

Vol. XXII

JULY, 1915

No. 1

The **CADENZA**

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BEST KNOWN OPERA SONGS							
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David Copperfield, "Hi Trotter" Eve Maria, "Cavalleria Rusticana" Bridal Chorus, "Lohengrin" Celestial, "Aida" Flower Song, "Faust" Gipsy's Song, "Hi Trotter" How Bowed Down, "Bohemian Girl" Home To Our Mountains I Dream That I Dwell in Marble Halls, "Bohemian Girl" It Was Not So To Be "Trumpeter of Sakkingen" In Happy Moments, "Maritana" Intermezzo, "Cavalleria Rusticana" Last Rose of Summer, "Maritana" Legend of the Bell "Chimes of Normandy" Let Me Like a Soldier Fall, "Maritana" Lullaby, "Ermeline" Lullaby, "Neddy" Lullaby, "Hi Trotter" Mikado March Gipsy's Waltzes On Yonder Rock Reclining, O Sweet Flower, Pore and Era "O Thou Sublime, Sweet" Once Again I Would Gaze, "Tannhauser" Once Upon the Summer Sea, "Richard" "Sorry Her Love" "I'm Called Little Buttercup" Papa's Song, "Huguenots" Prayer, "Freischutz" The Song and Dance Scenes That Are Brightest, "Maritana" Soldiers Chorus, "Richard" Spirit of Light, "La Favorita" Think Not This Heart Can Alter Three Little Maids From School, The Flowers That Bloom in the Spring, Tit Willow, "Mikado" "You Shall Be My Own" Then You'll Remember Me, Then To Heaven From Sorrow Flying, "Lucia de Lammermoor" Wedding March, "Lohengrin"							
VOCAL							
Chief Bunga-Bo Come Back to Connemara Down Where the Blue Ohio Flows Elate, Say You'll Be My Own Gretchen, My Ratscheller Fairy Give My Love to Daisie Good-Bye, Jennie Jones Good-Bye Ma Honey I'm Gone The Song of the Sea I've Grown So Fond of You Just Take Me Down to Wondertand Let's Get Up Let's Sing Lullaby, We'll Be Happy Once Lullaby, We'll Be Happy Once Lullaby, We'll Be Happy Once My Virginia Old Cathedral Chimes The Polka, Do You Love Me? Slipper Suite, Greene There's a Song for Me When Tomorrow Brings a Thought of Whispering Over the Ball-Room Floor You Look Just Like a Girl I Used to Know							

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THE PIANIST



Conducted by

EDWARD R. WINN

Teacher, Composer and Director

Authority on Popular Music, Ragtime,
Motion Picture and Vaudeville
Piano Playing

While it is a principle in the music publishing business that a song or an instrumental number depends for its success to a great degree upon the "boosting" and programing by professionals, the most of whom are generally supplied with copies gratis, it is also an accepted axiom that sheet music is printed to be sold, resold and distributed to the amateur. This being so, why is it that publishers of experience every once in a while put out a song, in which they plan to invest considerable capital, that is arranged in a key known to be difficult to read?

A case in point is a recent New York publication issued with an E-flat verse and an A-flat chorus. The number in question was purchased from Chicago songsmiths after it had made a local hit, and it cost the purchasers some real money. Granting that the composition possesses merit, conceding that it demands a broad key of a character such as A-flat, the fact must not be overlooked that the life of a strictly popular number as a "best seller" cannot be very long if it is written in a key that the majority of sheet music buyers, who are women amateur pianists, find a hardship to read and play. It makes little difference in what key the professional finds a composition arranged, but the scale employed has a great influence in the counter sales of sheet music to amateurs.

It is very well to attract favorable attention to a composition by having it sung in theatres and played by orchestras, and then to co-operate with the dealer by a generous appropriation for well planned national advertising campaigns, but to keep a number "going" without constant expenditure must in some measure depend upon the music buyer. Few music publishing house "experts" realize the psychology involved in the sale of a copy of sheet music. The majority of pianists become interested in a piece of music because they have heard someone, generally a professional, sing or play it, and because of its appeal,—which may arise from various causes,—they, too, hope to be able to play it effectively.

It is the admitted policy of many music concerns to judge the availability of a composition entirely upon its theatrical value, never considering its "home" qualities as an important feature. But actual success does not lie entirely along such lines, for a hit developed by "force" is not necessarily always a money maker. I am not saying that the above mentioned song will not prove a winner, on the contrary, it is of remarkably good construc-

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tion and far above the average, but I do state that the arranger, by placing it in an awkward and little used key, has handicapped the possible sales of this particular number, as final returns will eventually show.

Of course player pianos and talking machines are factors in the rendition of hits in the home that every day are demanding greater consideration and thought as to where they will lead, but because of the great and increasing interest in popular music, it is nevertheless still the strong desire of amateur pianists of every degree of proficiency to play manually the latest and most up-to-date numbers of this style of piano music, for today the better one does this the more popular socially and in demand is that person. For these pianists to discover that a generally liked song has been deliberately arranged and harmonized in an unreasonably difficult manner, and that to master it will require hours of study and constant practice is aggravating and discouraging to them.

There are five "safe" keys to which publishers of popular "hits" should adhere in arranging issues for retail distribution. They are G, C, F, B flat and E flat. Sheet music salespeople will admit this to be a fact, and will explain that the average sheet music customer usually decides a purchase by glancing at the key signature and general arrangement, giving a quick preference to those "thinly" harmonized and with a

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"light" bass part. Why? Because they are comparatively easy to read, and this gives assurance of the ability to readily play and memorize without long, tedious "practice." Certainly an important point and one to be reckoned with in the aggregate.

An overnight change of scale from four flats to one sharp in the arranging of one of the biggest hits of the past season, namely, "The Fatherland, the Motherland, the Land of My Best Girl," published by Shapiro, Bernstein & Co., New York, proved a wise modification, and its influence on the

total sales was a gratifying vindication of expeditious judgment.

Extended comment has been given here to this question because it is a topic upon which too little attention and judicious consideration are bestowed by those most vitally interested—the music publishers.

Cordially and sincerely yours,

Edward P. Winn

Rhythm No. 1 Continued

Ragging Three Melody Notes in a Measure.

Play treble (right hand) octave higher than written.

Ragging Four Melody Notes in a Measure.

The OCTAVES represent the MELODY. The notes between the octaves are harmonic tones. Do not employ for a *Acrobatic tone* any note that immediately follows as a *melody note*. When converting a melody into ragtime it is essential that the chords in the right hand consist of either three or four tones, the highest and lowest tones/usually consisting of the melody note and its octave. The harmonic tones in between the octave are taken from the piano part as written in the sheet music or from the Chord employed in the Straight Bass (Win Method). The upper harmony tone—the one nearest the little finger—is the one generally used for ragging when employing Rhythm No. 1

RAGTIME PIANO PLAYING A Practical Course of Instruction for Pianists*

By EDWARD R. WINN

In each issue for a period of several months we will publish an installment of this serial course of instruction in ragtime piano playing. The complete course will include single and double two-step rag, waltz rag, diaphrag (passing note) bass, ragged bass, playing the melody in the bass with the left hand and ragging the harmony (chords) in the treble with the right hand, various melodic and harmonic embellishments, etc.—Editor.]

Outline of Lesson I in March issue: Formation of the scale—Rule for memorizing

the formation of the major scale—Rule for memorizing the formation of the minor (harmonic) scale—Five mostly used chords—Formation of the three fundamental harmonies upon which all music is based—Straight bass.

Outline of Lesson II in April issue: Letter-names and tones constituting the three fundamental chords, and usual position and manner in which they are employed in "straight" bass shown by notation in the keys of C, G, F, D₉ and E₉—How to decide the chord to be used in each measure—Principle of classifying chords—Avoidance of Passing Chords, Altered Chords, etc.

Outline of Lesson III in May issue: Review of "Straight" bass in all twelve keys—Principle of playing all melody notes in octave form—Avoidance of counting the metre (time) aloud—Full harmony in the right hand—Avoiding the crossing of the hands—Producing variety in the bass.

Outline of Lesson IV in June issue: Rhythm No. 1, ragging one melody note in

hand (bass) causing the interference. Another method is to permit the Chord in the bass to remain in the usual position and with the right hand, omitting the thumb, play as single notes only, an octave higher than written, the melody note or notes causing the interference.

When facility in playing the above melody in OCTAVES with the right hand with

My-Old Kentucky Home.

The following is a comparative Rag arrangement demonstrating Rhythm N9 1, and employing both the passing note and harmonic tones. First play melody part (top staff) in octaves with right hand combined with bass part (bottom staff) with left hand. Then play Rag part (middle staff) octave higher than written combined with the bass part as before. Observe carefully the manner in which one, two, three and four melody notes in a measure are syncopated in the Rag part.

Note: If too difficult, the pupil may omit the harmonic tone used with the octave.

S. FOSTER
Arr. by EDWARD F. WINN

The musical score is divided into four systems. Each system contains three staves: Melody (top), Rag part (middle), and Straight Bass (bottom). Above the Melody staff, there are chord diagrams and counts (e.g., '1st Chord of C', 'Count 1 2 3 4'). Above the Rag part staff, there are similar chord diagrams and counts. Above the Straight Bass staff, there are chord diagrams and counts. The Rag part is written an octave higher than written. The score includes various chord progressions and rhythmic patterns.

* Note: Octave may be omitted because of inconvenient skip in melody.

a measure, including passing note and harmonic tone—Ragging two melody notes in a measure.

All MELODY notes are to be played as OCTAVES with the right hand, except where they interfere with the bass (left hand), skip or move too rapidly. The same melody note consecutively repeated must be regarded and treated rhythmically as one melody note in a measure.

When the hands cross or interfere with each other, invert and play an octave lower the tone or tones of the Chord in the left

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"Straight" Bass in the left hand has been acquired, one or two of the tones of the Chord employed in the bass in each measure may be added within the octaves in the treble part when the melody notes do not move too rapidly or where CONVENIENT for the right hand to strike, thus producing in certain measures, a chord of either three or four tones in the right hand—full harmony.

Do not attempt to convert a composition into ragtime until able to play with facility the melody of the piece in octaves with full harmony in the right hand and the written bass of the sheet music or the Straight Bass (Winn Method) in the left hand. The bass may be played exactly as written or, as is recommended, the pupil can quickly and ac-

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FAUR D'AMOUR	Intermezzo
FLICKERING FIRELIGHT	Shadow Dance
FLIGHT OF THE BIRDS	Ballet
FOUR LITTLE BLACK BERRIES	Schottische
FOUR LITTLE PIPERS	Schottische
FUN IN BARBERS SHOP	Novelty
HAPPY HAYSEED	March Two-Step
HAPPY JAP	Genia Dance
HEARTY INJUN	Waltz
HEIGHT OF FASHION	Duchas
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HOOP-E-KAC	Two-Step
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(To be continued in the August issue.)

Piano Schools and Teachers

Mrs. M. Harmon, of Brooklyn, N. Y., owner and director of the well-known Lenox Schools of Popular Music of that city, and a professional member of the American Guild of Banjoists, Mandolinists and Guitarists, in writing of her experiences as a teacher of popular music, says: "For a number of years I taught classic music, instructing in seminars, schools, etc., and had a large number of private pupils. I found, however, that the majority wanted something 'lively and up-to-date,' as they called it. So I purchased a number of popular pieces, among them being several ragtime compositions, and played these for those pupils. To me the syncopated melodies were a revelation and seemed quite the catchiest music I had ever heard. In fact, the delight and interest of the pupils was a great surprise, and I soon found myself gradually but surely supplanting the classical pieces by ragtime. Nineteen out of every twenty pupils preferred this kind of music. Nine out of ten of these students said they had studied classical music from four to six years, but because of the lack of interest and the unfavorable progress, had become disheartened and turned to the lighter style. Using the methods I now use it is possible to eliminate all drudgery of scales and exercises. To my mind, the short-cut systems are superior and preferable and give far more satisfaction than the old fashioned, roundabout way of attaining musical knowledge. I have devoted more than nine years to teaching ragtime. I have been playing exclusively, and find it altogether the most popular and financially salacious."

Charles Thorschmidt, of Brooklyn, N. Y., after six months' lessons on the piano at the age of twelve by self-study, practice and musical instinct, developed himself so rapidly that when seventeen years old he was competent to teach an engagement playing "movies" and was later heard at the Jefferson Theatre, Arena, Myrtle Theatre, Jones' Theatre, Hunsman's Music Hall and other Brooklyn houses.

His first dance engagement was at High Hill Beach, Long Island, with the Musical Landlords, an organization still in existence and known by the same name. Here Mr. Thorschmidt met Herbert Eversman, considered one of the best guitarists in that locality, and also became acquainted with Ernest Erdmann, well-known violinist, leader and composer, of New York, who has his summer home at High Hill Beach. William Cornish, composer and bandmaster of the Jamaica Brass Band was another whose acquaintance Mr. Thorschmidt had the pleasure of making here. Later he played at Seaford, Freeport, Long Beach, Rock-



Charles Thorschmidt

way and other fashionable Long Island summer resorts.

During the four years he worked in cabarets he was employed for sometime by the Sabine Brothers, George and Charles, both celebrated in theatrical productions, and at the well known Kaiser House. He was well liked by patrons and each fall was re-engaged because of the number of friends and admirers who demanded his appearance as usual "at the piano." In 1909 he composed his first song, which was published by the Shapiro-Berstein Company (now Shapiro-Berstein Company) and since then has written both words and music for "Melody Strain," "If You Were Lonesome," "When the Summer Ends the Winter Days Good-Bye," "That Lovin' Cheery Rag," "He's a Ragtime Pirate," "Take Me to That Lovable Sea," "Come Back to Me, Molly," and has composed several instrumental rags, among which are, "The Pawnshop Rag" and "Musical Dream."

Last year, Mr. Thorschmidt decided that playing piano as an entertainer was a more or less limited occupation, and believing the teaching of popular music a congenial field offering much wider financial possibilities, he embarked in this endeavor. Within six months he established the largest music school in Ridgewood, Brooklyn, and has met with far greater success than ever anticipated. By specializing on ragtime piano playing he has built up a studio business that occupies his entire time, preventing his acceptance of other professional offers.

When it was suggested to Mr. Thorschmidt that he had opportunities to go into theatrical work and had refused them, he said: "Why, yes, I have had many chances to enter upon a stage career. Once with Eddie Watson, another with the Musical Smiths, a big time act, also with Mme. Floria, prima donna, and several others. The reason I did not take advantage of these proposals is the same as that which led me to decide to give up cabaret, dance, and summer resort engagements—I take great delight and pride in teaching and imparting musical knowledge to others that they may enjoy the social and professional advantages I did. At a later time I may accept an offer to go on the stage, but just

now I am too successful as a teacher to feel inclined that way."

In demonstrating his teaching method, Mr. Thorschmidt makes a decided hit. It is his policy to periodically give exhibitions of piano playing at his studios, to which the public and prospective pupils are invited by cards of admission. This proves an attraction of wonderful drawing power and serves to add many names to the school's already well filled enrollment of pupils.

With Irving Berlin, "the Ragtime King," America's most successful writer of popular songs, continuing his policy of employing syncopated rhythm in his compositions and with the majority of other "hit" writers doing the same, it is not surprising that piano schools for teaching popular music exclusively have increased in number.

