo

mf *p*

WHAT THE CLUBS AND ORCHESTRAS ARE DOING WHEN HERE and HAT



On the evening of June 17th, at the Union Literary Hall of the Fremont Normal College, Fremont, Neb., a delightful musical recital was given by the Fremont Mandolin Orchestra. Besides the numbers by the orchestra, the program contained several solos and duets. Mr. C. A. Templeman rendered a mandolin solo in the duo, trio and quartette form, and also directed the orchestra.

PROGRAM

- Part I
a. Overture, "Merrie Musician" Ramsdell-Lansing
b. Serenade Mazurka Boehm
Mandolin Orchestra
Guitar Duet, "A Dreamlet" Odell
Messrs. Hansen and Templeman
a. "Love's Old Sweet Song" Arr. Odell
b. "Senorita Valse" Boehm
Mandolin Orchestra
Reading, "Abolition of War"
E. L. Graham
Part II
a. Barcarolle, "Beautiful Night" (Offenbach) Arr. Odell
b. March, "The Arbitrator" Arr. Hildreth
Mandolin Orchestra
Mandolin Solo (Duo, Trio and Quartette form.)
"Then You'll Remember Me"
(From "Bohemian Girl") Balfe-Stauffer
Mr. Templeman
a. "The Masqueraders Waltzes" Arr. Lansing
Dorothy Baker White
b. Mirror Dance Arr. Boehm
Mandolin Orchestra
Reading, "In the Pantry"
Miss Verna Huffman
a. Serenade (Gregh) Arr. Francis-Potter
b. Oddment, "Danse Di Cupid" Odell
Mandolin Orchestra

The month of August is the month of few indoor banjo, mandolin and guitar concerts and recitals, therefore the more credit due to the Eagle Mandolin Club of Ironwood, Mich., for rendering in the Swedish Mission Church on August 11, the following splendid program, which was heartily applauded by an enthusiastic audience. The *personnel* of the "Eagles" is — director and 1st mandolin, S. W. Fredrickson; 2d mandolin, C. H. Flint; tenor mandola, Authur Anderson; mando-cello, Henry E. Hagstrom; guitars, Chas. Fredrickson and John Johnson.

PROGRAM

- Introduction by Rev. A. Rapp
a. March, "The Meteor" Rice
b. Waltz, "Kiss of Spring" Rolfe
Orchestra
Song, Male Choir Selected
"Gibson March" Boehm
Orchestra
Piano Solo, "The Babbling Brooklet" Wright
Miss Amy Erickson
Mando-cello Solo, "Sobre Las Olas" Rosas
H. E. Hagstrom
Song, Male Choir Selected
a. March, "Monstrat Viam" Joy

- b. Mazurka Capriccio, "Coquette" Weber
Orchestra
Vocal Solo Selected
Clarence Holt
Waltz, "Third Degree" Theo. Bendix
Orchestra
Piano Solo, "Ripples of the Alabama" Henri Andrews
Miss Agnes Fredrickson
Mandolin Solo, "Sec. Reg't Conn. N. G. March" R. D. Reeves
S. W. Fredrickson
Medley, "Good Night" Waltz Hildreth
"Home Sweet Home" Orchestra

In Newtown, Conn., on Friday, August 12, the Kimball Mandolin Club of Bridgeport, Conn., played the following well-chosen program before a large and appreciative audience. Double credit is due the club that undertakes the performance of such a worthy program in the musically dull month of the whole year — August. The *personnel* of the "Kimballs" is — manager and mando-cello, Mr. George B. Kimball; 1st mandolins, Stuart Naramore and Herbert Batchelor; 2d mandolins, Elsie Tuttle and Mabel Hurlburt; tenor mandola, Kathryn Irwin; piano, Mrs. George B. Kimball.

PROGRAM

- March, "Meteor" W. M. Rice
Overture, "Gloriana" A. J. Weidt
Mando-cello Solo, "Simple Aveu" Thome-Odell
Mr. Kimball
Waltzes, "Heart Murmurs" Rolfe-Hildreth
a. Two-Step Novelty, "Hoop-e-Kack" T. S. Allen
b. Song, "Love's Like a Star" H. F. Odell
Dance Styrienne, "Czardas" Michiels-Lansing
Mandolin Solo, Selected
Mr. Naramore
a. Characteristic, "Sweet Corn" A. J. Weidt
b. Barcarole, "Venetian Romance" R. E. Hildreth
Medley, "Collegisms" Arr. H. F. Odell
March, "The Arbitrator" Taubert-Jacobs

The Adelphi Club of Lancaster, N. H., F. R. Langworthy director, gave their first concert at North Stratford late in the summer. The club is made up of Emily M. Hinman, Harriet P. Clarke, Pertie I. Gray, Olive B. Evans, Mae T. Laffin, mandolins; Flora P. Hapgood, A. Lucille Norcutt, Ellen C. Magoon, banjos; Ruth Park, guitar, and Harriette H. Hinman, piano. The numbers rendered were "Operatic Gems," Adelphi Club; banjo solo, "Nellie Gray" (Variations), Mr. Langworthy; March, "The New Arrival," mandolins and piano; "Forget Me Not," Adelphi Quartet; mandolin solo, "Amorita Waltz," Mr. Langworthy; banjo duet, "Fireside Schottische," Hapgood and Norcott; solo, "Boat Song," Miss Clarke; banjo solo, "Cradle Song" (Hauser-Farland), Mr. Langworthy; medley of "Home Songs" arranged by Armstrong, Adelphi Club. The club, assisted by Mr. J. F. Guimont, also gave the farce, "A Close Call."



MR. John Douglas, author of "Banjo Talks," is enjoying five weeks on the other side of the big pond.

Mr. William Fegley is still on deck teaching the banjo at 652 Herron Avenue, Pittsburg, Pa.

Mr. J. A. Reichart, instructor of the zither, mandolin and guitar, is located at 695 Harmon Street, Brooklyn, N. Y.

Mr. Charles Lenhart is still keeping up his classes on the guitar and mandolin at Adel, Iowa.

A banjoist who knows how to keep up to date is Mr. Adam Felsinger of Lancaster, Pa. The best and latest music is none too good for Mr. F.

One of the wide-awake and up-to-date teachers is Mr. A. W. Clark of Passaic, N. J. His time is given over chiefly to instruction on the mandolin.

Mr. Philip W. Mathews, a capable mandolinist, is connected with the Richmond (Va.) Conservatory of Music, of which Mr. F. E. Cosby is the director.

Mr. W. Francis is a teacher of mandolin as well as several of the violin-family instruments. Oshawa, Ontario, Canada, is his home and field of operation.