In *Christensen's Ragtime Review*, (Chicago) for June, Axel Christensen writes an interesting article on the subject, "Can Ragtime Be Suppressed?" which is reprinted, in part, in another column. Piano music contained in this issue consists of "Parade of the Goblins," by Charles D. Brown, of Chicago and "Left Handed William," by Axel Christensen.

Working in the Orchestra Pit

THE CADENZA advocates the public lighting and programming of the house musicians, and urges the theatre managers to recognize in this manner the importance of the pianist as a factor in the performance.

Readers, who are theatre patrons, are requested to repeatedly demand at the box office that their favorite musicians be given mention, as no manager will lend a deaf ear to appeals from his supporters. Help in this movement by getting your friends interested, and write to us telling of your success.

It will be noted in the arrangements of numbers comprising the practical motion picture music in THE CADENZA, the scoring is particularly "light." It is considered that this is desirable inasmuch as pianists in using "cues" generally play too "full." The parts may be easily "filled in" when occasion demands.

Greater New York now has 951 "movie" houses, with a combined seating capacity of nearly 500,000, and in conjunction with the 200 other theatres offer "jobs" to an army of more than 1,000 pianists.

The Julius Steeger picture, "The Fifth Commandment," filmed by The World Film Corporation, has a specially arranged musical programme furnished by W. Winkler, as follows:—

Act I.—1. Minuet No. 2 in G, by Beethoven. 2. Castles in the Air, melody (once through), by Lincke. 3. In the Garden, from the Symphony Rural Wedding, by Goldmark. (Play No. 3 until the end of Act I.)

Act II.—4. Ballet Suite from "Rosamunda," (once through), by Schubert. 5. Castles in the Air, melody, by Lincke. (Play No. 5 until Carl leaves for Rio de Janeiro.) 6. Good-bye, by Tosti. (Play No. 6 until the end of Act II.)

Act III.—7. Phedre, overture (once through), by Massenet. 8. Castles in the Air, by Lincke. (Play No. 8 until end of Act III.)

Act IV.—9. Scenes Pittoresques, March and Air de Ballet, by Massenet. (Play No. 9 until "I Must Go Back; I Must See Her Grave.") 10. My Heart, at Thy Sweet Voice, melody, by Saint Saens. (Play No. 10 until end of Act IV.)

Act V.—11. Dawn of Love, by Bendix. Play No. 11 until "I'm Going Upstairs to Dress for Dinner, Please Sing the Song,"

etc.) 12. Castles in the Air, by Lincke. (Until "Who Are You Who Dares to Talk to Me Like That?") 13. Nolette (once through), by Marquis. 14. Castles in the Air, by Lincke. (Play No. 14 until the end of Act V.)

Musical Cues for "The Fifth Commandment." Play whatever you think is in keeping with the dignity and subject of this picture, following the different scenes with appropriate music, either in a light vein or in a dramatic vein, as the scenes may require it. Be sure to play the chorus, and only the chorus, of "Castles in the Air," during the scenes specified hereafter and exactly on the cue.

Part I.—Begin to play chorus of song as soon as title of photoplay is displayed, until the first two characters, Carl and Alice, have been introduced. Following the sub-title, "Carl Sings 'Castles in the Air' to His Friends," et cetera, play chorus.

Part II.—When boarding house mistress receives telephone message, and goes upstairs to inform Carl, play chorus of song, until Carl stops playing at the piano.

Following the sub-title, "In the Sunlight of Love, Singing Their Favorite Song," et cetera, play chorus of song and continue melody softly through this scene and the following until the old man passes at fire-side.

Part III.—Following the sub-title, "The Doctor Informs Winthrop," et cetera, begin chorus very softly and soulfully during the scene where Carl's wife dies, until her family enters the room.

Following sub-title, "Years Have Passed, a Thousand Hands Were Stretched," et cetera, play chorus after Carl appears on platform and has made his bow; begin when he commences to sing chorus of "Castles in the Air."

Part IV.—Following the sub-title, "Friendless and Disheartened," etc., as soon as Carl rises to sing, play "Castles in the Air," until he sings.

Following sub-title, "His Sad Mission Fulfilled," et cetera, wait until Carl kneels at grave, then play softly, almost religiously, chorus of song, until chance of scene.

When you see Carl and the harpist coming along the street, get ready to play chorus as soon as they start to sing and play; stop when they do.

Part V.—Following sub-title, "You Must Not Expect Money Here," et cetera, get ready to play chorus all the way through in strict tempo, softly and with much feeling, as soon as Carl begins to sing, the words of the chorus appearing on the screen; continue until harp player stops, even though Carl does no longer sing.

Following the sub-title, "I Am Sorry You Sent the Musician Away, Daddy," et cetera, begin to play chorus softly, as if the melody lasted into the room from outdoors, and continue until the butler exits.

Following sub-title, "Alice, There Stands Your Father," etc., begin to play chorus, impressively and with much feeling, and continue all the way through until Mr. Steeger, after bowing to the audience, has disappeared from the screen.

"Here's a fellow," said the Answer to Correspondents' editor, "who wants to know what musical instrument produces foot notes."

"Tell him a shoe, horn," suggested the sporting editor.—*Judge*.

"This show is intended to benefit the tired business man," explained the manager. "It does the trick," replied Iustin Stax. "It's the first two hours' sleep I've had in a long time."—*Washington Star*.

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ELSIE, SAY YOU'LL BE MY OWN
GRETCHEN, MY RATHSELLER FAIRY.....Ballad
GIRL OF MY DREAM.....Ballad
GIVE MY LOVE TO DIXIE.....Ballad
GIDE ALONG SILVER MOON.....Waltz Song
GOLLY! HERE COMES SANTA CLAU.....
Darcy Song
- GOOD-NIGHT, GOOD-NIGHT.....
Conversational Duet
I COULD LEARN TO LOVE YOU, Character Song
I'LL WAIT FOR THEE.....Waltz Song
INSPIRATION.....Character Song
IT'S A GIRL YOU THAT KEEPS A FEL-
LOW GUESSING.....
I'VE GROWN SO FOND OF YOU.....Ballad
KISS ME, I'm In Love.....Waltz Song
KISS OF SPRING.....
LET ME CALL YOU SWEETHEART ONCE.....
AGAIN.....Ballad
LOU DEAR, WE'LL BE HAPPY WHEN OUR
DREAMS COME TRUE.....Ballad
LOVE'S LANGUAGE.....Semi-classic
MY DARLING SUE.....March Song
MY CHERRY ROSE.....Waltz Song
MY JAPANESE (You Darling of the Gods).....
Waltz Song
OLD CATHEDRAL CHIMES.....Waltz Song
POLLY, DO YOU LOVE ME?.....Waltz Song
PRETTY MAMIE GLANCY.....Waltz Song
SAVE YOUR PENNIES, LITTLE MAN.....
Semi-classic
SHE WAS A SOLDIER'S SWEETHEART!.....
March Song
SOME DAY WHEN DREAMS COME TRUE.....
Ballad (G. Kery)
- STAR OF LOVE IS BURNING.....Ballad
STROLLING HOME WITH JENNIE.....March Song
THERE'S ONLY YOU FOR ME, Character Song
THINK OF THE GIRL DOWN HOME.....March Song
THREE LITTLE THINGS, "I LOVE YOU".....
Semi-classic
WHEN THE ROBIN SINGS AGAIN.....Ballad
WHEN TO-MORROW BRINGS A THOUGHT
OF YESTERDAY.....Motto Song
WHY DID YOU BREAK MY HEART?.....Ballad
YOU ALONE, OR SWEETHEART OF OLD
DAYS.....Ballad

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MUSICAL NOTES

—FROM—

SAN FRANCISCO



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Mr. PIANIST and VOCALIST: If you have any items of interest concerning yourself, your pupils, business, engagements, balls, etc., you would like published in this department, get in touch with Mr. Markgraf at the above address.

Following is a list of the leading San Francisco music dealers and their addresses:
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Market Street; H. Geertz, 1039 Valencia Street; J. Casad, 136 Clement Street; Lubbe Bros., 1436 Fillmore Street; S. Stech, Market, near Haight Streets; J. R. Smith, 1506 Fillmore Street; Kolher & Chase Co., 26 O'Farrell Street; H. Grobe, 135 Kearny Street; Frager's Department Store, Market and Jones Streets; J. Carey, 1714 Fillmore Street; Florentine Music Co., 111 Kearny Street; Remick's Song Shop, 906A Market Street; Hale Bros. Department Store, 5th and Market Streets; E. Cruels, 2538 Mission Street; G. Enslein, 20th and Mission Streets.

The following are the titles and names of publishers of the most popular hits now selling here:

"Jane," Shapiro-Bernstein; "Dublin Bay," Remick; "Smiling Moon," Markgraf; "Lotus Land," Daniels; "Little House Upon the Hill," Shapiro-Bernstein; "I Want to Be There," Feist; "I Want to Go to Tokio," Feist; "I Want to Linger," Remick; "Floating Down the Mississippi," Shapiro-Bernstein; "Down Among the Sheltering Palms," Feist; "O'Reilly," Feist; "When You Wore a Tulip," Feist; "My Own Venetian Rose," Feist; "Wrap Me in a Bundle," Remick; "Along Came Ruth," Waterson, Berlin & Snyder; "Aha Daba Honeymoon," Feist; "At the Mississippi Cabaret," Remick; "Everybody Rag With Me," Remick; "I Didn't Raise My Boy To Be a Soldier," Feist; "Why Not Sing the Wearin' of the Green," Feist; "My Bird of Paradise," Berlin; "When It's Moonlight in Mayo," Feist; "My Little Dream Girl," Stern; "If We Can't Be the Same Old Sweethearts," Feist; "Over the Hills to Mary," Remick; "On the 5:15," Remick; "Tin-Ton Tipperary Mary," Shapiro-Bernstein; "When I Was a Dream-

MINUET A L'ANTIQUE

(Continued)

8

For court scenes, stately and costume dances

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er," Remick; "Violin My Great Grand Daddy Made," Feist; "Chinatown, My Chinatown," Remick; "There's a Little Spark of Love Still Burning," Feist; "Tennessee, I Hear You Calling Me," Empire Music Co.; "When You're a Long, Long Way From Home," Broadway Music Corp.; "I Love You, California," Silverwood; "Mother Machree," Witmark & Sons; "Sweet Kentucky Lady," Witmark & Sons; "Tipperary," Chappell.

The following bands are now playing at the Panama Pacific Exposition:

Chas. Cassas' Band—this is the official band of the Exposition; Sousa's; Conway's; U. S. Marine Band; Philippine Constabulary Band; Luther College Concert Band.

Sousa and his band give a concert every day in the Festival Hall, Exposition Grounds. Assisting Sousa are Miss Virginia Root, soprano; Miss Margel Gluck, violinist and Herbert L. Clarke, cornetist.

Saint-Saens, the master organist of France, is here.

On May 26th, Sousa conducted a massed band of 400 men at the Exposition.

Al Jolson, the singer who has made so many songs popular, was at the Cort Theatre, June 21, in the madstod of New York musical extravaganza, *Dancing Around*.

Kohl and Dill are now appearing at the Alcazar Theatre in the only musical show in town, *Peck of Pickles*.

On July 15, the Musicians' Union Local No. 6, A. F. of M., will have a musicians' day celebration in Shell Mound Park.

Pantages Theatre has announced its summer policy, which will consist of showing the latest feature pictures.

Thirty-five seniors of the Oregon Agricultural College organized as a military band

will arrive at the Exposition Sunday, June 13. They will spend to days seeing the big show and give concerts in the Oregon Building.

Marcus M. Blum, composer of "Jose March," published by the Vandersloot Company, is at work on some new numbers which he expects to see in print soon.

Chas. N. Daniels has settled down in San Francisco and has started in the music publishing business. He is at present boosting his new summer song, entitled "Summer Time." Good luck, Charley.

F. B. Silverwood, author of the famous "I Love You, California," has just published a new song entitled, "Keep Your Golden Gate Wide Open." Hope he has as good luck with it as he had with "California."

Max M. Walton is now directing the Golden Gate Park Band concerts on Sunday afternoons for Chas. H. Cassas, while the latter directs the official Exposition Band.

Al. J. Markgraf and his orchestra are playing their third year for the La Ruche Club dances on Sunday nights.

John A. Keogh is still directing the San Francisco Municipal band with concerts on Sundays and holidays.

E. E. Schmitz, formerly Mayor of San Francisco, musician, composer and onetime director of the Columbia Theatre orchestra, is out for the Mayor's chair again.

Max Bendix, the youngest old musical director in existence, is conducting the Exposition Orchestra at Old Faithful Inn, Exposition Grounds.

There are all kinds of songs about the Fair being placed on the market, and most of them are being published in San Francisco. Here are some of the titles and composers:

"Meet Me on the Joy Zone," by Harry Wil-

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6. Snack of Fun. Larn Dance.....	Rolle
7. Home, Sweet Home.....	Hildreth
8. Medley "Good Night" Waltz.....	Allen
9. One of Good Fellows. Quadrille.....	Allen
10. Satellite. Mazurka.....	Asmus
11. With the Wind. Galop.....	Hildreth
12. Third Degree. Waltz.....	Benedict
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My Old Kentucky Home and Fair Harvard.....	Jacobs
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Guardians. The. Novelty Two-Step.....	Allen-Jacobs
Happy Jap. The. Goisha Dance.....	Allen-Jacobs
June in the Box. Characteristic Dance.....	Jacobs
June Bride. The. Waltz.....	Allen-Jacobs
Maeretta. A Gypsy Idyll.....	Allen-Jacobs
Parade. Waltz.....	Jacobs
Spanish Silhouettes. March.....	Fomroy
Spooky. The. Galop.....	Jacobs
Under Pairs and Pine. Waltz.....	Kenneth-Jacobs
Yazoo Buck. Wieg Dance.....	Godfrey-Hildreth

WALTER JACOBS' BOSTON BOSTON STREET

San-Fran-Pan-American Fair," Meyers; "San Francisco, the World's Fair Town," Jewell; "We're Glad to Greet You in California," Meyer; "Meet Me at the San Francisco Fair," and "Fair Exposition Land," Nordman.

With Our Staff Correspondents

Readers from everywhere are requested to send contributions to this column of THE CADENZA, submitting such on or before the 15th day of each month. For all material accepted from Staff Correspondents compensation will be the usual rate per inch of authorized representatives. We want a "live," energetic and progressive correspondent in each locality. Will you act for yours?

Any reception, ball, dance, formal or informal social function or entertainment of any sort taking place in your locality, and at which Popular Music is employed or mentioned, will form the basis for a paragraph or two—in fact, we will publish gladly any musical news of interest furnished by any reader.

Communications concerning contributions for The Pianist Department of THE CADENZA to 155 West 145th Street, New York City.

New York.—The Twenty-First Annual Convention of the National Music Publishers' Association of the United States was held at the Hotel Breslin, here, on June 15. The morning and afternoon executive sessions were followed in the evening by a banquet. Treasurer E. T. Paull's report showed the financial condition of the organization satisfactory. As the guest of the evening, John C. Freund, editor of *Musical America*, and the *Music Trades*, spoke on "The Musical Independence of the United States." The officers of the Association, re-elected for the ensuing year, are: President, Walter M. Bacon, of the White Star Co., Boston; vice-president, Michael Keane, of Boosey & Co., New York; secretary, Walter Eastman, of Chappell & Co., New York; treasurer, E. T. Paull, of the E. T. Paull Music Co., New York. Board of directors, Lawrence B. Elbert, the B. F. Wood Music Co.; Walter S. Fischer, Carl Fischer; George W. Furniss, Oliver Ditson Co.; L. P. Maguire, White-Smith Music Publishing Co.; H. P. Main, Bigelow & Main Co.; J. L. Tindale and G. Schirmer.

E. S. Craigin, of C. H. Ditson & Co., New York, was elected a member of the board of directors in place of Hamilton S. Gordon, deceased.

On June 10, 11 and 12 the Second Annual Convention of the Sheet Music Dealers' Association of America was held at the same hotel. The sessions were well attended and important trade matters discussed. Next year's meeting will probably be held in June, at Cincinnati, Ohio.

Owing to the continued dearth of orders, publishers are finding it hard to remain optimistic. Some firms have mentioned financial difficulties recently and some well known catalogues have been offered for sale.

The summer season was officially opened by "Ziegfeld's Follies," at the New Amsterdam Theatre. "We'll Build a Little Home in the U. S. A." is likely to be the popular hit of this tuneful, musical show. Louis Hirsh and Dave Stamper contributed the majority of the numbers, which include: "Hold Me in Your Loving Arms," a syncopated melody, "Hello Frisco," with the earmarks of a big sell, "Bill Santa Claus to You" and "A Nurse for Aching Hearts." The lyrics of all of these four numbers are by

Gene Buck. "A Girl for Each Month in the Year" is one of the biggest hits in the show, and the burlesque song on "Marie Ode" after which it is named, is also good. M. Witmark & Sons are the publishers.

New Bedford, Mass.—"Elaine, My Moving Picture Queen," now reigns supreme in popular song circles here. It has a snappy and brilliant melody in 2-4 time, making an effective number for dancing. It is dedicated to Miss Pearl White, the famous "movie" star now being featured in the "Exploits of Elaine." Leo Feist, Inc., of New York is the publisher. Speaking of "movie" stars, Francis X. Bushman, a famous dramatic artist of the screen, has written a waltz ballad entitled "My Ship O' Dreams." This number is being well received in both vocal and instrumental form. It is published by Will Rossiter, of Chicago.

Among the most popular pieces which are being played and sung here are the following from Will Rossiter, the Chicago publisher—"I'm a Long Way from Tipperary," a characteristic American version of "Tipperary" and pronounced to be the best "Tipperary" song hit of all; "Heart to Heart" Waltz; "The Midnight Trot"; "Just for Tonight"; "Down at the Barbecue"; "You're the Dawn of a Perfect Day"; "When You're All In, Down and Out"; "Lonesome for You"; "He's a Small Town Sport"; "The Broadway Blues"; "The Jitter Bus"; "I'm coming Back in Springtime"; "The Saxophone Rag" and "Loveland Days."

Baltimore, Md.—Prof. L. H. Fisher's Orchestra is making a decided hit at the Suburban Garden.

The City of Annapolis has opened the season at the Beach Amuse Pier and the Hotel Chesapeake, Betterton, Md.

Mr. Edward MacCubbin, the well-known ragtime pianist, has charge of the dance music at Hermann's Park for the season.

The Dixie Serenaders, an organization of rag and dance music, engaged by the management of the Riverview Park for the season. They draw the crowd by their originality.

John Kaspar, the well-known dance pianist, has charge of the music on the steamer *Susquehanna*. His dance music is considered very good.

Prof. John D. Faison, musical director at Gwynn Oak Park, has one of the best orchestras in the South. His men are well trained and can "deliver the goods."

The well-known "Seideman Brothers" have been engaged for the summer at the Kaiger Roof Garden. Mr. Sydney Seideman has just closed a successful season at the Kernan Hotel and the Jardin De Danse.

Edw. Gupero, formerly director for Geo. ("Honey Boy") Evans' Minstrels, is directing the large concert orchestra at the New Theatre.

Prof. Daniel Feldmann has charge of the City Park Band and Prof. O. P. Steinwald is directing the Municipal Band. Both bands are drawing great crowds to the city parks.

Columbus, Ohio.—A studio has been opened here by Mr. Harold Davidson, pianist. Mr. Davidson, who himself pursues advanced studies under Mrs. Lucile Paldani Groff, was introduced to the public in an artistic solo recital in March and was also heard more recently as soloist with the Musical Art Society.

A musicale was given at the home of Mrs. Alex Immel, 2445 East Avenue, by Mr. Oscar R. Shore and some of his pupils. Piano solos were given by Miss Evelyn Davis, Harold Immel, William Stierhoff

and Mr. Shore. Clarence Colendine played a cornet solo. Raymond Inmel, Harry Ansel, Lloyd Herron, William Keiter, Richard Barnes, Gertrude Poling, Clarence Colendine and Dale Eason, all members of Mr. Shore's orchestra, played several selections, and Miss Alma Herron played accompaniments on the piano.

An interesting program was given at the State Hospital, under the direction of Miss Flora Hoffman Gates, by members of the Women's Music Club, Mrs. Maude P. Valance and Mrs. Edward E. Fisher, singers; Mrs. Ethel Hill Combs, violinist; and Miss Mildred Gardner, pianist.

The Columbus Conservatory of Music is the new name and the corner of Neil and Fifth Avenues is the new location of what was formerly Small's Conservatory of Music at the corner of High Street and Ninth Avenue. Mr. J. Harry Small, the director, found the former quarters too small and inconvenient for the rapidly growing classes and he therefore purchased a fine residence on Neil Avenue, in which the work of the school can be carried on to better advantage.

Miss Ruth Garden presented some of her younger students at the home of Prof. and Mrs. Wilbur H. Siebert, 182 West Tenth Avenue. Those taking part were Paul Wolfe, Francis Wolfe, Mary Postlewait, Katherine Cook, Estaline Beck, Lulu Brown, Corinne Burroughs, Mary Jones, Robert Abernathy, Elizabeth Marshall and Dorothy Cook.

An address by the Rev. Dr. Nicholas Finter was added to the musicale given by pupils of St. Joseph's Academy, 1000 Broadway, May 11th. Miss Florence Phalen won the silver medal for proficiency in piano.

Miss Frances G. Williams presents a number of pupils in a pianoforte recital of ensemble music, at the First Presbyterian Church, corner Bryden Road and Ohio Avenue. It will be noted that Miss Margaret Speaks will sing one of her uncle's songs as well as play a piano number.

Miss Katherine Eckels presented Miss Emma Held in pianoforte recital at Rankin Hall.

Miss Edna M. Wildermuth presented her pupils in a piano recital at Rankin Hall, recently, assisted by Miss Phoebe Fitzer, saxophone soloist. Those participating were Florence Smith, Katharine Lasser, Reba Callaghan, Vivian Bogue, Agnes Weingarth, Elsie and Harvey Nicklaus, Esther Matheny, Gladys Kelley, Gladys Gorby, Alice Sweet, Esther and Mildred Matheny, Helen Morgan, Raymond Sheldon, Howard Kepler, Nora Bowen, Welma Perry, Chas. Clover, Phyllis Stedle, Anna Russell, Lena Hoskinson, William Kelly and Anna Strode.

Oscar R. Shore, teacher of violin, piano and cornet gave a concert at the N. M. E. Church. The program consisted of four selections by the orchestra, five piano solos, two violin solos, and a cornet solo by Master Clarence Calandine, aged 11 years, who is the youngest soloist in the city and played "Blue Bells of Scotland" and Variations. Mr. Shore is also a teacher of popular and classic music.

Salt Lake City, Utah.—Emma Lucy Gates, Utah's favorite prima donna, sang in concert at the Salt Lake Theatre, and was a great success. She was accompanied by Miss Lydia White, harpist with the Boston Symphony Orchestra.

Miss Helen Hartley was married to Sylvain Nock, assistant to the concert master of the Boston Symphony Orchestra, in the First Presbyterian Church here.

Passaic, N. J.—Miss Hazel Mildred Koepke, pianist, gave a recital at Smith Academy, assisted by Mildred Bess Anderson, the well known reader and dramatic interpreter.

The Kurth concert, given at the Unitarian Parish House, Rutherford, N. J., was a suc-

cess. Mrs. Kurth was assisted by Mrs. Anna Clark, pianist and Mrs. Harriet W. Bush, soprano.

The eleventh and last musicale until fall in the "Musical Hours" season took place at the residence of Mrs. Antolini on Woodward Avenue.

Julia F. Montana of Hasbrouck Heights, N. J. has entered the ragtime piano teaching field. Miss Montana is a great favorite, and with her unusual abilities will no doubt make a success.

EDWARD R. WINN

By CARL PEIFFER

(Believing an outline of the career of Edward R. Winn, the conductor of this department, to be of particular interest to readers, the following has been especially written for The Cadenza by Carl Peiffer, a well-known Newark, N. J., musical director and a member of Newark, N. J. Musical Protective Union, Local No. 16, American Federation of Musicians.—Editor.)

Edward R. Winn, whose brilliant and versatile musical genius made possible the successful teaching of popular music and ragtime piano playing within a course of ten to twenty lessons, has devoted his entire musical life to the piano as professional performer, teacher, composer, writer and director of musical schools.

In 1901, Mr. Winn commenced the compilation of his several books which have evolved the Winn Methods for Piano of today, and in the same year founded the Winn School of Popular Music at Newark, N. J., the first institution of its kind to be established. His priority over all others as a pioneer teacher of ragtime piano playing is authenticated and fully attested by the local newspapers of that year. Shortly afterwards he removed his studios to New York where he at once entered upon a career of immediate success and international reputation.

To Mr. Winn must be given credit for originating the idea of teaching ragtime piano playing, making possible the imparting of this special knowledge to thousands of others, and the merit of its introduction. To him the rhythmic beauty of syncopation has taken on largely an intellectual, scientific and artistic aspect. He has handled ragtime as a fine art and is deeply interested in its effect as a device in music construction.

He invented the famous Winn Method of Bass for Piano, which permits instant analysis and definition of every chord and teaches off-hand, having no rules without rules. This work is so genuinely novel and unique, so eminently practical as to be positively invaluable to teacher and pupil. Musically, it has become of great value and importance. His "Practical Method of Ragtime Piano Playing" and other text books are methodical, simple in simplicity and effectiveness, and rank among the best musical instruction material obtainable.

Mr. Winn, while not only a musician who is the most able and thorough of teachers, is also widely known as a performer of unusual technical brilliance and keenness of execution and inspiring rendition. However, he does not depend nor lean upon his ability and professional reputation as an interpretative artist of ragtime piano music in the sale and distribution of his well-known methods. A piano method, he has consistently maintained, should succeed solely on its own merits. That this attitude was justified is proven by the fact that Mr. Winn has lived to see his books become recognized as the standard of their kind. He realized, as have many others, that it would be impossible for the mere piano or entertainer fulfilling public engagements and imbedded in the thrut of orchestra routine or vaude-

ville repertoires, to originate a legitimate, excited ragtime piano instruction method. That work he has demonstrated is for the experienced teacher thoroughly grounded in harmony, counterpoint and composition.

Mr. Winn inaugurated and conducts The Pianist department of THE CADENZA. He has devoted himself entirely to those interested in popular music, ragtime, motion picture and the piano playing. His position as the leading authority on these branches of music is firmly established and universally recognized. His literary activity has been huge in amount of output, including the several books and many contributions and reviews in musical periodicals. No musician was ever more sincere. He has aimed at excellence in all that he has attempted.

The success of Mr. Winn's methods for piano having won the endorsements of noted teachers and authorities in music and the representation of many prominent music dealers throughout the United States and Canada has led to the formation of the Winn School of Popular Music as a music publishing concern, which firm now owns and controls the distribution through various publications comprising the Winn Methods for Piano, and of which Mr. Winn is the executive director.

It may well be said that no contemporary pianist or musician identified with popular music and ragtime piano playing, has achieved and enjoys the distinction and prominence attained by Edward R. Winn. Always the most conscientious proponent of syncopation, he is justly entitled to be considered the father of American ragtime piano playing.

BEN HARNEY Pioneer Ragtime Pianist

Ben Harney, the writer believes, was the original professional pioneer propagandist of ragtime piano playing. He is remembered in 1898 as having played a piano act in New York what then called variety houses, and was the first pianist to go on tour featuring this now prevalent style of piano playing.

About this time, in conjunction with Theo. Northrup, he arranged two well-known secular melodies, "Old Hundred" and "Blest Be the Tie That Binds," in single and double ragtime, and then the popular "Man Who Broke the Bank at Monte Carlo" and several others, which were issued in 12-page, loose sheet music form by Sol Bloomer, of Chicago, then a successful publisher, but long since out of the sheet music business, and now a distributor of talking machine merchandise and a large operator in New York real estate.

This number entitled, "Ben Harney's Ragtime Instructor," while far from what its title might indicate, containing, as it did, no reference or suggestion for a practical plan of converting compositions into ragtime was, however, so far as is known the first publication dealing with ragtime piano playing. Mr. Harney later was considerably successful in a clay modeling turn in vaudeville. This was at the time when "Nat and Bivins," a New York theatrical coach, wrote, "I Ain't Seen No Messenger Boy," an intricately syncopated number and George M. Cohan, then a young man living in Orange, N. J., a short distance from the writer's home, was preparing his "I Guess I'll Have a New Graph My Own Way" which was the first ragtime song hit of national importance.

Can any reader give further details regarding this interesting matter?



EDWARD SAVAGE

Brilliant Piano Pupil of Frank Schwarz, of Brooklyn, N. Y.

Above is the likeness of Edward Savage, a Brooklyn, N. Y., young man who, if he continues to show the remarkable development of the last few months, will soon be heard of in the professional ranks.

Mr. Savage, it seems, knew very little of music and practically nothing of the piano a short time ago, but that he is unusually talented is certain. It was less than three months ago that he started a course of piano lessons with Mr. Frank Schwarz, of Brooklyn, and in that time he has completed a first instruction book and been granted an Award of Merit. By the end of another three months, Mr. Savage will very likely have progressed so far as to be considered a proficient pianist. That some learn with remarkable rapidity is unquestionably true. That there is such a thing as natural talent cannot be successfully denied. Examples of latent talent, quickly developed, have been brought to attention time and again, but many persons are given to doubt. However, here is another case in point, and Mr. Schwarz is to be congratulated on having such a brilliant pupil.

THE DANCE PIANIST

By BASIL SADLER

A great mistake made by many pianists who play for dances, is that they pay too much attention to the printed bass of a composition and the marks of expression. To play the piano for dancing (solo work) you must play a very decided bass, for you are also taking the place of a drummer even while you are playing piano.

Never try to play for a dance from sheet music, that is, from a song (instrumental waltzes or other numbers especially arranged for dances, are not referred to).

If you want to use a song number you must substitute a bass. This form of bass is fully explained in Mr. Winn's course of Ragtime Piano Playing appearing each month in THE CADENZA.

Playing for dancing classes by the season will make a pianist very popular, for the dancers become so used to his

style of playing that they look forward to hearing him, that is if he keeps good time. He might use "Sweet Rosey O'Grady" for a waltz or "Tony Boy" for a one-step, and if he plays them in good, even time the applause will come. Of course, this is not advised as a regular thing, for your popularity comes from keeping up to the minute in everything.