Mr. Fred Hodge, formerly of Tacoma, Wash., and now located at Puyallup, is greatly interested in all matters pertaining to the banjo, mandolin and guitar.

Mr. Roy Killgore is a banjo soloist who does a good turn in "12 minutes", and also gives instruction on his instrument when at his home in Grand Rapids, Mich.

The hustling and popular teacher and club leader of Fremont Neb., Mr. C. A. Templeman is organizing a new banjo club. You will soon have your hands full Mr. T.

Mr. S. Gilbert Birdsall, one of the foremost teachers of Syracuse, N. Y., is now one of the firm of Farrington and Birdsall. He, however, still continues his evening classes in mandolin and flute.

Mr. F. W. Groby, a New York business man residing at River Edge, N. J., said his "howdy" to the editor in August. His big hobby is music—mandolin, banjo, guitar and 'cello are his choice.

Mr. O. R. Babbitt of Merrimac, Mass., has just purchased a fine "B. P." If Mr. Babbitt is as expeditious in playing this instrument as he is in making name plates and labels, the banjo should talk under his manipulation.

Mr. and Mrs. L. D. Burford, the talented performers and teachers of Los Angeles, have just completed a two weeks' vacation spent at San Francisco and other interesting points in California.

Clearwater, Fla., will soon have a mandolin club of five or six members which will be under the direction of its organizer, Mr. Reade F. Tilley. THE CADENZA is pleased to record all such indications of progress in our musical world.

Prof. W. A. Lawrence, Prof. Thomas Nichols and Mrs. Rose Fritz-Rogers, all teachers of Syracuse, N. Y., report the largest summer classes they have had in some years. This speaks well for the increasing popularity of the small instruments.

Waco, Texas, is fortunate in having a thoroughly competent and enthusiastic teacher of the mandolin and guitar. We refer to Mrs. E. E. Patterson. She is now much occupied in getting together the music material needed for her mandolin and guitar club the coming season.

Mr. E. Waddleton is a banjo enthusiast who makes his home in Kokstad, East Griqualand, Cape Colony, South Africa. Like most of his compatriots he is an adherent of "C" notation, and consequently would like to see more of our music supplement published in that system.

The Oriental Orchestra and Vocal Trio of Montreal, Canada, is under the management of Mr. Frank L. Wilson. The personnel is as follows: Mr. Daniel Mayfield, 1st tenor and 1st mandolin; Mr. Frank L. Wilson, 2d tenor and harp-guitar; Mr. J. M. Smith, baritone and 'cello.

Elmer D. Jones, the hustling, up-to-date teacher of the trio instruments called at our office during August. While "after hours" Mr. J. got by the guard alright, and we two "J's" covered the "situation" pretty thoroughly. Mr. Jones has now relocated at Fostoria, Ohio.

Mr. Paul Eno of Phila., one of the "big ones," was at Pine Beach, N. J., with a four-piece orchestra during the months of July and August. He promises a visit to THE CADENZA sanctuary about the middle of September. "We'll All Be There to See You Off," Mr. Eno.

We are in receipt of a handsome 1910-11 announcement from "The Bacons." A foot note reads: "Mr. Bacon is engaged as the banjo soloist at the next Annual Concert of the American Guild of Banjoists, Mandolinists and Guitarists to be held in Philadelphia."

Mr. M. H. Minier is the director and manager of Minier's Mandolin Trio at Battle Creek, Mich. They furnish music of a high grade for weddings, receptions and concerts. *Personnel:* M. H. Minier, 1st mandolin; Chas. Thurlow, 2d Mandolin; Miss Flora Kyes, piano.

Distance is no barrier for THE CADENZA. Mr. G. Proctor Parker, a new subscriber, is the owner and manager of the B. M. G. Depot at Durban, South Africa, and carries a full line of musical merchandise, including talking machines. Mr. Parker also makes a specialty of banjo tuition.

A recent caller at THE CADENZA office was Mr. E. A. Fraser, a teacher of the violin, mandolin, banjo and guitar in Providence, R. I. From his conversation we are convinced that Mr. Fraser is going to make a big effort for a big teaching business this fall in this big nearby city.

After a long and much needed rest at Catalina Island ("The Magic Isle"), Miss Lucretia Olcott, well known as solo guitarist and instructor in Los Angeles, Cali., has returned to that city. Miss Olcott is now ready to receive her pupils at her new studio, 722 West 11th Street.

Miss Virginia J. Bagby, formerly of Bisbee, Ariz., has lately been appointed one of the faculty of the San Diego Music Institute, San Diego, Cal., and will have charge of the small instrument department. In our next issue we hope to be able to publish the program of her first recital at that school.

After an absence of some two years on the road, playing the harp with the Meader Orchestra, Mr. Charles Brunover has returned to his home in Manitowoc, Wis., to take up his old profession of teaching the trio instruments. He will do more or less orchestra work with Urban's Harp Orchestra of his city.

We were mightily pleased to receive a visit last month from our old-time and all-the-time friend W. D. Kenneth (of "Watch Hill" fame), formerly of Westerly, R. I. He flew in, blew in (on the editor) and quickly sailed away on important business for his new home in Phila. Stay longer next time, Mr. K.

Mr. Myron A. Bickford writes that while teaching this summer at the Chautauqua School he had several advanced pupils "from Texas, Florida, Louisiana, Virginia and other 'way off' states." Does Mr. Bickford object to the stand these "way off" States are taking on the liquor question? We are getting suspicious.

Mr. W. C. Knipfer of Meriden, Conn., writes that he expects a busy season. With a music store and studio in Meriden, and three other studios in adjoining towns we should guess yes. Mr. Knipfer has sentenced himself to a life-term subscription for THE CADENZA. Our thanks to him, and we hope that he will live to be 101 and thereby render aid to our successors.

Mr. E. A. Rowe of Milford, Delaware, apparently cannot get away from specialized branches of business. Mr. Rowe is the man who "preserves" music from phonograph records while you wait, and unexpectedly has been appointed manager of the Delaware Fruit Exchange at Milford. Just a different commodity for "preserving," "that's all."

Mr. Frank L. Littig is one of the prominent teachers of our fraternity located in the West—Denver, Col. He gives instructions on the mandolin, guitar and banjo as well as in harmony. Mr. Littig is discriminating in his choice of teaching material and in the music passed out to his clubs. And well may he be for the "right" music is a big factor in building up and maintaining a successful teaching business.

"Sweet Singing," "Quaint Comedy," "ARMSTRONG, DRAKE and BONNIEVILLE in 'The Sunny South,'" "A Boy, a Girl and 'Old Black Joe.'" That's the way a certain announcement card reads that reached the CADENZA office the other day. And the "Armstrong" is no other than our much respected "dean," Mr. Thos. J. Armstrong, banjoist, composer and author. Good luck to this new vaudeville trio.

E. D. Goldby of Paterson, and Harry Fischer of Newark, forgot all their troubles while on board Capt. Weidt's "Rambler" one fine day last month. Pinochle and other *new* games were much in evidence and doubtless a few "Whyte Laydies" and "Gibsons" as well. These "boys" would be like some of the fish they laid on the "Rambler's" deck if there wasn't at least one banjo, one mandolin and one guitar ever close at hand.

Mr. Walter A. Norwood of New York City has returned from a trip in the country, where he has been more or less engaged on a new novelty study in chord and duo work for mandolin with guitar accompaniment. Mr. Norwood, well known to the CADENZA readers through his "Surprise Party Waltz" and other novelties, may now be found at his new residence, 462 East 160th Street.

Mr. Claud C. Rowden, the clever and genial Guild President-elect, writes us that he has had "the best summer outing for a number of years right here in old Chicago," and judging from the several snapshots sent along as evidence of the truth of his statement, we have deliberately come to the conclusion that he is no prevaricator—in this instance,—and that Chicago may be some good place to live in notwithstanding—, etc., etc. He adds that Mr. J. Worth Allen of Oskaloosa, Iowa, was one of his most recent visitors and a "fine fellow and a good Guilder"; that Mr. Frank Ewing of Williamsport, Pa., had also "dropped in" lately and that he is "some banjo fiend." Well, we know that that is the simple truth also, and Mr. Ewing is some magazine fiend, and friend as well. Then we learn that this partial-to-violets man (Mr. R.) is right on to his new job (of presiding) and is taking on much additional muscle, not to hand it to Johnson of his city, but to some of the dead ones in and outside of the Guild. While being too conservative to be habitual betterers we will risk real money that Mr. Claud C. turns something upside down in dear old Philie at the next meet.

A "MEMORY"-ABLE AFFAIR

THE CADENZA of August exercised its editorial-paternal function and gave a bit of cautionary advice to our friend James P. Downs of "Memory Library" fame. Now we find that our advice to "hike it" was somewhat stale, as he had already "hiked it." *Moralis-parodia!* "He who hikes in proper way, lives to hike another day."

Mr. Downs and his son J. Cloyd, have just concluded an enjoyable vacation trip "shooting the shutes" around Niagara and penetrating the wilds of Canada. Mr. Downs has been good enough to send in some camp pictures, together with a lengthy, descriptive letter which reads like a story. We do not mean to infer by this that the letter is a work of fiction, for there is never a mention of fishing in it. We refer simply to the breezy, narrative style in which the communication is couched.

We wish it was possible to reproduce the pictures for our readers, and would like to print the letter, if for no other reason than a splendid working example of the effect of Mr. D's memory training system as exemplified in himself. He has remembered at all times to use conventional city expressions, even in the woods, and his letter is full of deplorable "dams" over long "carries." He says that in one day alone there was a long portage caused by "one big dam and three smaller ones." And later in the same day the canoe had to be repeatedly "lifted" because of "nine beaver dams."

Just before going to press we have decided to risk space and quote some of Mr. Downs' own word-

pictures explaining the real pictures. This is done with the laudable intention of creating in the hearts of the readers, as in our own, a silent yearning for "the open."

"No. 1. Our first camp; on Lake Cache (Kash). My great act of chopping wood — necessary to cook our meals. Some folks will work only when they have to, so I am no worse than some other people." [From experience, we may say that between posing as a chopper and being a chopper there is a difference. Ed.]

"No. 3. — On our way down the Madawaska River. Held up by a beaver dam. It's my noble self you see on the dam. Cloyd is shooting the camera, as someone has to stay by the canoe and watch it." [Note the "deplorables," and again the difference between working and staying. — Ed.]

"No. 4. — Camp No. 2. On a rocky island in the Lake of Two Rivers. Made this our headquarters for four days. Picture No. 5 is another view of the lake and shows where we landed our canoe. In both pictures can be seen the tent or traces of it, and also our dining table." [Articles on table are not discernible in picture. — Ed.]

"No. 6. — Another view of Camp No. 2. Shows Cloyd in his great stunt of how he carries the canoe when traveling on the level."

"In picture No. 4 note the tent. In the bushes just back of the tent is where the wild deer came to look us over. Modestly enough they left in apparently great haste when they saw they were being observed."

This Downs' camping trip smacks good to us editors, and there's a majority vote for a "closed shop" and *another* vacation now.

"BANJO-ET-US" RAMPANT

BELIEVING that the great majority of our readers like to keep posted on the whereabouts and doings of the "big ones" in the professional ranks of our fraternity we print the following amusing and interesting letter about an outing with the clever concert and vaudeville banjoist, Mr. Frederick J. Bacon, received from Mr. Leo A. Franklin of New York City, who himself is an enthusiast and performer of ability.

Forest Dale, Vt., August 19, 1910.

Dear Mr. Jacobs: —

Thinking that some of THE CADENZA readers may be interested to hear about Mr. Fred. J. Bacon's country home at Forest Dale, Vermont, situated in the heart of the old Green Mountains, where Mr. Arthur Fisher and myself have been stopping for the past two weeks, I will try and mention a few of the many experiences that we had with our genial friend.

The first morning after our arrival we started for Fern Lake where Fred said the fish "are as large as whales." We really did succeed, however, in catching a fine mess. We were camping

on an island in the lake when a severe hail storm came up. At the time our fish were in the frying pan over a good fire, but we were driven to shelter by the storm, and it would have done you good to have seen the four of us — Mr. Bacon, Mr. Fisher, Mr. Bacon's man, "Friday," and myself — standing under one umbrella singing a song. After the storm subsided we returned to the fire to find that our fish were boiled instead of fried, and we called it a "Hail Stone Boil." Mr. Fisher succeeded in shooting a porcupine and several woodchucks.

I was more than surprised to find that the prevailing disease here among the inhabitants of the cottages is "banjoetus," but that can be readily accounted for when one has heard Fred play the Ethiopian harp.

At the recital last night in Mr. Bacon's music room, among those who rendered selections were Mr. and Mrs. Bacon, Messrs. Fisher and Franklin, who played "the Troopers" march, which was published in the August number of THE CADENZA, and which was received with great applause; also our storekeeper and postmaster, Mr. John Bernor, who, by the way, would make some of the experts take notice if they could see his execution and hear him play.

Fred told us he had something up his sleeve, and suddenly called upon one of his latest pupils, a resident of Forest Dale. It was excruciatingly funny to see his efforts (his first appearance in public) as the beads of perspiration stood out on his brow and rolled off his fingertips. Fred said that was the way he broke in a "new one."