There is an instance in the writer's mind, on the subject now in hand, that deserves mention at this time. Two parks in the suburbs have dancing. One employs five men for their dance orchestra, the other a pianist and drummer. Neither the pianist nor the drummer read music, but they "carry the crowd" at the park in which they play, while the other orchestra "plays to the birds and trees." Yet the musicians of said orchestra "roast" these two men, call them "takirs" and so on, but that has no effect on the dancers—they know what THEY want and will go where they can get RHYTHM, and that's all there is to dance work.

A number should be memorized before it is used so that the pianist is familiar with it and won't lose the count while plotting pages. The most successful dance players are those who memorize, or, at least, familiarize themselves with the music they are playing in public. By so doing they are at ease and their playing "looks good," because people do not like to see a performer nervous looking, with his face full of frowns.

Appearance and personality also help a great deal. You would not care to see a vaudeville performer, say a musical act, come out on the stage, fumble over a lot of sheet music, select a piece and look at it as though his life depended on its rendition would you? Of course not. Well, to begin with, no performer would do that. They come out very lively, full of "pep" and the audience "sits up."

You pianists, motion-picture, vaudeville or band performers—you are, in a sense, a musical act in the audience either watching or listens to you. The success of the occasion depends on YOU. Therefore, feel that responsibility and go to it "like you mean it." Not as if you didn't know or care. If you look that way people will think you are careless or don't know your business.

I have often heard this remark. "Good gracious, he looks just like he plays. I wonder if he feels that bad"; and also have heard it said, "Everybody is on the floor the minute he strikes the first note. He simply raises you from the chairs." Be like the second man, not the first. The second will draw a crowd while the first will send them away.

The same can be said of "movie" players. A great many have the idea that as long as they "bang out" any time at all, it will do. They are right (?) for a little while; that is until someone can be found to take their place. A pianist who has the nerve to take a position should have the nerve to pay attention to the interests of the man or firm he is getting his money from, and keep his audience with him.

CAN RAGTIME BE SUPPRESSED?

By AXEL CHRISTENSEN

A short time ago some college students in one of our smaller cities, perhaps for the want of something else to do, organized a "Society for the Suppression of Ragtime Music in America."

No doubt they are sincere in their convictions, as there are some people who do not like ragtime, but we feel that they

are just a little bit selfish in trying to take it away from people who do like it. Fortunately, however, the people who like ragtime are in such a great majority that the Society for the Suppression of Ragtime will find it harder than they expect— to sweep the country with their movement.

Nearly every true, red-blooded American citizen likes real snappy ragtime, and he asks for it and gets it wherever he is, whether it is at the restaurants, at the theater, at the dance, or at home, and if he cannot play himself he will have Mike Bernard, John Philip Sousa and others play it for him through the phonograph.

Believe me, the Society for the Suppression of Ragtime in America, has some job on their hands and are doomed to disappointment.

Having spent several years on the vaudeville stage, during which time I have had the opportunity of studying an audience in every part of the country, I have always noticed that no matter how dormant or listless they might seem at the opening of the performance, they would instantly come to life the moment the orchestra played a good ragtime number and any performer on the stage who used ragtime in his or her act was sure of the heartiest appreciation. And when an audience applauded a ragtime act, it was not the desultory applause that marks the spots in the average vaudeville act where the audience is kindly supposed to applaud, but it was spontaneous and unannounced— applause that filled the house and from the orchestra pit to the uttermost hidden regions of the gallery.

Some ragtime is easy to play and there is some that is quite hard to master. We have our classic ragtime that would baffled many a music teacher and has never played anything but the orthodox method and if the truth were known, many of the persons who are crying "Down with Ragtime" could not play ragtime as it ought to be played if their life depended on it. We are willing to admit that ragtime in the hands of some musicians should be suppressed.

Sasnof, the eminent Russian orchestra leader, became so enthusiastic on hearing an American orchestra play some real ragtime, that he decided that he would have it scored to be reproduced by his own orchestra in Russia. To his mind, ragtime is to America what the folk songs are to Norway, Sweden, Italy or other foreign lands.

Ever since there has been such a thing as ragtime, there have been people who would tell you that ragtime was on the decline and that it would soon be a thing of the past. Ten years ago a well-known music publisher told me in a seriousness to devote my efforts to something besides ragtime because the knell of ragtime had been sounded, that it had run itself to death and that the publishers would soon stop printing it altogether. He sagely told me that if I had only gone into business a few years previous I might have made something out of it, but that there was no longer any hope. That was ten years ago, and ragtime is now stronger than ever.

Many millions of dollars are spent annually in America for popular sheet music and in the greater portion of it you will find the ragtime rhythm somewhere. We would recommend that the "Society for the Suppression of Ragtime in America", would devote its efforts to helping suppress the war in Europe, as being something that might be accomplished with greater ease.

Melody Notes

The western success of Leo Feist's latest acquisition, "Down Among the Sheltering Palms," for which he is said to have paid \$10,000, is being duplicated in the East. That the song has considerable stage value is shown by the quickness with which professionals took to using it. Within the short time it has been the property of the new owner, many of the best acts in vaudeville have adopted it. Among these are:—Brice and King, Bonita, Ryan and Tierney, Darrell and Conway, Norton and Lee, Al and Fannie Steadman, Nell McKinley, Avon Comedy Four, Cantor and Lee, Lyons and Yosco, Sophie Tucker, Nellie Nichols, Al Jolson, Bert Fitzgibbons, Miller and Vincent, Dorothy Muehrer, Nine White Hussars, Nonette, Bernard Granville, Clark and Bergman, Booley and Rugel, "The School Playgroup," "The Dream Pirates," Josephine Davis, Mae Francis, Wahl and Jackson, Harry Gilbert, Blanche Leslie, Hippodrome Four, American Comedy Four, Mason and Green, Ben Smith, Frank Mullane, Fox and Eschel, Four Haley Sisters, Hayward Sisters, Fletcher and Peters, Flester and Ed. Winne, Bernard and DeHaven, Stanley and Lambert, Gus Edwards' Song Revue, Versatile Trio, Lloyd and Todd, Hicksville Minstrels, Elsie White, Van and Hazen, Lynn Cantor, Merino Sisters, Mack and Davis, World and Dawey, Donnell and Dalla, Rogers Sisters and the York Trio.

To a catalogue replete with numbers of exceptional quality, several of which are of recognized standard merit, Gustav von Meckel, noted composer of sacred songs, publisher and retail dealer, of New York, has added his "Sanctification," and "Repentance," also "Thou Art My All," by Smith and "Speak Gently, Lord," by Arnold. These numbers have been in such demand that the Vocaliste Music Company, of Cincinnati, recently solicited and secured permission to publish them in their patented form of unique music roll. They are port unusually large orders. The Von Meckel list is made particularly bright by having four medium grade marches which all pianists will have use for. School teachers will find "Imperator," and "Gladiator" by Wirz, "Invaders" by Clark and "Prince Otto," by W. Lang, worthy additions to the library for practical march purposes. These compositions have had a large distribution in the West and South.

That a woman often paid street musicians of the mendicant type to "go away from here" was adduced in court as evidence of insanity. In view of the well known case of Johnny Morgan, the celebrated "organist," made famous in song, and who "threw a penny to go into another street," this eccentricity on the part of the aforesaid lady is not a bit unusual.

Although some adverse criticisms has been directed against popular songs by prejudiced persons, mostly narrow-minded teachers of classic music posing in their favorite studied attitude, it will be noticed that often these same persons, when taken unawares, are in the act of tapping the foot or otherwise indicating that they also enjoy popular music.

The cake walk is back again. The fox trot has been danced off the boards. At the summer gardens, in the cabarets, smart restaurants, the lake resorts and in the home parlor every one is practising the high stepping, fantastic rattle dance, fashionable years ago. On every hand Kerry Mills' famous "Georgia Camp Meeting," and Leo Feist's first hit, "Smoky Mokes," by Abe Holzmann are heard.

Mayor James H. Preston of Baltimore, Md., has suggested that the city adopt a song, and it is probable that a nation-wide contest will be held for prize of \$250. Mayor Preston was instrumental in having a city flag adopted for Baltimore and now wants a song which will be handed down through the generations.



Kavanagh's Banjo Orchestra

The accompanying photograph presents Kavanagh's Banjo Orchestra of New Bedford, Mass., a dance organization which is making a decided hit in that city and surrounding

towns. These people are taking advantage of the increasing popularity of banjos as instruments for dance music, and are making musical hay while the banjo sun shines.

Thurland Chattaway, who had a great vogue as a composer some years ago, has "come back." His latest number "Sweet Irish Rose from Dear Old Killarney," is published by Church, Paxton & Co., New York.

In reviewing a parade of the sailors in New York the New York Times said: "The bands evoked much applause, and especially the marching piece, 'I Didn't Raise My Boy to be a Soldier.' This was played several times on the way, and at Columbus Circle a broad grin spread over many faces when a spectator, in a particularly loud and penetrating voice, shouted, 'Sure not. I raised him to be a sailor.'"

The new "movie" song, "Elaine, My Moving Picture Queen," published by Leo Feist, Inc., has already made an enviable success. The novelty of the number, coupled with its unusual catchy time, has made it an instantaneous hit. In fact, the "Elaine" song has been so successful that it will be found on the majority of programmes.

The Michigan Music and Publishing Company of Saginaw, Michigan, has some excellent numbers in their catalogue. Among them may be mentioned "Our Invincible Nation," a march and two-step full of snap; "The Gallant Brigade," a fine march for dancing; "My Country Needs Me," a ballad of war sentiment, and "The Trials of Love," with comedy lyric and flowing melody.

A new waltz song, "Flowers," by Paul A. Creasy and E. M. Schulteis, of Indianapolis, Ind., has been published by Warner C. Williams & Co. of the same city. Mr. Creasy also drew the design for the title page.

As an instrumental composition of particular originality, S. R. Henry's "By Heck," is unique in its way. The trio part is "tricky" owing to every other measure consisting of a rest, but when mastered becomes a favorite with the performer. It makes a fine fox trot or may be used for a one step. L. Wolfe Gilbert has written suitable words for this melody and it may now be had also as a song.

"Juliania," a valse hesitation by Frank H. Grey, is F. J. A. Forster's (Chicago) latest issue. It contains several good themes and sparkles with brilliantly effective counter melodies.

Among semi-classic songs, Carrie Jacobs-Bond's "Perfect Day," continues on its way toward the two million mark. The publishing firm of Carrie Jacobs-Bond & Son, of Chicago, reports business as being excellent, having experienced one of the best years in the history of the house. New publications are announced as on the press and will be distributed soon.

"Tipperary Guards," march and one step, by E. T. Paul, is considered easy to play and has a catchy melody. His "Battle of the Nations," representing musically the European Powers in the present conflict, is a wonderful descriptive piano number and without doubt Mr. Paul's greatest musical conception and masterpiece. Both are published by the E. T. Paul Music Company, of New York.

The Penn Music Company of New York are issuing "Estelle Waltz," "Polka Populaire," "King of Trots," "Old Homestead Fox Trot," and "Honey Lamb," (ballad). These are dependable numbers that appeal to the "better class" pianists.

New Popular Piano Music

From San Francisco comes a new instrumental number, by Al J. Markgraf, composer and publisher of the "Lady of Leisure Waltzes." This latest effort is a three step and named "Smiling Moon." Simple, bright and effective, this composition is particularly adapted for instruction purposes by teachers of popular music, as the technical arrangement of the melody is mostly in octaves and the accompaniment is well defined "straight" bass—true professional dance pianist style.

New issues by the Hamilton Gordon Estate, of New York, publishers of the famous song, "Silver Threads Among the Gold," include: "The Firing Line" march and one step, by Walter J. Pond. This is a vigorous composition in D and G, with dash and spirit suggesting soldiers, horses, battle, flags, and rifle and machine gun fire and was successfully used in Ziegfeld's Dance de Folies in New York. "Memories I Can't Forget," by Brett Page and Sol P. Lee, published in E flat and C.

represents a semi-classical song of the popular type with an exceptionally effective piano arrangement. "In the Valley of Dreams" Waltz Boston, by F. W. Vanderpool, is an instrumental number of length in G, D and C that will satisfy. "I'm Neptune, King of the Sea," for baritone or bass, is a characteristic song of its kind suitable for concert programme. Words by Robert Todd, and music by Everett J. Evans, are a guarantee of high class composition.

"Everybody's Crazy 'Bout Love," should prove a good dance number because of its catchy melody. "That's How They Spent Their Honeymoon," another new "jitney" song, is already popular in the West. Both were written by James W. Casey, the well-known composer, and recently issued by the Echo Music Publishing Company of Seattle, Wash.

"Are You the O'Reilly?," the latest issue of Leo Feist, Inc., of New York, is creating much comment and will likely result in their next hit. "Going Up the Sawdust Trail" and "At Abe Kabibble's Cabaret," emanate from this house and are to be found on most music counters.

"I'm Looking for Someone's Heart," a new trot and one-step by S. Romberg, was used in the New York Winter Garden production, *Maid in America*. Jos. W. Stern & Company are the publishers.

Irving Berlin has written another instantaneous success, "When I Leave the World Behind," a ballad. It is published by Waterson, Berlin & Snyder Company of New York.

G. Schirmer, Inc., of New York, offer seven new numbers, "Lucky Strike," "Hezkiah," "Keep Going," one-steps; Miss Vixen, "My Lady's Lips Am Like de Honey," fox trots; "Innamorata," hesitation waltz and "A Little Song," intermezzo.

Chas. J. Roberts' "Globe Trot," fox trot and "Step Lively," one-step, are the latest dance issues of Carl Fischer, New York.

"My Little Girl," is a new novelty song published by the Broadway Music Corporation, New York. They also announce "Hop a Jitney with Me."

Maurice Abrahams Music Company are placing "Those Charlie Chaplin Feet" a novelty comedy song.

The Krey Music Company, music jobbers of Boston, Mass., has a snappy list of synopetized two-steps, including: "Nigger Blues Rag," "Crazy Bone Rag," "Cascades Rag," "Climax Rag," "Schulzmer Rag," "Mando Rag," "American Beauty Rag," "Knock Out Drops," "Grace and Beauty Rag," "Red Bandana Rag," "Gold Dust Twins Rag," "Niagara Rag," "Banana Peel Rag," "Pastime Rag," "Hilarity Rag," "Billiken Rag," "Catacart Rag," "Frogs' Legs Rag," "Tango Tea" and "Hot House." The majority of these numbers are by Scott Joplin, the well-known composer of the celebrated "Maple Leaf Rag."

The Sam Fox Publishing Company of Cleveland, Ohio, has a fine new synopetized number entitled "Jubilee Rag."

"Musidora," "Yip! Yip! Yip!" "Mona

Lisa" and "Sandy River Rag" were recently published by Walter Jacobs of Boston, Mass. The latter number introduces "Hear Dem Bells" as an effective counter melody and is receiving spontaneous encores wherever played. The famous Fadettes Women's Orchestra, now playing vaudeville houses, is using this popular rag with big success.

"You Were, You Are, You'll Be," a sentimental ballad, suitable for concert or hotel, is announced by the H. J. Bauer Company New York.

"The Show Boy" march is being distributed by the Fillmore Music House of Cincinnati, Ohio.

Mace Gay's latest publications include "Hancock Vets" and "The Richmond Bee," both marches.

A number of new issues are announced by G. Ricordi & Company of New York, among which are "Apropos," "When the War Is Over," one steps; "Castle Doggy Fox Trot," "Shy and Sly Fox Trot" and "Queen Louise," waltz.