Mr. Bacon has a peculiar way of composing his pieces. After searching for him one day for about an hour we found him in the barn up in the hay loft, where he had been writing the trio part of his latest march, which all of us consider his masterpiece. Mrs. Bacon has called it "The Conqueror," as she selects the titles for all his compositions.

Mr. O. J. Maigne, a prominent manufacturer of New York and Philadelphia, who has a country home in Pittsford, Vermont, sent his sixty horse-power Palmer-Singer Auto for the quartette, and enjoyed hearing the selections on the enclosed programme, and which I consider the best banjo programme I have ever listened to.

I was very much surprised to hear from Mr. Bacon that he has not appeared in New York in several years, and we have decided to engage Carnegie Hall the early part of October and give one of the best Banjo Concerts ever held in New York.

The following are a few of the artists who will appear: —

Mr. Bacon and his talented wife, Cassie Bacon; Knickerbocker Banjo Trio of New York; Mr. Fred C. Meyer of Philadelphia, the well-known guitar soloist; Miss Jenny Wilson, soprano, late of Hammerstein's Grand Opera Company; Arthur B. Anderson of New York, banjo soloist; also "Shope," mandolin virtuoso, one whom you will hear more about later, as he is indeed one of the most clever performers on the instrument.

I have hopes that this concert will help the teachers considerably in and around New York, as it is not often that their pupils get an opportunity to listen to playing such as Mr. Bacon's. He delivers with ease the most wonderful effects, as well as the purest tone quality that it is possible to produce on the banjo.

Yours very sincerely,

LEO A. FRANKLIN.

PROGRESSIVE PUBLISHERS

(Continued from page 8)

We are expecting to be offered a position on the staff of *Life* (we don't mean bread) as conundrum writer. Here is our latest. What is the difference between "Great" and "grate"? One is and the other isn't. Isn't that great? Shall we differentiate it for you? The one is, is the Waite "Great" and the other is barred. Now if you will look at the ad of M. B. Waite,

Publisher, Racine, Wis., you will get at the cause of this adumbrated conundrum. It is that word "Great" that all teachers use after using those useful Waite's Progressive Mandolin Studies and his tuneful tunes. Send for his catalogs and measure the greatness for yourself.



What is a "Hit"? Did Sherman make a hit with T. R.? Have you made up your mind whether it was a hit or a hitch that

NEW PUBLICATIONS

MANDOLIN

- Cheer Up My Honey.** From "Bright Eyes" *Karl Hoschna* .75
My Gypsy Sweetheart. From "Old Dutch" *Victor Herbert* .75
A Trip to Japan. Selection *Manuel Klein* 1.00
Bright Eyes. Selection *Karl Hoschna* 1.00
 All for 1st Mandolin, 2nd Mandolin, Guitar Acc. and Piano Acc.
 M. WITMARK & SONS, NEW YORK, N. Y.

- Hashed Brown.** Novelty Two-Step (Allen) *Arr. Walter Jacobs*
Au Matin. (Godard) *Arr. R. E. Hildreth*
 1st Mandolin, .30; 2nd Mandolin, Guitar Acc., each, .10; 3rd Mandolin,
 Octave Mandola, Tenor Mandola, Mando-Cello, Flute, 'Cello,
 Banjo Acc., each, .15; Piano acc., .20.

WALTER JACOBS, BOSTON, MASS.

- Evening Chimes.** Idyl (Rollinson) *Arr. H. F. Odell*
 1st Mandolin, Piano Acc., each, .30; 2nd Mandolin, 3rd Mandolin,
 Tenor Mandola, Mando-Cello, Flute, 'Cello, Banjo Acc. (A and C
 notations), Guitar or Harp Guitar, each, .20.

OLIVER DITSON COMPANY, BOSTON, MASS.

BANJO

- Meteoric.** Valse Caprice *Billy A. Griffin* .40
 Banjo Solo
Sand Dance. (Friedman) *Arr. Geo. L. Lansing* .40
 Moonlight on the Suwanee
 Banjo Solo (C notation)
 WALTER JACOBS, BOSTON, MASS.

- My Gypsy Sweetheart.** From "Old Dutch" *Victor Herbert* .30
Cheer Up My Honey. From "Bright Eyes" *Karl Hoschna* .30
A Trip to Japan. Selection *Manuel Klein* .60
Bright Eyes. Selection *Karl Hoschna* .60
 All for Banjo Solo

The above published in both the English and American Notations
 M. WITMARK & SONS, NEW YORK, N. Y.

GUITAR

- Red Fez.** March and Two-Step *Walter J. Hearn* .40
 Guitar Solo
The Lovelight Beaming From Your Eyes *Julian Edwards* .40
 (Lovelight) From "The Gay Musician"
 Song with Guitar Acc.
 M. WITMARK & SONS, NEW YORK, N. Y.
Russisches Zigeunerlied. Chant Bohémien *J. K. Mertz* .30
 Guitar Solo

WALTER JACOBS, BOSTON, MASS.

MISCELLANEOUS

- Sweet Girl of My Dreams** *Olcott and Sullivan* .50
 From "Ragged Robin"
 Solo for Cornet with Piano Acc.
Rosemary. Reverie. Violin and Piano *Leland S. Barton* .75
The Message of the Red, Red Rose *Gustav Luders* .60
 From "Marcelle"
 Cornet Duet with Piano Acc.
The Yama-Yama Man *Davis and Hoschna* .15
 From "The Three Twins"
 Quartette for Male Voices
 M. WITMARK & SONS, NEW YORK, N. Y.

OCTAVO MUSIC

- The Flower of Liberty.** Song for Schools *O. B. Brown* .10
"Toreador, Hola!" *H. Trotter* .16
 Quartet or chorus for Men's Voices
The Loreley. Three-part Song for Women's Voices *Franz Liszt* .16
The Butterfly Chase *Franz C. Bornschein* .12
 Two-part Song for Women's Voices
Go Where Glory Waits Thee *Arr. N. Clifford Page* .10
 Part Song for Mixed Voices
De Little Pickaninny's Gone To Sleep *J. Rosamond Johnson* .16
 Mixed Voices
 OLIVER DITSON COMPANY, BOSTON, MASS.

BOOKS

- The Art of Singing** *William Shakespeare*
Patriotic Songs of the United States
 OLIVER DITSON COMPANY, BOSTON, MASS.

NOTICE TO READERS AND MUSIC PUBLISHERS

This page or a portion of it will be reserved for listing the New Publications issued from time to time by Music Publishers who are also Advertisers in THE CADENZA. It will be the means of keeping the readers posted on the newer publications of the most up-to-date publishers and will also give the publishers an opportunity of bringing their latest issues at once to the attention of prospective buyers.

Only NEW ISSUES will be listed, and copies of the best edition must reach THE CADENZA NOT later than the 10th of the month preceding that of publication to insure insertion.

friend "Nick" passed out to "Uncle Joe"? Did the W. C. T. U. hit Mrs. Longworth? Why didn't she hit back? Will it be a *vox populi* hit if The — Ro-se — blossoms again before 1913? Oh, leave it to Goldby, of E. D. Goldby and Son, 55 West 29th Street, Paterson, N. J. He says those numbers listed in his ad are the "four positive hits." They hit the players, hit the people, hit an encore and hit the box office. Be political then, "cash in" and let them send you sample parts at 10c each, a limited time price. Write for a catalog of "Goldby's Practical Studies for the Mandolin."



It is safe to say that a Shah is never a "Shaw," but a "Shaw" might come to be a Shah. And we have in mind a certain "Modern Method for Mandolin" by a certain A. J. Shaw, which ranks high in the kingdom of musical study books. This method is complete in eight books and completely covers the ground, beginning with the ground work and working up through positions, rapid fingering and the duo system. And this last is of importance. Don't try to do a duo unless you are due to do it. If you do, it will do your listeners. If you will write to Mr. Shaw, 3915 Cottage Grove Avenue, Chicago, he will send a sample study for 10c. Now don't study the dime, but sample the study.

Have you ever noticed what an important part in the English language the little question "do you?" plays? Many, many times it were better to have left it unanswered, but not as we are going to ask it. Do you play the mandolin? And do you want the "prettiest music you ever heard" for it? Of course you do. But do you know where to get it for a really ridiculous kind of price? What's the answer? Walter C. Tuttle Co., 14 W. Ohio Street, Indianapolis, Ind. He has twelve beauties listed in his ad in this paper at 10c. each, regular price, 40c. Now watch us figure. 40 minus 10 equals 30, and 30 times 12 equals 360. Point off two places and there it is, \$3.60 saved to buy picks and other things with, and it concerns nobody what the other things are. We hazard a guess it will be more music.



Mr. Daniel Acker, Pub., 61 S. Main Street, Wilkes-Barre, Pa., says again in this issue of THE CADENZA, "At the convention in Newark the representatives were enjoying themselves during the idle hours at the hotel, playing 'The Diamond City March' repeatedly." Up to now we have allowed this statement to pass unchallenged, but can do so no longer. Our Chief was there and we happen to know differently. There were no idle hours for there was "something doing" all the time. If it was not "The Diamond City

March," it was some other kind of march to the — well, somewhere. We admit that this march filled in the interim (the interim is in the lobby just outside the cafe) most splendidly, but not the idle hours. If you have an interim to fill, get this march. You'll get the price from the Acker ad.



Perhaps once in a century some composer, touched by the invisible flame, launches a melody destined for immortality. Moore did this when he wedded imperishable words to an already imperishable melody, "The Last Rose of Summer." Rouget de l'Isle reached it with the invincible "Marseillaise." And have we not our own Payne and Foster who embodied the world's home love and longing in two deathless songs? In the "Old Folks at Home" it is not the "way down on the Suwanee" that appeals; it is the universal longing for away back home. Walter A. Norwood, 462 E. 160th Street, New York, is publishing this old, yet ever fresh "Old Folks at Home," arranged in a simple but effective manner for mandolin duo by Myron A. Bickford. Read the ad and get the price for sample copies. Bet you will send for it.



Mr. Player, do you realize that everything depends on starting right? Then start right. Start the morning right with a "smile," and we mean a facial smile and no other. Start

TEACHERS' DIRECTORY

- ACKER, D.**, Teacher of Banjo, Guitar and Mandolin.
61 South Main St., Wilkesbarre, Pa.
- DAMS, HENRY M.**, Teacher of Violin, Mandolin,
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- ARMSTRONG, THOS. J.**, Teacher of Banjo, Mandolin
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- AUSTIN, C. E.**, Teacher of Banjo, Mandolin and Guitar.
Box 535, New Haven, Conn.
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- BEMIS, GEORGE W.**, Teacher of Mandolin, Guitar,
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- BICKFORD, MYRON A.**, Director of National Institute
of Music. Teacher of Piano and String Instru-
ments. 39 East 30th St., New York City.
- BROUGHTON, MRS. A. C.**, Guitar Soloist and Teacher
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- BURKE, WALTER**, Teacher of Guitar, Banjo, Violin
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911 Westminster St., Providence, R. I.
- COFFEL, HAL**, Teacher of Mandolin, Guitar and
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- COMPTON, E. J.**, Teacher of Violin, Banjo, Mandolin
and Guitar. 709 Monroe St., Wilmington, Del.
- CROSBY, WILLIS J.**, Instructor and Soloist. Man-
dolin, Banjo and Guitar and Double-action Harp.
55 Oak St., Hartford, Conn.
- CUMMINGS, A. R.**, Teacher of Mandolin, Guitar and
Banjo. 375 Pequoig Ave., Athol, Mass.
- DAVIS, HARRY N.**, Teacher of Mandolin, Banjo and
Guitar. 230 Pleasant St., Worcester, Mass.
- DURKEE, MISS JENNIE M.**, Teacher of Guitar, Man-
dolin, Banjo, Piano and Harmony.
133 W. Colfax Ave., Denver, Col.
- FOSTER, WM. EDW.**, Teacher of Mandolin, Banjo and
Guitar. 537 Knickerbocker Ave., Brooklyn, N. Y.
- GOULART, F. A.**, Teacher of Mandolin and Violin.
Tebroe Street, Dorchester, Mass.
- HENDERSON, EDWARD J.**, Teacher of Banjo, Man-
dolin, Guitar and Violin. 2703 Fifth Ave., Pittsburg, Pa.
- HEWETT, HARRIETT**, Teacher of Piano, Mandolin
and Harmony.
1606 Carpenter Ave., Des Moines, Iowa.
- JONES, ELMER D.**, Teacher of Violin, Mandolin,
Guitar and Banjo. Clubs organized and coached.
324 McDougal St., Postoria, Ohio.
- KITCHENER, W. J.**, Teacher of Mandolin, Guitar,
Banjo and Composition. 157 West 84th St., New
York City.
- KRICK, GEORGE C.**, Teacher of Guitar, Mandolin and
Banjo. Vernon Building, Main and Cheltan Ave.,
Germantown, Philadelphia, Pa.
- LAFRANCE, GEO. L.**, Teacher of Banjo. 82 Cote d'Abra-
ham, Quebec, Canada.
- LANDON, J. P.**, Teacher Banjo, Mandolin, Guitar. Di-
rector Landon Banjo Trio, Arion Mandolin Club.
43 W. Pearl St., New Britain, Conn.