What Readers Say

Your intent to educate pianists to the dignity of, and to create a greater respect for and confidence in, popular music is certainly desirable. As a truly representative magazine for such *THE CADENZA*, with its wide circulation, stands without a peer.

Very truly yours,
John T. Thompson, Chicago, Ill.

What I like about *The Pianist Department* is its freshness and brightness. It is certainly interesting and bound to make a hit.

Sincerely yours,
Charles D. Wright, Los Angeles, Cal.

The Pianist department shows enterprise. It is bound to be a success, for it fills a long felt want. I am sure it will appeal to most pianists. Wishing you success, I am,

Yours truly,
Roger H. Haines, Toronto, Ontario, Canada.

I wish to state that *THE CADENZA* has proved its quality in text matter and piano music. It seems generosity on your part—the giving of so much each month for so little. I hope for your lasting success.

Very truly yours,
Marie B. Spink, Washington, D. C.

THE CADENZA should be welcomed by every pianist interested in popular music. I think it is a great experiment, and it ought to meet with big success. I read the piano department with keen interest and enjoy it thoroughly. It is so crisp and new.

Respectfully yours,
Thomas B. Shiller, Newark, N. J.

The Pianist department in *THE CADENZA* is just the very best idea, one that even banjoists are interested in. My sister has started taking lessons again since the up-to-date piano news has appeared, and I find myself interested in this instrument.

Gladys Morrow, Brooklyn, N. Y.

Music

Somebody said that music sweet will soothe the savage breast. The man who cares not for a tune most surely is a pest. Why, what a dreary, hapless place this universe would be without the strains of opera or ragtime melody. It sweetens up the bitter things, and irons off the frown—it eases up the struggle of a

fellow when he's down. The bow across the fiddle, or a tuneful little song, will chase out all the sorrow from a face that's sad and long. There's music in the whistle of the barefoot, freckled boy—he puckers up his lips because his heart is filled with joy. Be it violin or harp, a trombone or a flute—the sounds that issue gayly forth are just as sweet as fruit: And singers, from Caruso to the humble village choir, can enthuse phlegmatic mortals till their souls burn with desire. Every time a street piano sends forth music in the air—that's another knock at sorrow, pessimistic thoughts and care. Oh, I could stand for hours and just listen to the brand of music that's delivered by the uniformed brass band. There's music in the piccolo, the bass horn and the drum, the phonograph, the 'cello and the happy mortal's hum. You find a wealth of music in the robin's chirping note—he's happy and that's why the music comes forth from his throat. Some folks care not for music sweet—they'd rather bathe in tears. They spend their lives upon this earth with cotton in their ears. I've got a voice like hammered brass—can't sing or play a note. But how I love the soothing tone—on music sweet I dote! —Ray I. Hoppman.

With Our Exchanges

The Dominant, a monthly orchestra and band journal, published in New York, contains two numbers for orchestra each month, also departments for the violinist, clarinetist, 'cellist, drummer, etc., and musical news.

The Foyer, a monthly publication devoted exclusively to music and the drama, is making a special offer to readers of *THE CADENZA* of \$1.50 worth of sheet music free for a little of their time. Explanatory circular will be mailed on request to the Foyer Publishing Company, Philadelphia, Pa.

The Musical Enterprise published monthly at Camden, N. J., by W. M. Kain, a magazine for those interested in band and orchestra doings, is making a special offer of one year's trial subscription at half the regular rate.

Jacob's Orchestra Monthly, familiarly known among the profession as the "J. O. M.," for July contains orchestra news from Here, There, and Everywhere. Violinist Department, conducted by Louis Eaton; Editorial comment, Musical Echoes from the Hub, by Henry J. Harding; Pro's and Con's, Flutist Department, conducted by Emil Medicus; The Clarinetist, conducted by Rudolph Toll; Cornetist Department, conducted by Ross Hickernell; Erdmann's Monthly Review of New York, and The Drummer, conducted by George Burt Stone. "Iroquois Fox Trot," by Louis G. Castle, and "Tendre Amour," serenade by Bernisse G. Clements, both for full orchestra and piano, are two numbers contained in the usual orchestra music supplement.

The Music News, published weekly by Charles E. Watt at Chicago, Ill., contains general music news, many church and concert programs, and comment on current events in the musical world.

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FOURTEENTH ANNUAL CONVENTION OF THE AMERICAN GUILD OF BANJOISTS, MANDOLINISTS, AND GUITARISTS, HELD AT PROVIDENCE, R. I., MAY 23-25, 1915.

(Continued from the June issue.)

The Matinee Classic Concert

Although a good sized audience was present at the matinee concert held in the Narragansett Hotel ballroom on Tuesday, the 25th, the attendance undoubtedly would have been much larger if the absentees could have foreseen or foretold what they were missing, but presence and pleasure seldom move hand in hand. Some of the absent ones probably were out sight-seeing, others were necessarily engaged in

convention business, while perhaps not a few were scared off by the word "classic"—a term which not always is synonymous with the dry and uninteresting, for in the present instance it stood for one of the most charming and enjoyable concerts ever presented to an audience of Guild members.

It is not once in many years (fourteen by the Guild calendar) that mandolin music lovers will find assembled together upon one chamber concert program a plectrum triumvirate such as Messrs. Pettine, Place and Peck—the three leading mandolin and mando-cello virtuosos in this country, if not in the world. And it is not often, even when so assembled, that a program of such charm and beauty is heard, holding the audience entranced to the very last number, with scarcely an audible sound

other than wonderful tonal harmony—the homage of a hushed silence of appreciation that is unmistakable, and broken only by the spontaneous outbursts of applause between the numbers. Such a concert was that which was gratuitously offered by the managers of the Providence convention.

It is not to be expected that the mandolin can accomplish what is demanded from the violin in compositions originally written for that instrument by the great masters of creative musical art, and neither Mr. Pettine nor Mr. Place attempted the impossible. What they did accomplish, however, was to disclose the latent possibilities of the mandolin, when in the hands of men from whom none of these possibilities are hidden, and to show the instrument's easy adaptability to great violin compositions within the legitimate limita-

tions of its own compass and tonal coloring.

To balance two such artists as Mr. Pettine and Mr. Place against each other in technical criticism not only would be superfluous, but it would be impossible if holding strictly to truth. For while each of these two players is the direct opposite of the other in tonal production, interpretation, technic and style, each is supreme in his own accomplishments and both are masters in virtuosity. Furthermore both were rendering two diametrically opposed compositions in technical and tonal demands—each as difficult as the other in interpretation and execution. Therefore, there is no criterion upon which to base a critical analysis, other than preference, and preference is not true criticism. All that may be said, then, is that Mr. Pettine is always Mr. Pettine, and Mr. Place always is Mr. Place. That is, both are artists in music and the masters of the instruments when environment and conditions are harmoniously balanced, and these were ideal at this never-to-be-forgotten concert.

There is no form of tonal entertainment so musically intimate and so artistically familiar as that of the salon or chamber concert, and it is at such a concert that the mando-cello is heard at its best. Mr. Peck who, although of deep musical temperament, never indulges in temperamental ebullitions, also seemed imbued with the spirit of his environment and conditions and played straight to the hearts, as well as to the minds, of his listeners. It would be futile to attempt to say more of this artist than already frequently has been said—unless it be added that, at each hearing, he seems to have gained a broader musical conception and to draw a deeper power from his instrument.

The unexpected in enjoyment is always the most delightful and compensating, and Mr. Place's second appearance on the program—playing the Beethoven Sonatina and Adagio for the mandolin, and with clavichord accompaniment—opened a new perspective in mandolin music. It was something more than a finely executed musical performance, for it was a tonal picture which created a mental impression that seemed to bridge the gap between the past and the present; the quaintly delicate tones of the single strung clavichord, the artistic subtlety by Mr. Place of the tone of the mandolin to unity (rather than contrast) with the accompanying instrument, the purely classical and strangely interesting lines of the compositions themselves—all served to transport the minds of the listeners to a remote period and place.

The ears were sensing the tones of the present while the mind was rapidly creating pictures of the past, and for the moment the curtain of the modern seemed raised to permit a backward glance into the ancient, these mental pictures being in no way hindered by the appearance and sound of the clavichord. This particular instrument, which in itself was a model of quaintness with its single wiring, primitive hammers and lampeps, was constructed in London in 1779 by Astor and built for John Jacob Astor of America, and probably at that time the light red mahogany case, sharp angles and thin and meagre lines were considered the acme of artistic elegance.

To further enhance the illusion and complete the picture, the accompanist (Miss Helen Vivian Huse) costumed in the style of that past period, wearing a gown of delicately flowered material, and with a hat of the same—or so it appeared to the uninitiated eyes of the writer, who is a



Mr. William Place, Jr., and Miss Helen Vivian Huse

novice in feminine fashions of either past or present. With the quaintly fashioned gown, and the hat coquettishly fastened beneath the chin by broad "ribands," the lady might have been the painted replica of some demure, dainty and petite maiden of the olden time who, through some charm or witchery, had been re-endowed with life, and allowed to step for a time from the gilded frame of the painting to once more play upon her own clavichord.

When Mr. Pettine appeared for his second group he announced that, because of the loss or misplacement of the music, he must disappoint the audience by substituting a composition of his own for the programmed "Tarantella" of La Scala. The only visible disappointment may have been the lost opportunity of hearing La Scala, but this was amply recompensed by his inimitable playing of the "Murmuring Brook."

Managers Pettine and Place deserve the heartiest commendations and most sincere thanks for presenting this unequalled concert before the Fourteenth Annual Convention, and Mr. Place should be warmly congratulated for the thought which prompted the playing of the two Beethoven numbers, and for their presentation in a manner approaching as nearly as possible the period in which they were written. A good criticism of the whole affair was voiced in a few words by Mr. Louis A. Williams at the close of the concert, who said to the writer: "I am superlatively delighted. I never expected to live to see the day when I should hear the mandolin and mando-cello so presented and at such a concert. 'It simply was wonderful!'"

PROGRAM

Sonata Op. 47 (Kreutzer).....	Beethoven
Mr. Giuseppe Pettine and Mr. Gaspard Salliant.	
Orientele	Cui
Tarantella	Friml
Mr. Theodore Peck.....	
Concerto Op. 64.....	Mendelssohn
Allegro Molto Appassionato	
Mr. William Place, Jr.,	
Mr. George Slocum at the piano.	
Danse Rustique	Squire
Mr. Theodore Peck.	

Sonatina

Adagio

Written expressly for the mandolin, by

Beethoven.

Mr. William Place, Jr. and Miss Helen

Vivian Huse.

Elegy (unaccompanied)

Pettine

Tarantella

La Scala

Mr. Giuseppe Pettine.

The Clavichord is used by courtesy of Goff & Darling.

The closing session of the Fourteenth Annual Convention of the American Guild was marked by an unusual gravity and deep seriousness—an earnest intention to accomplish, without undue wasting of time in technical quibbling over details of minor importance. While all previous sessions had been marked for much of the same serious earnestness of intention, the last session was the most intense in its interest—not alone as marking the final adjournment with its parting hours and wide separation of fraternal interests for another full year of unknown action, but as forcing home the conviction that all which was not to be left undiscussed and unaccomplished must be crowded into short time and fast fleeting hours.

The session was called to order by acting-President Walter T. Holt in the rooms of The Vega Company at five o'clock on Tuesday afternoon, May 25th, following the classic concert. It was inevitable that this session should be devoted almost in its entirety to Guild Chapters and Standards of Attainment—the two greatest levers for the future upbuilding of the Guild—as these two vital points had been left practically untouched up to this time of the convention. All knew that Field Secretary Buttelman had much to tell, and of deep interest and concern, and all who were connected with Chapter workings were anxious for an exchange of opinions and a comparison of methods.

After the call to order, Secretary-Treasurer Jacobs announced that he "had succeeded in getting the Board of Directors together long enough to audit the Treasurer's report," which had been laid over from the session of Monday forenoon, and that the report was now ready for the vote of the body.

Upon call from the acting-President, motion was made, seconded and carried that the report of the Treasurer be accepted and filed. Mr. Freese was then called upon for

the reading of a paper which he had been requested to prepare and present. After a short preamble to the effect that any noticeable lacking of more careful preparation in the article must be laid at the door of his "Worthy Chief"—who, at incredible short notice, had suggested both theme and title for a subject whose breadth demanded much time and thought. Mr. Freese read as follows:

To the Absent Members

Mr. President, and Assembled Members of the American Guild.

The paper which I am permitted to read before the Guild body in assembly is a brief one—an essay rather than a thesis—and consists of a few words written in behalf of the future interests of those members of the Guild whose non-attendance at these annual gatherings may be due more to force of uncontrollable circumstances than to any lack of inclination. The caption or title of this little essay—"To the Absent Members"—may sound anomalous, for it obviously is paradoxical, even to the verge of the ridiculous, to address a theme to the absent members; and then read it to those assembled; although the apparent inversion becomes the more pronounced when it is remembered that many of those addressed are not merely "absent" from the convention, but in some instances are hundreds of miles away. Yet all question of paradox ceases when we consider the almost innumerable channels through which these absences may be reached, and therein is the crux of the matter at which this paper is aimed—channels of communication.

We all know that next best to the sense of sight comes the sense of hearing, and we also know that second in pleasurable degree to being personally present at an event is being there, whether present and so hearing about it, provided always there has been established a strong link of unfulfilling interest. Yet better than interested "hearing," and nearly equal to being present, is an innate sense of having had an invisible "finger in the pie" and an unheard (yet unmistakable) voice in the action, even though absent.

Deprived of actual presence, and without sense of participation, no occasion, circumstance or event can hold much more than a sort of subsidiary interest to the absentees. Now deprive these same absentees of the pleasure of hearing about it, in a way a secondary pleasure, yet one which somewhat mitigates the loss of actual, personal participation—and to them the event can have no real interest whatsoever. On the other hand, provide some channel of communication, and make that channel a strong connecting bond of mutual interest between the absentees and the non-absentees, then at once there is established a keen sense of participation which furnishes a nearly adequate recompense for an enforced absence. Please bear in mind, however, that the substance of this paper is not intended to place a premium upon absence.

Every man who casts a ballot for his particular candidate for President of the United States cannot be present in person at what—at least to him—means a triumphal inauguration if his candidate is elected. As an absentee he is afforded no sight of the pomp and pageantry of military, naval or civic parade; no view of the assembling of American statesmen and foreign ambassadors; no part of the enmassed and cheering populace and the ocular demonstration of the exciting drama of having won; nor is he granted a momentary glance at the physical personality of

the candidate whom possibly he never has seen, but one whom he has been instrumental in electing and for whom he even is ready to fight.

This, in a sense, is an unavoidable deprivation to the voting absentees, and yet when reading of it all in the afterglow of the stately ceremonial everyone is not only satisfied, but filled with patriotic interest. And why? Because each absent one has an innate sense of intimate participation in the candidate's election through his individual ballot, and through that election a strong sense of actual participation in the naturally following sequence—the inauguration. Never thereafter throughout his elected candidate's entire term of office does the voter's interest wane; he may dislike; disapprove or even censure the policy and (or) the conduct of his elected candidate and now president, but never does his interest lag in that of which he feels he was partly instrumental in bringing about. Were it at all otherwise he would not trouble himself—not even to censure.

This perhaps is a very broad illustration of our own subject—it certainly is the highest conceivable one. Nevertheless it is strongly parallel with the Guild as a national body, the Guild Chapters as electing centers and the individual Guild-Chapter members as participants in all Guild action, ceremonial and convention. The Guild is the head, the Chapters are channels of communication and the individual members are the communicators.