the year right by not "swearing off" but by just stopping. And start your season right by "swearing on" to the best music you can buy. If a man wants the maximum amount of success, he must never use minimum means. "Start this season right by using Maximum publications" are the words with which the Maximum Publishing Company, 1524 Chestnut Street, Philadelphia, start their ad in this paper. Then they start you by telling of three good ones by Paul Eno; what they are, what the price, and how to get them with a one-half discount. There is a "Shiney Eyes" for banjo; a "Sans Adieu" for mandolin duo, and a jaw-breaker, "El Crillio" for the guitar. Now don't hurry after these, just hustle and get your discount, as per the

- LANING, GEO. H.**, Teacher of Violin, Banjo, Mando-
lin and Guitar, Bridgeton, N. J.
- LEFELD, A. D.**, Organist & Dir. Orch. Glee & Man-
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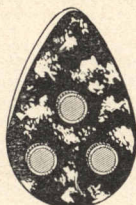
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mandolin teacher and player should know something about. This is a collection of favorite airs in duo form, and a special "October 30" price has been made on this. Remember, October 30, the harvest month; and don't let the harvest get by you.

• •

On page 5 of this paper will be found an important announcement to mandolin orchestra leaders. It comes from the Cundy-Bettoney Company, 93 Court Street, Boston, and may be exactly what you have been waiting for. You need wait no longer, for here it is. On the fifteenth of September next this company will resume publication of their issues for mandolin orchestra. To all those who know their previous output this will be sufficient. To those who do not know, as well as those who may have forgotten, we suggest a reading of their ad. In it is embodied a complete list of their last year's issues, which is a good criterion for the next. It is a splendid list, and if not already included in your library, don't let time wait upon opportunity. Then look out for the next. As the late

Bret Harte expressed it, "which we wish to remark and our meaning is plain," this company have a new issue proposition. This may be of interest to you, Mr. M. O. Leader, and will cost you nothing to find out. They will also send a partial list of intended publications for the coming season, with catalog and free sample parts for first mandolin, if you will apply. Now why not emulate Lieutenant Shackleton and explore; not the South Pole, but this Co's. ad? This is not the pole, but it may prove a magnetic attraction for silver dollars in the coming season.

• •

Will you hearken to that noise like \$\$\$\$ floating through the White-Smith ad this month? And not only making noise, but almost making faces at you out of the face of the ad. The last time you saw the fireworks, did they have some of those bombs that go straight up with a bang! explode with a bang! and let loose a lot of funny jiggers that staid floating in the air and changing color until they went out? Well, that is what those funny things in the ad look like. Somebody has just said they are dollars. Be that as it

may, but it is so long since we — that is, being only an editor and those things being so foreign to our particular department, we do not care to hazard an opinion without more conclusive evidence. The main question concerning us, is what they are doing in the ad. The people behind the ad, the White-Smith Music Publishing Company, 62 Stanhope Street, Boston, say they will burst from the ad and jingle in your pockets if you will listen to their new music proposition. If we were you and you were us, we would "let 'em" burst just as quick as we could get a bead on the W-S. M. P. C. This Company also have another very select ad elsewhere in this paper. We know it is "select" because it says so right at the top and you can see it for yourselves. It also says "½ off" twice. No, we do not mean they will take off ½ twice. That would be foolish and like taking gum from a gossoon, leaving nothing. We mean it says it twice to accentuate it. And that is what we are endeavoring to do; accentuate the fact that you may have a discount of one-half from the list price of a very attractive list of mandolin orchestra music. It would take



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oo long to enumerate, and you can very easily read them for yourself in the ad. Please note that each number is also arranged for smaller combinations, and banjo parts are in both A and C notations. Read the two ads and get wise to yourself. If you miss it, it's a mistake. If it's a mistake, it's a mis-deal and you lose your deal until the next time round.

2 2

Alexander Pope, called the "Wicked little wasp of Twickenham" by Lady Mary Montagu, could wield a most stinging and satirical pen. That he also had the lighter touch, if he chose to use it, is evidenced by the two bright lines, —

"Light quirks of music, broken and uneven,
Make the soul dance upon a jig to Heaven."

These lines would almost make it seem that they knew the modern "Rag-time" even in Pope's day, for what better description of it could be written than the above. Mr. Performer, do you know where to procure some real rag-time music with which to make your listeners' souls "dance upon a jig to Heaven"? You will find some in those four folios mentioned in the Witmark ad. Here are four mandolin, guitar and banjo folios of good music, goodly arranged by J. P. and Geo. J. Trinkaus. And "rags"! "Temptation" is a temptation indeed, and "Porcupine" is a "bristler." As Milton says, "such sweet compulsion doth in music lie"; and it certainly does in these same folios. The titles themselves are compelling. Just listen to this,

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is a complete catalog of all the publications for banjo, mandolin, guitar, etc., of M. Witmark and Sons, Witmark Building, 144-146 W. 37th Street, New York. If you have this full course, they will be glad to send you "The Mandolin" containing just a few choice tid-bits. Nothing beats asking.

If close connection and association with some kind of a paper means being literary, then that ad on the back cover page of this number of THE CADENZA must be denominated as ultra-literary since two-thirds of the ad is devoted to paper. And to pursue the same-line of reasoning still farther, it would

fall into classification as "musico-literary," as it is all about a music paper, and a good one at that. However, it is neither a monthly, weekly nor a daily paper. It is a whole lot quicker than that, for it is a minute paper. That is, one who follows the profession of composer, transposer or transcriber uses it nearly every minute. We said the classification was musico-literary. Well, if being a paper makes it literary, does not the fact of its being music paper and known as the "melodie brand" bring it into that classification? Before going any further, let us tell you that the ad, which has been the innocent promoter of all this warm atmospheric ebulli-