There is an old Moslem epigram running in effect: "If the mountain will not come to Mohammed, then Mohammed must go to the mountain." For another parallel to our subject we may paraphrase this old epigram into: If the members cannot come to the Guild, then must the Guild go to the members. Living members of the American Guild of Banjoists, Mandolinists and Guitarists whose intentions are good and whose inclinations are strong to attend these annual conventions. But all too frequently this previously mentioned force of uncontrollable circumstances prohibits—and we all know that necessity knows no law save that of its own making. Yet, without controlled conditions, good intentions and strong inclinations do not make big conventions—another law with which we all are familiar through past experiences. The great question (and practically a question of its self-preservation) which has faced the American Guild in the past has been: How can these prohibitory conditions be circumstances be controlled and forced to become less prohibitive?

The answer to the question was so simple that it had eluded by its very simplicity—it was by creating sur channels of communication. The solution of the answer, however, was not so simple until the idea of forming Guild Chapters was conceived, projected and consummated at the last convention, when—ergo—question, answer and solution had become self-solved, marking an epoch in Guild history. Simple! beautiful! and wonderfully effective! say you. Yes, if carried out and conducted in the same spirit in which they were conceived and promulgated. But let it not be forgotten that any channel however well constructed in the beginning, if not properly cared for and used as its constructing engineers designed, may at any time become hopelessly clogged and choked with mud, weeds, floating debris and derelicts that have been wrecked on the shoals and flats of good intentions and strong inclinations.

The solution had been partially reached before by the creating of an Official Organ (again the sense of hearing through the eyes), and this formed a certain small channel of communication. Yet this channel was lacking in length, breadth and depth because it lacked the one vital necessity—the sense of actual and individual participation. Professional and associate members have willingly been paying their membership dues—but for what? A possible attendance at the one yearly gathering for business and pleasure, and with this one possibility absolutely dependable upon force of circumstances and problematical conditions. It was a fairly good channel when all members could attend the convention and have actual participation, but unfortunately a channel which has been growing narrower and more shallow each year—choked with lack of interest.

Again, associate members have not been given the same strong incentive for unfulfilling attendance as have the professional—full participation. For although they may have a voice in all meetings they have not the right of Guild franchise. They have been given a channel of communication with the source of active Guild propaganda, but navigable only under favorable conditions of actual attendance—a channel which needed some sort of dredging for additional breadth and depth.

This, then, was the primary object in the formation of Guild Chapters—the opening to everybody (whether professional or associate member) of big, broad and deep channels, not only of communication but of inter-communication; communication between the great fountain-head of professional, associate and fraternal interests and the great basins into which these interests should flow, also inter-communication between these basins. Living members of the Guild would bring the Guild itself directly to the distributing centers at frequent intervals during the entire year, with one great annual converging of all these centers into the grand central.

Chapter members who are professional members of the Guild of course enjoy Guild franchise by right of title, whether within or without a Chapter. But all other Chapter members are associate Guild members only, which carries no right of franchise. But mark the result of Chapter formation. While associate members can have no vote in the convention, if they are members of a Chapter they do have a voting voice through their Chapter delegates. For if the delegates chosen are professional members of the Guild, then those who elect and send them to a Guild convention under Chapter instructions (whether such electors be professional or associate), are indirectly, yet practically, expressing themselves by an actual vote.

The status of the Chapters is at least threefold—first, the Chapters practically are the controlling power of the Guild itself; second, they are the Guild in miniature, and meeting—not once a year, but as frequently as the individual Chapter desires and wills; and third, they are independent musical and social organizations which may meet at the pleasure and discretion of the Chapters themselves, while being part of a great, national, educative body.

In its individual embodiment, each Chapter formed represents the American Guild centralized at home—Mohammed come to the mountain; and this for the benefit of those members who would, but for reasons cannot, attend the annual convention of the Guild body collective. These are the "ab-

(Continued on page 33)

THE CADENZA

A MONTHLY MUSIC MAGAZINE

FOR THE

Musical Home and of the Professional Pianist

Published Monthly by

WALTER JACOBS

8 BOWDOIN STREET, BOSTON, MASS.

Entered as second-class matter July 16, 1908, at the Post Office of Boston, Mass., under the Act of March 3, 1879.

WALTER JACOBS, Managing Editor
MYRON V. FREESE, Literary Editor

Subscription

\$1.00 per year in advance.
SINGLE COPIES, Ten Cents each.
Canadian, \$1.25. Foreign, \$1.50.
Remittances should be made by post office or express money order, registered letter or draft on New York. Currency, coin and stamps sent at sender's risk.
Ten cents must be added to all checks to pay the exchange.

Advertising Rates

On application a diagram showing the exact cost of all spaces will be promptly forwarded.
Forms close the 15th of month preceding that of publication.

N. B. If proof is desired copy must be received not later than the 10th.
Address all communications and make all money payable to THE CADENZA.

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Vol. XXII JULY, 1915 No. 1

PARTEE FUND

The list of contributors to the beneficiary fund for Mrs. Clarence L. Partee, with the amount subscribed by each, is complete to date as follows:

Day, D. L., Boston, Mass.	\$ 1.00
Evans, Wm. B., New York City	5.00
Hartnett, D. E., New York City	10.00
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Pestine, Giuseppe, Providence, R. I.	5.00
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De Lano, C. S., Los Angeles, Cal.	2.00

Total 195.50

Publication of the above list will cease



MISS JULIA GREINER

The portrait herewith—that of the only lady soloist at the Convention concert in Providence on Monday evening, May 24, 1915—most regretably was crowded out of the June issue of THE CADENZA because of lack of space. Miss Greiner, who is a graduate pupil of Mr. W. J. Kitchener in New York City, is no stranger to lovers of the higher grades of music and the B. M. G. fraternity, and one who is in constant demand at concerts, recitals and ensembles in the "Big Burg." As a mandolinist, Miss Greiner ably and amply proved herself *la premiere* in tone, technic and taste at the concert, holding her listeners and receiving vociferous demands for encores, which were graciously accorded.

with this issue of THE CADENZA. Further subscriptions from interested friends, who still may desire to contribute to the fund, will be received at THE CADENZA office up to and including August 15, 1915, after which date the fund will be finally closed. A list of all such subscriptions will appear once only, and that in the August issue of the magazine.

Messrs. D. E. Hartnett and W. J. Kitchener, the committee of two appointed at the Fourteenth Annual Convention of the American Guild of Banjoists, Mandolinists and Guitarists by Chairman Walter T. Holt to draft a suitable resolution upon the death of Mr. C. L. Partee, submitted the following:

IN MEMORIAM

WHEREAS, the American Guild of Banjoists, Mandolinists and Guitarists in Convention at Providence, R. I., May 25th, 1915, appointed the undersigned as a committee to draft an appropriate resolution to be placed upon its records as an expression of the loss sustained in the death of Mr. Clarence L. Partee who was a most active and influential member of the organization from the time of its inception, and

WHEREAS, Mr. Partee was an experienced musician and the Editor of the official organ of the Guild for a number of years, during which period he also filled the office of Secretary-Treasurer of the organization with honor, maintaining a high degree of excellence in conducting its business affairs while consistently advocating all which seemed best to promote the highest ideals of the Guild, often sacrificing personal matters to advance its interests, therefore be it

RESOLVED, that the American Guild,

fully recognizing the inestimable value of the services thus rendered to the fraternity by Mr. C. L. Partee, and deeply regretting his death, does hereby extend to his widow and surviving relatives its assurances of sincere sympathy, profound regret and full appreciation of his ability. (Signed)

W. J. Kitchener,
D. E. Hartnett.

By a somewhat odd coincidence the names of the four "Fathers" of the art of playing on the pianoforte all begin with the letter C: Czerny, Clementi, Cramer, Chopin. We may call each the "Grandfather," and Mozart the "Uncle."

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WEIDT	A. J., Teacher M. G., C. V., V. G. 457 Washington St., Newark, N. J.

Rabbit's Foot

FOX TROT

GEORGE L. COBB

PIANO

The first system of music is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady bass line with eighth notes. The system concludes with a fortissimo (*ff*) dynamic.

The second system continues the piano accompaniment. It starts with a mezzo-forte (*mf*) dynamic. The right hand has a rhythmic pattern of eighth notes and chords, and the left hand continues with a steady bass line. The system ends with a repeat sign.

The third system of music shows the piano accompaniment. It begins with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and chords, and the left hand provides a steady bass line. The system ends with a repeat sign.

The fourth system of music continues the piano accompaniment. It starts with a mezzo-forte (*mf*) dynamic. The right hand has a rhythmic pattern of eighth notes and chords, and the left hand continues with a steady bass line. The system ends with a forte (*f*) dynamic.

The fifth system of music is the final system of the piano accompaniment. It begins with a fortissimo (*ff*) dynamic. The right hand has a melodic line with eighth notes and chords, and the left hand provides a steady bass line. The system concludes with a first ending (marked '1') and a second ending (marked '2'). The first ending ends with a fortissimo (*ff*) dynamic, and the second ending ends with a forte (*f*) dynamic.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and ties, while the bass clef contains a harmonic accompaniment of chords.

Second system of musical notation, including a dynamic marking of *mf* (mezzo-forte).

Third system of musical notation, including a dynamic marking of *f* (forte) and a triplet of eighth notes in the treble clef.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, including first and second endings (marked 1 and 2) and a *D.S. al Fine then Trio* instruction.

TRIO

Trio section of musical notation, including a dynamic marking of *mf-ff* (mezzo-fortissimo).

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part features a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The bass clef part provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble clef part has a more active melodic line with slurs and ties. The bass clef part features a prominent sustained chord in the middle of the system, indicated by a long horizontal line.

The third system shows further development of the melody in the treble clef, with a mix of eighth and sixteenth notes. The bass clef accompaniment remains steady with chords.

The fourth system concludes the main piece. It includes first and second endings. The first ending is marked with a forte (*f*) dynamic and features a triplet of eighth notes. The second ending is marked with fortissimo (*ff*) and features a sustained chord.

Sing Ling Ting

TA-TAO
CHINESE ONE-STEP

GEORGE L. COBB

PIANO

The piano introduction is in 2/4 time. The treble clef part starts with a melodic phrase marked with accents and a forte (*f*) dynamic. The bass clef part provides a rhythmic accompaniment with chords. The piece ends with a fortissimo (*ff*) dynamic.

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Musical notation for the first system, measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The first measure contains a whole rest in both staves. The second measure begins with a piano (*mf*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The third and fourth measures continue this pattern, with a repeat sign at the end of the system.

Musical notation for the second system, measures 5-8. The right hand plays a continuous eighth-note pattern, while the left hand provides a steady accompaniment of chords and single notes.

Musical notation for the third system, measures 9-12. The right hand continues its melodic line with some grace notes, and the left hand maintains the accompaniment.

Musical notation for the fourth system, measures 13-16. The right hand features a sixteenth-note run in measure 13, followed by a first ending (marked *f*) and a second ending (marked *ff*) in measures 14-16.

Musical notation for the fifth system, measures 17-20. The right hand plays chords and rests, while the left hand continues with eighth-note accompaniment. Dynamics range from *ff* to *mf*.

Musical notation for the sixth system, measures 21-24. The right hand features triplet figures in measures 21 and 22, followed by a first ending (marked *f*) and a second ending (marked *mf*) in measures 23-24.

Musical score for the first system, featuring piano and bass staves. The piano part includes a triplet of eighth notes and a first/second ending bracket. Dynamics include *f* and *ff*. The piece concludes with a double bar line and a repeat sign.

TRIO

D.S. al C then Trio

Musical score for the second system, featuring piano and bass staves. Dynamics include *ff* and *mf*. The system ends with a double bar line and a repeat sign.

Musical score for the third system, featuring piano and bass staves. Dynamics include *f*. The system ends with a double bar line and a repeat sign.

Musical score for the fourth system, featuring piano and bass staves. The piano part includes a triplet of eighth notes. The system ends with a double bar line and a repeat sign.

Musical score for the fifth system, featuring piano and bass staves. The piano part includes various articulations such as accents and slurs. The system ends with a double bar line and a repeat sign.

Musical score for the sixth system, featuring piano and bass staves. Dynamics include *ff*. The system ends with a double bar line and a repeat sign.

The CADENZA

Tendre Amour

(TENDER LOVE)

SERENADE

BERNISNE G. CLEMENTS

Moderato

PIANO

p

crusc.

mf poco rit.

p a tempo

First system of the musical score. The right hand features a melodic line with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The left hand provides a steady accompaniment of eighth notes. The dynamic marking *cresc.* is placed above the right hand in the third measure.

Second system of the musical score. The right hand continues the melodic line with a triplet of eighth notes in the fifth measure. The left hand accompaniment remains consistent. The dynamic marking *mf* is placed above the right hand in the second measure.

Third system of the musical score. The right hand features a triplet of eighth notes in the second measure and a triplet of eighth notes in the fourth measure. The left hand accompaniment continues. The dynamic marking *f* is placed above the right hand in the first measure, and the tempo marking *agitato* is placed above the right hand in the first measure.

Fourth system of the musical score. The right hand features a triplet of eighth notes in the third measure and a triplet of eighth notes in the fifth measure. The left hand accompaniment continues. The dynamic marking *dim.* is placed above the right hand in the first measure, and *f* is placed above the right hand in the second measure.

Fifth system of the musical score. The right hand features a triplet of eighth notes in the second measure and a triplet of eighth notes in the sixth measure. The left hand accompaniment continues. The dynamic marking *f* is placed above the right hand in the fifth measure. A wavy line indicating a tremolo is present above the right hand in the fourth measure.

Sixth system of the musical score. The right hand features a triplet of eighth notes in the second measure and a triplet of eighth notes in the fourth measure. The left hand accompaniment continues. The dynamic marking *dim.* is placed above the right hand in the fifth measure.

più lento

mf

p

f *u tempo*

rit.

p u tempo

✂

CODA

D. S. al \diamond then CODA

mf

The first system of the musical score is for a piano piece. It features a treble and bass clef with a key signature of one sharp (F#). The music includes several triplet markings over the treble staff and a fermata over the final measure. The bass staff contains chords and single notes.

Smiles and Frowns

VALSE HESITATION

PIANO

WALTER ROLFE

Composer of "Kiss of Spring"

VALSE

The second system is labeled 'VALSE' and begins with a repeat sign. The key signature changes to one flat (Bb) and the time signature to 3/4. The music is marked 'mf' and includes various chordal textures and melodic lines in both staves.

The third system continues the valse, featuring a variety of chordal patterns and melodic fragments. The dynamics remain at 'mf'.

The fourth system continues the valse, showing further development of the musical themes. The dynamics are marked 'mf'.

The fifth system concludes the valse with a first ending (marked '1') and a second ending (marked '2'). The dynamics are marked 'mf'.

First system of musical notation, measures 1-4. The piece is in 2/4 time. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a steady accompaniment of chords. A fortissimo (*ff*) dynamic marking is present in the first measure.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns and rests. A mezzo-forte (*mf*) dynamic marking appears in the sixth measure.

Third system of musical notation, measures 9-12. The right hand features a melodic line with a slur over measures 9-10 and another slur over measures 11-12. The left hand continues with chordal accompaniment.

Fourth system of musical notation, measures 13-16. The right hand features eighth-note patterns and rests. A fortissimo (*ff*) dynamic marking is present in the first measure.

Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note patterns and rests. A mezzo-forte (*mf*) dynamic marking appears in the fourth measure.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with a slur over measures 21-22 and a first ending (marked '1') over measures 23-24. A fortissimo (*ff*) dynamic marking is present in the first measure, and a mezzo-forte (*mf*) dynamic marking is present in the fourth measure. The system concludes with a double bar line and a repeat sign.

Dream Faces

27

GUITAR SOLO

Reverie

BERT HOLLOWELL

Arr. by R. E. HILDRETH

Moderato

The musical score is written for guitar and consists of several sections. It begins with a solo section marked 'Moderato'. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is 'Moderato'. The score includes various dynamics such as *f*, *mf*, and *rit.*. There are several measures with fingerings (1-4) and a 'rit.' marking. The solo section concludes with a double bar line and a repeat sign. The second system of the solo section includes a first ending (1) and a second ending (2). The score then transitions to a 'TRIO' section, marked 'D.S. al C'. This section features a 4/4 time signature and includes dynamics like *f*, *p*, and *mf*. It contains complex rhythmic patterns with many sixteenth and thirty-second notes. The trio section ends with a double bar line and a repeat sign. The final section is the 'CODA', marked 'D.C. al C'. It begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The tempo is 'Moderato'. The coda includes dynamics like *mf* and *f*, and ends with a double bar line and a repeat sign. The score concludes with a final chord and a 'rall' marking.

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The CADENZA

Rabbit's Foot

GUITAR ACC.
or PIANO (Played 8va lower)

FOX TROT

GEORGE L. COBB
Arr. by WALTER JACOBS

The musical score is arranged in ten staves. The first staff is for Mandolins, starting with a forte (*f*) dynamic and ending with fortissimo (*ff*). The second and third staves are for Piano, with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The fourth staff is for Mandolins, mirroring the first staff's dynamics. The fifth and sixth staves are for Piano, with dynamics of forte (*f*) and mezzo-forte (*mf*). The seventh staff is for Mando-Cello, including first and second endings and a *D.S. al* marking. The eighth staff is for TRIO, marked *mf-ff*. The ninth and tenth staves are for 2d Mandolin & Mandola and Mando-Cello, with dynamics of forte (*f*) and fortissimo (*ff*).

Rabbit's Foot

29

1st MANDOLIN
or 1st VIOLIN

FOX TROT

GEORGE L. COBB
Arr. by WALTER JACOBS

The musical score is arranged in two systems. The first system contains 11 staves for the 1st Mandolin or Violin. The second system contains 3 staves for the Trio. The score includes various musical notations such as dynamics (f, mf, ff), articulation (accents, slurs), and performance instructions (D.S. al C). The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a double bar line and a final dynamic marking of ff.

1st MANDOLIN
or 1st VIOLIN

Mos-Kee-Toe

ONE-STEP or TWO-STEP

A. J. WEIDT

Composer of "Ger-Ma-Nee" and "Ken-Tuo-Kee"

The musical score is written in G major (one sharp) and 2/4 time. It consists of 12 staves. The first staff is for the 1st Mandolin or 1st Violin, starting with a forte (*ff*) dynamic. The second staff is for the Guitar, starting with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as triplets, slurs, accents, and dynamic markings like *f*, *mf*, and *ff*. There are also first and second endings marked with '1' and '2' at the end of the piece.

Mos-Kee-Toe

ONE-STEP or TWO-STEP

A. J. WEIDT

GUITAR ACC.

or PIANO (Played *Stylower*)

The musical score is written on ten staves in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff*, *mf*, *f*, *mf-f*, and *ffz* are used throughout. Fingerings are indicated by numbers 1-4. A repeat sign with first and second endings is present at the end of the piece. The notation includes many chords and arpeggiated figures.

BANJO SOLO
 C Notation

Rabbit's Foot

FOX TROT

 GEORGE L. COBB
 Arr. by WALTER JACOBS

Musical score for Banjo Solo, C notation, Fox Trot. The score is written on ten staves. The first seven staves are for the Banjo Solo, and the last three are for the Trio. The music is in 2/4 time and features various musical notations including dynamics (f, mf, ff), articulation (accents, slurs), and performance instructions (D.S.al.).

BANJO SOLO
 Dynamics: *f*, *mf*, *ff*
 Performance instructions: *D.S.al.*

TRIO
 Dynamics: *mf-ff*, *f*, *ff*

FOURTEENTH ANNUAL

(Continued from page 15)

sent members" to whom this paper is addressed.

But, mind you, this centralizing is not in one home alone but in hundreds of widely separated home-cities, thus building great open channels of communication between all between the Guild governing body and all Chapters and between every Chapter everywhere. With the Chapters in full and effective operation the American Guild no longer stands upon a weak and precarious foundation, but has builded for itself a power for musical, social and educational good which must become a stupendous lever of almost inconceivable lifting force.

Much more might be written and said concerning Guild Chapters and their ultimate accomplishments without then fully covering the subject, but both preparation and reading must be subordinated to the great arbiter of every action of human lives, and that is—time. I thank you for your courteous attention.

At the close of the reading, the Secretary called upon Mr. Buttelman for an outline of his year's work as Field Secretary.

MR. BUTTELMAN: I have some letters here—short letters—which ought to be read. Shall I read them now?

SECRETARY: I think that you can best decide the question, Mr. Buttelman.

MR. BUTTELMAN: It practically decides itself. As these letters are addressed through me to the Convention from different Chapters, I really have no other choice than to read them.

Mr. Buttelman then held the floor and the undivided attention and interest of the members for some considerable length of time, reading and speaking as follows:

The first that I will read is from a note I received here in Providence from Mr. Sidney N. Lagatree, who resigned from the Guild Presidency on the first of last January. Mr. Lagatree says in this letter:

"I regret that it is impossible for me to attend the convention this year, but you and the other members of the Guild may rest assured that I am still deeply interested in all the Guild may accomplish in the future, as well as the many great things it has attained in the past.

"Therefore, kindly extend to all members of the Guild (both girls and boys) my heartiest felicitations for their individual and collective prosperity and highest achievements for the benefit of the retired instruments which we love so dearly."

Some of the Chapters have sent letters and greetings. Here is one from Meadville Chapter No. 1, Miss Eschelman's Chapter, for which, as you all know, she assumed responsibility at the last convention, and is as follows:

"To the American Guild of Mandolinists, Banjoists and Guitarists:

"We regret very much our inability to attend the Fourteenth Annual Convention at Providence, but we are, as a body, very much interested in the Chapter movement and feel that it is a sure way to increase the average ability and competency in students. Judging from our little Chapter, we see a decided improvement and want to thank Mr. C. V. Buttelman, as it was through his efforts and his lively interest our Chapter was organized. With best wishes for the success of the convention we are, etc."

Another one is from Battle Creek Chapter No. 1, per Edna Dole Wilcox, C. F., and reads:

"To the 14th Annual Convention of the American Guild of Banjoists, Mandolinists and Guitarists—Greetings!

"Battle Creek Chapter No. 1 extends hearty good wishes, and trusts that the pres-

ent convention will prove the "biggest and best ever" in accomplishing music for the good of the instruments in which we are so interested. It is impossible for us to be represented at the Providence Convention, but we assure you that our thoughts are there, and we hope to have a delegate at the next convention.

"In regard to the Standards of Attainment question, we earnestly hope this measure will be fully provided for and put into immediate operation in a definite manner. It will mean much in stimulating interest among players, as well as putting the trio instruments on a higher plane, and above the 'noney-eight cent and toy variety' idea now common with so many people.

"You may count on us to stand by the Guild in everything which makes for advancement and the bettering of conditions for the retired instruments. In Battle Creek Chapter No. 1 stands for anything, it stands for progress. While we, as a Chapter, are very young and inexperienced (having been organized less than two months), yet we can realize the upward trend in interest in the three instruments, and already have caught a vision of much greater possibilities for the future."

Here is a letter from Seattle Chapter No. 1, including some resolutions. I will read the resolutions first:

"Whereas, Seattle Chapter No. 1 of the American Guild of Banjoists, Mandolinists and Guitarists is recorded as one of the first duly organized and officially recognized Chapters under the parentage of the American Guild, and

"Whereas, even thus early in the life of the Chapter, we have demonstrated the value and indispensability of the social, educational and co-operative features made possible by the organization, and

"Whereas, the success and permanency of the Chapter organization movement has been assured by the formation of other Chapters in various parts of the country, and

"Whereas, the full enjoyment of the benefits and privileges of membership in a natural fraternal organization, embodying local units or societies, is possible only with free and frequent intercourse in and between the various units and societies, therefore

"Be it resolved, that this Chapter authorize Mr. C. V. Buttelman, as Field Secretary of the American Guild, to read these resolutions in behalf of Seattle Chapter No. 1 at the National Convention of the American Guild, which will be held at Providence, Rhode Island, beginning May twenty-third, nineteen hundred and twenty-one. And be it further

"Resolved, that this Chapter, through its Executive Board, send a letter of greeting to the National Convention of the American Guild, and be it further

"Resolved, that a copy of this Greeting and these Resolutions be sent to the Secretary of the American Guild, with a request that he publish the same in the Official Organ; and, further, that a copy of this Letter of Greeting, with these Resolutions and all replies received thereto, be incorporated in the minutes of this Chapter."

These resolutions are signed by Frank A. Campbell, President, Adeline B. Fealey, Secretary, and Paul Goerner, Teacher and Organizer. I will now read the letter.

"Seattle Chapter No. 1 sends Greetings to the Convention of the American Guild of B. M. & G.

"We wish to have it known that this Chapter stands in line to give three hearty cheers for Mr. Walter Jacobs—the Secretary-Treasurer of the American Guild, and for Mr. Walter Jacobs, the man who does things and does them with an untiring spirit; the man who has done more to further the B. M. & G. in any other man. Seattle Chapter with one accord wants to extend thanks for the noble work done by our Secretary-

Treasurer, and we wish to have those at the Convention join Seattle Chapter No. 1 in giving three rousing cheers for Mr. Walter Jacobs.

"We would like to be with you all in Providence, but are many miles apart. We do hope to have the Convention in Seattle in 1917—the prettiest spot on earth and the finest climate in the world."

Here is a letter from Mr. L. I. Reams, a professional member of the Guild in Columbus, Ohio. Mr. Reams says in part:

"I surely would have been pleased to be with you in Providence and meet all the Guild members, but as I cannot be there I can only assure you that my best wishes will ever be for the advancement of the Guild, and I know of nothing that can beat the Guild Chapters. I hope to see Guild Chapters established in all the leading cities soon, and hope soon to have a Chapter in Columbus, Ohio."

Just one more from, I think, one of the three newest Chapters formed—Salem Chapter No. 1 in Salem, Ohio. Later on I will say more about this Chapter, but will simply read the letter now. It is signed by W. Ewing Marks, the Chapter Secretary.

"To the American Guild Members:

"The American Guild should feel proud to have Messrs. Place and Pettine on its program as soloists, two artists whose ability is so widely known among the banjo, mandolin and guitar players of the country. Those who and they will have a musical treat that they never again may have an opportunity of listening to.

"Salem Chapter No. 1 was duly organized on May 7, 1915, with forty-eight members enrolled on its charter. We had a very interesting meeting, with lots of spirit and good feeling.

"Salem is very much awake when it comes to hustling for something good. In behalf of Salem Chapter No. 1, I extend to the Guild members a Fraternal Greeting, and wish for more, larger and better Chapters."

There was also a little suggestion that Mr. Marks had made in the form of a resolution, and which he says he did not have time to complete as he wanted to get the letter off in time—this was just a "scrap of paper" which was pinned to the letter, but it was a mighty good scrap. His idea is to start a chain of letters between the different Chapters—a very good idea; in fact, it already has been worked out in a limited way. Some such scheme undoubtedly will be acted upon by the various Chapters.

Chelsea and Jackson Chapters wish me to extend greetings to the convention. Jackson Chapter also delegated Mrs. Buttelman, a special reporter, to return with a full story of the convention—the Chapter not being in financial condition to pay the expense of a full-fledged delegate. This Chapter is very small and newly organized, and, of course, couldn't send a delegate this year, but will try to do so next year.

In this matter of delegates, I might mention that Mr. Goggins has planned a way that would make it easy—a plan of early precedent—and that is for each Chapter to provide for a delegate by giving a concert each year, the proceeds of which can be used for defraying the delegate's expenses. In this manner the matter could be handled very nicely. I understand that Mr. Goggins may present something more definite concerning the plan later.

Either Mr. Pettine or Mr. Place—I have forgotten which gentleman—suggested that your Field Secretary write a paper on "Chapters", and I had fully intended to have a very beautiful piece of English ready for you, with plenty of flowers and brick-bats scattered through it.

However, the press of Guild and personal work during the past few months has al-

lowed no time for the serious attention necessary in the preparation of a treatise on a subject of such vital importance, and I was obliged to postpone the effort until aboard the train for Providence.

What is presented to you today, therefore, is the rather incoherent result of a few hours of vain effort to concentrate on the big, serious topic assigned me, while the broad car window tempted my eyes with the beautiful panorama of American scenery through which we traveled.

As a matter of fact, I don't believe I can tell you much about Chapters. For a while, your Field Secretary thought he had a corner on about all the existing knowledge appertaining to Guild Chapters—judging from some of the vague to sensational ideas advanced in Guild correspondence. But I find that I have learned more about the Guild and Chapter work since we arrived in Providence last Saturday, than in a year of experience with and in a Chapter.

The title I had intended to give this paper was "Snigs and Snags." With your indulgence, I will go through the jumbled notes jotted down here and pick out a few points which may be of interest.

Snigs and Snags

A youngster was sitting on a bridge in a not unfamiliar posture, gazing at the spot on the surface of the rippling current, where a ten-cent fish line attached to a fifteen-cent pole, disappeared from view. A chance passer, with the ever ready serial foolish question, said, "What doing, Sonny?"

"Fishing."
 "What fishing for?"
 "Snigs."
 "And what's a snig?"
 "Dunno, ain't caught none yet." (Laughter.)

When your present unworthy Field Secretary received word that the Directors had appointed him to the office, as you know, he accepted the news and the appointment sort of automatically, having long since acquired the habit of taking whatever comes his way.

Forthwith followed a careful study of all authorities available—including the Guild By-Laws, the Cadenza, and the fraternal manual, resulting in the enlightening knowledge that the Field Secretary's large and main duty is to form, assist in forming and encourage the desire to form Guild Chapters, with the free and untrammelled opportunity to go ahead and do these things without the curse of a single precedent, or one hampering hint at the style and method of procedure.

This simplified matters, anyhow.
 Only, what the dickens is a Guild Chapter? (Laughter.)

Ask a few friends. Sure. And what do the friends say to a Chapter? Sure, they know. "A Guild Chapter is a—a—the branch of a—a—the Guild that the Field Secretary organizes!"

Yes, there you are! The Field Secretary is the man who organizes Chapters. The Chapters are what the Field Secretary organizes. There you are—the whole thing in a nutshell (Laughter.) Evidently it is up to the Field Secretary to fish for snigs.

Fortunately, the Field Secretary was not the only man out with a pole, and today the Guild fishermen have landed a real likely miss. Well, what are snigs? What do we want of them?

What are Guild Chapters? What do we want them for? Why do we need them? Perhaps the easier way to get at the heart of the matter will be to ask the last question first: Why do we need Chapters? Of course, players and teachers and those interested, admit Chapters are just what is needed.