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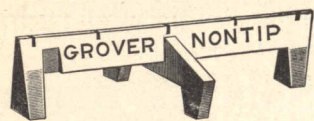
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It is more often the rule than the exception, that good fortune to the one comes through ill fortune to the other. We rise through another's fall and profit by another's mistakes. Now we are not a "Milton," neither possess we a "Miltonian" pen, and therefore have no intention of writing a dissertation on the "Rise and Fall of Man." We are trying, though perhaps in a round-about way, to impress the reader with an advantageous fact. Mr. Walter Jacobs, and through him, teachers and club leaders have profited by the fall of the Percy M. Jaques Pub. Co. Oh yes, it was a fall and a big one, for Mr. Jaques has dropped from the North to away down South and gone into orange growing. And in a

way you, teachers and leaders, nearly lost a big opportunity. Why? Because it is rumored that Mr. Jaques nearly induced Mr. Jacobs to fall and do likewise. That Mr. Jacobs did not, is due to but one circumstance—his utter ignorance of the fruit industry. Why he, Mr. Jacobs, has focused his attention so long on "halves," "quarters," "quavers" and "demi-semis" that now he can scarcely discern the difference between a cabbage and a watermelon, or tell an onion from an artichoke. There is, however, one fruit with which he still professes acquaintance. He can always tell a "peach," and being satisfied with the Northern variety decided to remain there and keep on with the music publishing

business. Seriously, through a chain of fortuitous circumstances, Mr. Jacobs has been enabled to purchase the entire Jaques catalog, this being the sixth he has acquired since starting in business. And therein lies the splendid opportunity for teachers and club leaders, for he is all but giving it away. For the next 30 days all *cash orders* will be filled, *postpaid*, at net rates that are absolutely startling, namely: 15 cents part at .03; 20 cent parts at .04; 30 cent parts at .06, and 40 cent parts at .08—all net. This most astounding offer is made for two reasons only. First, to quickly introduce these excellent numbers to Mr. Jacobs' teacher and club trade; second, to reduce as rapidly as possible all the

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Eccentric Two-Step Novelty				
COLORED GUARDS, THE.....A. J. Weidt	.30	.30	.10	.20
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Walz.....				
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(Moonlight on the Suwanee)				
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SPEEDWAY, THE.....A. J. Weidt	.40	..	.10	.20
Galop.....				
SWEET CORN.....A. J. Weidt	.40	..	.10	.20
Characteristic March				
SWEET AND LOW Arr. Geo. L. Lansing	.30
and FORSAKEN				
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MUSIC CONTENTS

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Jan. (1)	AGGRAVATION RAG (New) George L. Cobb 1st violin, 2nd violin, viola, 'cello, bass, flute, 1st clarinet, 1st cornet, trombone, drums and piano.	AND	THE MOOSE. March P. Hans Flath 1st violin, 1st cornet and piano
Feb. (2)	IN CUPID'S TOILS. Waltz (New) Arthur C. Morse 1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2nd cornet, trombone, drums and piano.	AND	MONSTRAT VIAM. March Alfred E. Joy 1st violin, 1st cornet and piano
Mar. (3)	THE NOMINEE. March and Two-Step (New) Thos. S. Allen 1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2nd cornet, trombone, drums and piano.	AND	DIXIE TWILIGHT. Characteristic March Chas. L. Johnson 1st violin, 1st cornet and piano
Apr. (4)	YOU LOOK JUST LIKE A GIRL I USED TO KNOW. Schottische (New) Don Ramsay 1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2nd cornet, trombone, drums and piano.	AND	HOOP-E-KACK. Two-Step Novelty Thos. S. Allen 1st violin, 1st cornet and piano
May (5)	AEOLUS. March (New) Arthur C. Morse 1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2nd cornet, trombone, drums and piano.	AND	CLOUD-CHIEF. Two-Step Intermezzo J. Ernest Philie 1st violin, 1st cornet and piano
June (6)	PROCRASTINATION RAG. (New) Geo. L. Cobb 1st violin, 2d violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2d cornet, trombone, drums and piano.	AND	BELLS OF MOSCOW. Mazurka W. Aletter 1st violin, 1st cornet and piano.
July (7)	THE SUBURBANITE. (New) March and Two-Step Thos. S. Allen 1st violin, 2d violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2d cornet, trombone, drums and piano.	AND	HEIGHT OF FASHION. Duchess R. E. Hildreth 1st violin, 1st cornet and piano.
Aug. (8)	AMOURETTE. Waltz (New) Norman Leigh 1st violin, 2d violin, 'cello, bass, flute, 1st Clarinet, 1st cornet, 2d cornet, trombone, drums and piano.	AND	EXCURSION PARTY. March and Two-Step Raymond Howe 1st violin, 1st cornet and piano.

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being still in the North, direct all orders to Walter Jacobs, 167 Tremont Street, Boston. We have used so much space in talking about this royal offer that we can touch but little on other Jacobs affairs. The key to the situation, however, may be found on page 1 in the "Walter Jacobs' Complete Catalog." And don't forget the "steadily, solidly, tenor sodality" on page 7. There is at least one new one there which masticates most musically — "Hashed Brown," minced up by "Tom" Allen.

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Carnival of Venice (Variations) Arr. Lansing	B	40	40	40	Nellie Grey (Variations) (P. Acc. 30)	Lansing	B	40	Juno March	Smith	A	40	40	40
Chorus Jig, Fun on the Wabash and College Hornpipe	Arr. Shattuck	A	30	40	Nigger in a Fit. Ethiopian Oddity	Glynn	C	40	La Gitana. Waltz	Arr. Lansing	A	40	40	40
City Guard. March (G. Acc. 20; P. Acc. 20)	Babb	B	40	40	Norfolk Jig	Parker	B	30	La Tipica. Danza	Romero	A	40	40	40
Columbia Grand March	Arr. McGrath	A	40	40	On the Road. Galop	Babb	B	40	Le Turco March	Tocaben	A	30	50	60
Columbia Waltz (Baldwin)	Arr. Percival	A	40	40	Guitar Acc. 10; Piano Acc. 20				Love's Golden Dream	Lansing	A	40	40	40
Coon Quartette and Zulu Jig	Babb	B	30	40	Old Folks at Home (Variations) Arr. Lansing	Piano Acc. 30	B	40	Love's Dreamland. Waltz	Arr. Smith	A	40	40	40
Coon Quartette (with Guitar ad lib.)	Babb	B	40	40	*On the Mill Dam. Galop	Babb	A	40	Loin du Bal	Arr. Lansing	B	40	40	40
Crusader's Galop	(P. Acc. 30) Glynn	B	50	50	Guitar Acc. 10; Piano Acc. 20				La Prima Assoluta	Plante	B	30	40	50
Crystal Wave. Waltz (P. Acc. 30)	Babb	B	40	40	Oriella Polka	(P. Acc. 20) Lansing	B	40	La Rose Blanche	Arnold	B	50	50	50
*Darkey's Awakening	Lansing	B	40	40	Out on Parade. March	Porter	B	40	Lagrimas de Amor	Arr. Crandall	B	40	40	40
Guitar Acc. 10; Piano Acc. 20					Paragon Waltz	(P. Acc. 20) Grover	A	40	La Zingara. Mazurka	Arr. Lansing	B	40	40	40
*Dancing Colored Swells. Dance	McGrath	B	40	40	*Parkers' Old Time Jig	Parker	A	30	Lansing's March	Smith	B	50	50	50
Guitar Acc. 10					Pear. Schottische	Grover	A	40	Lullaby Song	Arr. Percival	A	40	40	40
Dance of the Nymphs	Lansing	B	40	40	Pedestal Clog	Babb	B	40	Monte Etna Polka	Rapisarda	B	30	40	50
Danse Characteristique	Shattuck	A	40	40	Pigtown Fling	Arr. Shattuck	A	30	M. I. T. Waltz	Crandall	B	40	40	40
Darkey's Parade	(P. Acc. 30) Lansing	B	40	40	Plantation Wing Dance	Hall	B	40	*Maria' Habanera	Arr. Romero	B	40	40	40
Darkey's Tickle. Char. Dance	Arr. Lansing	B	40	40	Pretty Little Blue Eyes. Mazurka	Glynn	B	40	Nightingale Song	Arr. Smith	A	40	40	40
*Darkey's Dream	Lansing	A	40	55	Pride of the South. Patrol	Lansing	B	50	On the Mill Dam. Galop	Babb	A	40	50	60
Guitar Acc. 10; Piano Acc. 20					Purling Brook. Waltz	Shattuck	B	40	Overture "Mosaic"	Arr. Harris	B	40	40	40
*Darkey's Patrol	Lansing	A	40	40	Queen of the Forest. Dance (G. Acc. 10)	Glynn	B	40	Pasodoble Espanol	Arr. Romero	B	40	40	40
Guitar Acc. 20; Piano Acc. 30					Recruits. The. March	McGrath	B	40	Pizzicati (Sylvia)	Arr. Lansing	B	40	40	40
*Dorrence' Polka	Acker	B	40	40	Reminiscence of Dixie	Lansing	B	40	Ruby. Mazurka	Harris	A	30	40	40
Early Bird Mazurka	Hall	A	40	40	Guitar Acc. 10; Piano Acc. 20				Santa Lucia	Arr. Crandall	A	30	30	30
Enchantress. The. Valse (P. Acc. 20)	Lansing	B	40	40	Recreation Gavotte	Grover	B	40	Slumber Song	Dolbeare	A	30	40	50
*Fiji Dance (Guitar Acc. 10)	McGrath	B	40	40	Sappho Waltz	Catlin	A	40	Sueno de Amor	Romero	B	40	40	40
Fisher's Hornpipe	Arr. Shattuck	B	30	40	Santiago. Valse Espagnole	Arr. Lansing	B	40	Suspiros de Amor	Plante	B	30	40	50
Flying Yankee. Galop de Concert	Lansing	B	40	40	Serenade (Schubert) (P. Acc. 30) Arr. Hunter	C	40	Sylvan Dell Schottische	Goldby	A	40	40	40	40
Guitar Acc. 20; Piano Acc. 30					Shattuck's Favorite Clog	Grover	B	40	Valse Fantastique	Arr. Lansing	B	30	40	40
Flower Queen. Valse de Concert	Lansing	B	40	40	Skirmishers. The. March	Galeucia	B	40	Water Sprite Polka	Arr. Robinson	B	30	40	40
Guitar Acc. 10; Piano Acc. 20					Sleigh Ride Galop	Babb	B	40						
*Full Dress' Polka	Grey	B	40	40	Southern Zephyr	Shattuck	A	40						
Golden Rain Schottische	Babb	A	40	40	Sounds from Africa	Glynn	B	40						
Gloriana Waltz (G. Acc. 20; P. Acc. 30)	Glynn	B	40	40	Guitar Acc. 10; Piano Acc. 20									
Glynn's Grand March (G. Acc. 20)	Glynn	C	40	40	South Shore March	Davis	B	40						
Golden Rod Schottische	Hall	B	40	40	Strauss Polka, "Western Breezes"	Grey	B	40						
Hall's Favorite Clog	Hall	A	40	40	Guitar Acc. 10; Piano Acc. 20									
Hall's Parade March	(P. Acc. 30) Lansing	B	40	40	Sylvan Dell Schottische (G. Acc. 40)	Goldby	A	40						
Hall's Blue Ribbon March (P. Acc. 20)	Hall	B	50	50	Student's Favorite	Catlin	A	40						
Hanover Jig	Lansing	B	30	40	Student's Clog	Shattuck	B	30						
*Homeward' March	McGrath	B	40	40	Suwanee River. (Variations) Arr. Lansing	B	40							
Guitar Acc. 20; Piano Acc. 20					Talismans. The. March	(P. Acc. 20) Grey	B	40						
Hawthorne Waltzes	Hall	C	40	40	Three Old Favorites	Arr. Lansing	B	30						
Home, Sweet Home (Variations)	Lansing	B	40	40	Uncle Pete's Hoe-down	Kimball	A	40						
How Can I Leave Thee (Tremolo) and Soldiers' Farewell (Tremolo)	Arr. Lansing	B	30	30	University March	Hall	B	40						
*Ideal March (G. Acc. 10; P. Acc. 20)	Harris	A	40	40	University Grand Waltz (P. Acc. 30)	Glynn	C	40						
In the Springtime. Song and Dance	Babb	B	40	40	Vivian Waltz	Catlin	A	40						
In Old Madrid. Bolero	Arr. Lansing	B	40	40	Vision of Love. Waltz (P. Acc. 20)	Lansing	B	40						
*Invincible Guard March	Shattuck	B	40	40	Virginia Rockaway	Arr. Lansing	C	50						
Guitar Acc. 10; Piano Acc. 20					West Lawn Polka	(P. Acc. 50) Glynn	B	40						
Irish Washerwoman, Devil's Dream, and Come Haste to the Wedding	Shattuck	A	30	40	Whispering Pines. Waltz (P. Acc. 30)	Lansing	B	50						
Jollity Minor Jig	Grover	B	40	40	William Tell. Finale from Overture	Hunter	C	40						
Joker. The. Polka	Hunter	B	40	40	Wood Violets. Mazurka	Hunter	B	40						
*Juno March (G. Acc. 40; P. Acc. 20)	Smith	B	40	40										
Kendall's Hornpipe, Money Musk and Speed the Plough	Arr. Shattuck	A	30	40										
La Papillon (The Butterfly)	Hunter	B	40	40										

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Boston Rockaway. Schottische	Lansing	B	30
But One Vienna. March	Arr. Lansing	B	30
Despatch. Galop	Lansing	B	30
On the Mill Dam. Galop	Babb	B	40
Southern Zephyr	Shattuck	A	40
Virginia Rockaway	Arr. Lansing	B	40

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