But why? Why does the Guild need Chapters? It seems useless to take up your time by dwelling on this point. You know

that the main obstacle in the way of advancement of trio music among the people of the better classes is an unholo prejudice against our instruments, partly deserved, but mostly due to the ravages of the inefficient, the fakers and barber shop specialists, who represent our standards of attainment in the minds of many.

Let me illustrate: In conversation with a musician of note some time ago, I referred to the American Guild, casually. Now this musician is not a narrow minded person; he couldn't be—he's organist in a Methodist church. (Laughter.) But when I told him that the American Guild was a musical society and gave him the full name—unwounded the *banjoists, mandolinists and guitarists*—he looked as though he expected me to add, "zitherists, drumists, handorganists and Jew's harpists." He was a most astonished person—and for a minute was at a loss, for I felt that up to that time I had held the respect of that organist. You see he knew I was a bass viol player. (Laughter.) (He calls a bull fiddle a "violen.") (Laughter.) Well, he didn't say much. I think he said, "What?" (I'm not sure that I have quoted him correctly, but I've given the gist of the remark.) For I definitely recall only the vivid row of exclamation points, question marks, stars and daggers that he used for punctuation.)

Well, I trembled, and said, "Yes, mister." But I felt duty bound to do something to replace myself in his esteem so I made a desperate effort. I enticed the organist into our studio one day, when he was visiting our city, and spent two hours and fifteen cents worth of cigars (ten cent one for him, residue for me.) (Laughter.) In the education and conversion of my musical friend, I showed him pictures, showed him music, showed him our magazines—I showed him enough to satisfy the whole state of Missouri—and then I took him to a Chapter meeting. Well, that's about all there was to it. As an evangelist I feel rather chasty, for just the other day this man confided that he had always liked mandolin and guitar music—had always hankered to play some fretted instrument, but had never had the courage to face the ridicule of his associates, which he felt sure he would bring upon himself should he yield to his inclination and desire.

You people who live in this part of the country, where the influence of the very best men and artists is felt so closely and where the best of everything in the trio line is before the public—you can hardly realize the situation in hundreds of communities where the only man who can play "Spanish Fandangos" on a Mexican tuned Guitar or simultaneously agitate a few pairs of mandolin strings to the tune of "Home, Sweet Home," is considered a genius by some, and by the rest of the people a fool for wasting his time.

Let me assure you that I know whereof I speak. I can point you to a town and tell you the name of a leading musician who has solemnly told his mandolin pupils that the frets above the second dot are purely ornamental; that there is very little music arranged for mandolin—outside of "Over the Hills and Far Away." I've even seen a mandolin and other masterpieces to be found in the back of the yellow book.

I can take you by the hand and lead you to a door in another town over which hangs the sign of a "teacher" of mandolin, banjo and guitar, who doesn't know what a tenor banjo is, who never saw a mando-cello, and who would run billy west if a mandobass or contra-bass guitar should suddenly leap up before him.

Over in Michigan there is a town of,—less than 100,000 population but big enough to be the center of pavement,—and the only teacher of trio instruments I know of there, is a barber by trade.

Now, don't get excited—we are not all

mess-backs in the Wolverine state, and besides, laurels for enlightenment are not the only sort of medals worn by our friends on this side of the Indian Zone. (Laughter.)

I would like to tell you about a gentleman who wrote me last month about his local conditions. He is a mandolin teacher—the only one in his town,—but he does very little business on account of the popularity of banjos. (The banjoists evidently are getting their instruction by mail.) I was especially interested in this man, and wrote him, hinting that he ought to be teaching banjo as well as mandolin, and I told him about our Chapter. In his reply, the friend missed the point about the banjo, but did get real enthused over the Chapter matter. If he had the money, he said, he would like to come over and visit our Chapter, and while in our town, "run over and see the fair at Frisco!" I haven't replied to the last letter yet because I hate to tell my ambitious friend how much of a run it is from our house to Frisco.

I don't suppose I should be telling this, for the gentleman lives over in New York—or was it Massachusetts—and if he should get it in his head to come to Massachusetts, he probably would catch me before I could get home.

Now please do not understand me to be disparaging the conditions in the trio instrument field. On the contrary, in the territory now opened up to trio interests, conditions are rapidly approaching the ideal.

But only a very small portion of this country is "plectralized"—in dozens of towns there are no competent teachers of our instruments, and good mandolin and guitar players are as scarce as a hen's back teeth. In other words, only patches of trio interests are cultivated, and the red portions of letters from different parts of the country—one from West Virginia, one from Nevada, and one from Washington:

"Until there can be some interest for the trio instruments worked up here, I do not feel that I would have any chance to form a Chapter. I am trying to work up this interest, if I can get the necessary five players, I will do all I can to start a Chapter. This is a good sized town, and there are a great many young people studying music, but for some reason or other, the fretted instruments seem to be side tracked."

"Just at present there is not a great deal of fretted instrument work in this city. Interest is, however, growing in this regard and the city is one of wide musical possibility; and music seems to be appreciated, and we will soon have a new conservatory. Although our population is about 15,000, we have no teachers of the B. M. & G., except several people who teach as a side line."

"I am sorry that I am unable to report any favorable progress in the matter of starting a Chapter here. When I came to this city I felt confident that I would be able to find a large number of players, but I find conditions are not like they were in my home town, inasmuch as mandolin players are very scarce and music seems to be found only here and there. I have made up my mind to get busy and see if I can't interest some young people in the trio instruments, and I will try to start a Chapter just as soon as I get enough interested."

Is there need for Chapters—when possibly eighty or ninety per cent of available territory is lost to our profession, and when we wouldn't have enough teachers to go around, should there be a demand created for plectral music and instruction in even five per cent of the virgin fields of pavement,—and

Out of the hundreds of young people who are taking up the study of music in the hundreds of towns and cities throughout the

land, shouldn't a fair proportion be looking to the fretted instruments?

Isn't it a fact that a majority of the average young people naturally prefer the mandolin, banjo, or guitar, as a means to securing a moderate knowledge of music and a fair skill in performance? Then why is it that in a town of 50,000 population it is impossible to find more than a dozen good, bad, or indifferent mandolin players? Why is it useless to go farther in this vein. We are agreed that the general organization of Chapters with a raising of student standards and the subsequent developing of more teachers and the lifting of our instruments and music into better favor is a sure means to the opening and developing of the new and greater territory.

But why haven't more Chapters been organized? And, again, what is a Chapter? Yes, what is a snag, anyway? Truly the main snag, and really the only one in the eyes of the Guild fisherman, is just that one stickler—"What is the darned thing?"

Of course there are other small snags. A few have objected to the Chapter plan, but even these people will admit that the good features of the plan overrule their objections. The fact is that the Chapter plan has many good points and so few bad ones that they who find fault must dwell on them and exaggerate like an old librarian I used to know. This librarian was very strict and censorious. One day a young man returned a book to him and, as usual, the old grouch looked the book over carefully for something to kick about before marking the young man's library card. Finally, he found something and felt better. "Page 89," said he, glaring over his spectacles—"a hole." Then he turned the leaf and glared at the same hole from the other side. "Arrgh!" he growled, "page 90, another hole!" (Laughter.)

True, there may be small snags in the way of Chapter development in some locality. But in looking over the work accomplished the past year, we find our husky fishermen have landed their Chapters, regardless of obstructions.

Among the little snags we have to contend with are the well meaning persons whose progress is secured by back firing—the "kickers," if you will. These people—whether well meaning or not, do less harm than one would think. I have been told that there has been a little of this negative boosting of late in the Guild. Although very little of the handiwork of knockers has been heard over on our western frontier, undoubtedly there is enough of it to prove that the Guild is a live, progressive society. You see, this negative noise doesn't carry very far—nor does it really amount to very much, except that its entire absence is a sure proof of death. The noise is harmless, however. We have heard the story about the farmer who happened to have a frog pond near his home—a pretty thing by day, but too much of a continuous cackle by night for comfort. Friend farmer endured the nightly chorus for a time, but his nerves were not steady and he finally resolved to slaughter the birds. Next day a city commission man received a letter with the offer of a package of the biggest frogs he had ever were. It happened that the buyer was able to use frogs' legs in large quantities, but hardly in carload lots, so he finally consented to place an order for one hundred dozen frogs' legs per day. Imagine the commission buyer's surprise to receive a package the next day, containing twelve dimky, badly battered frogs' legs, with this note:—

"Dear Sir: Maybe there ain't a million frogs in that hole. Maybe there ain't half a million. I don't care a whoop, for it took me two days to catch these here. What gets me is, how there is so much frog and so little frog to the dang croakers." (Laughter.)

There is another kind of snag—or lily-pad,

rather—in the pond. We are all more or less familiar with the "minus" negative variety of booster—the man who takes up room, but doesn't concern even to a healthy snag—the man whose wife had been an invalid for years—an uncomplaining, patient sufferer, but a constant care to her family. The husband was one day resting back of the village grocery store stove, when a kind friend inquired concerning the condition of the wife. Oh, she's about the same," said the husband; "don't get no letter, nor no worse." "Well," replied the friend, "that's too bad." "Yass," said the husband, scratching his chin, "It is—sometimes I get to wishing she would git well,—or something." (Laughter.)

Are there obstacles in the way of Chapter Organization and Guild progress? Yes. Serious, insurmountable obstacles? No.

That boy fisherman who fished on faith would never have caught any snags if the snags had scared him away from the pond—and he realized he would never know what a snag was until he had one by the gills.

We can't hesitate because we have not formed a cut and dried idea of what a Guild Chapter is in scope, style and method; we must accept the fact that Chapters are successful even without style or precedent to follow, and by our efforts help to establish a more sound and valuable precedent for the future.

(Here Mr. Buttelman gave a general talk on the work accomplished by Jackson Chapter since its organization in June, 1914, showing how the Chapter has developed from a nucleus of a half dozen experienced players and several beginners—practically all the plectral instrument players in the city—to a membership of over fifty, also showing the Chapter has had a beneficial influence in the social and musical life of the town and has been a means of bringing the plectral instruments before the public in their true light. Mr. Buttelman then gave an outline of the method of procedure in one of the larger Chapters now organized, as follows):

This Chapter is conducted on the broad basis of a musical society, open to all players and interested people (our constitution states that any white person of good moral character is eligible to associate membership, and this ruling should hold in regard to Chapter membership). This Chapter meets for weekly rehearsals which are for work, and holds monthly meetings. The monthly meeting begins with a business session, lasting as long as is necessary to take care of the business, which is handled entirely by the active members of the Chapter.

The next thing in order is a musical program. The President of the Chapter appoints a committee to take care of this—I don't remember now just what the plan is, but about two months' notice is given to those who are to appear. There is a little care to diversify the program—not to have an sameness and not to feature the old players entirely, but rather to give the newer students an opportunity—this is a great help to the students and an incentive.

Sometimes non-Chapter members are invited to furnish numbers during the program. This is concluded with readings—articles from THE CADENZA and occasional papers,—but these readings are made short, and care is taken not to bore. After that the refreshment committee takes charge, and whatever they choose to give in the line of refreshment and entertainment rounds out the two-hour meeting.

That is only one form of Chapter procedure—there is nothing laid down definitely. Other successful Chapters have different plans. Mr. Goggin has organized a very successful Chapter, and you have seen the reports of the Secretary of that Chapter in THE CADENZA—in fact, the various Chapters

through their reports have given you many excellent ideas.

I now want to touch on a point which I mentioned previously, in regard to territory where the Guild hitherto has been practically unknown. I read a letter from Mr. Marks of Salem, Ohio, dated the seventeenth of May, and want to read an earlier one dated about the time Mr. Marks was admitted to membership—I think it was about a month ago, was it not, Mr. Jacobs, or two months at the most?

SECRETARY: I could not state exactly, but I think it is rather a short time.

MR. BUTTELMAN: Anyway, Mr. Marks made application for permission to organize a Chapter immediately upon his admission as a Guild member, and as soon as Mr. Jacobs received the application he wrote to me. Two days afterward I wrote to Mr. Marks, who replied on May 8th as follows:

[The letter from Mr. Marks appears in the report of Salem Chapter No. 1 on page 43 of this issue.]

That man Marks is the sort of a Guild member we are looking for. He'll make "marks" in the Guild all right. I could read you a great many interesting letters from the loyal Guild organizers out in the field but I will not take the time. (Mr. Buttelman here read excerpts from a number of letters from Guild members and interested people in different parts of the country, all of which showed the same trend of enthusiasm in the Chapter effort, some of which gave evidence bearing out Mr. Buttelman's assertion that the greater part of the country is not yet open to the trio teaching profession.)

Here is a membership list from which I would like to read at length, if there were time, to give you an idea of the type of people who are interested in Chapter work—lawyers, doctors, are physicians, one lawyer, etc. One of the organizers told me the best people of the town are boosting his Chapter, and everybody is interested. One man has inserted ads in the newspapers in surrounding towns regarding the Chapter, and he has people in these towns interested in coming in as members of the Chapter.

One man writes: "There are a few people here who are trying to buck against the Chapter." Then he tells why, and later on, in a postscript, he says: "Please don't publish anything that I have written about the knockers, for I am going to get them all." That sort of a man is what I claim is a good Guild booster—and there are many others.

MR. FREEMAN: How many Chapters are you going to make this next year, Mr. Buttelman?

MR. BUTTELMAN: Well, that is a hard question to answer. Probably about a hundred—possibly a hundred and twenty-five.

Even though you hire a competent Field Secretary, who could devote his entire time to the work, I imagine it would be impossible to guarantee more than an average of one a day (Laughter and applause) even with the wonderful opportunity at hand. MR. FREEMAN: Leaving out Sundays, of course?

MR. BUTTELMAN: No. Sundays are busy days with Field Secretaries. I think the Guild can bank on one hundred Chapters as a reasonable estimate.

There is no end to the work that we can accomplish in the territory in the West, can't be developed faster than we put teachers there. We don't want to develop that territory through poorly equipped teachers; isn't it up to the American Guild to prepare teachers? Get good, live young people to see the vision of prosperity that is open to them out there in the teaching field,

and the center of Guild population will soon move further West.

Let me mention a few things that should come to your attention. About the most serious thing I see, I think, is the most committee, or a Board, to take care of the Standards of Attainment, and to commence work right away. This does not mean that every Chapter organized, and every teacher in the Guild, will have to accept and put into immediate operation the Standards of Attainment. It might not be wise, possibly, to do that here in this section, but the new Chapters coming in should be able to start with the "Standards of Attainment" right away. For instance, if we organize a Chapter in a new town, we don't want to say: "The Standards of Attainment" are a great thing, and we are going to use it after a while. The "Standards" are needed to begin with.

I believe the last convention ruled that any white person of good, moral character is eligible to come into the Guild. Then, as an incentive, the Chapter may hold up the Standards of Attainment in grades, as an inducement to a beginner, so that he may feel that he is working for something definite—and his certificates, as he progresses, give him something to show for his work. Then, too, there is the matter of grading teachers. This could be taken care of in the same manner. Then the student who passes a certain grade should be entitled to a vote in the convention. That doesn't mean that every member who has passed the stipulated grade can have a vote in the convention, but the member is eligible to elect by his Chapter as a delegate to come here and have a voice and vote in the meeting. This will prove to be a matter which is absolutely necessary. Nearly all Chapters want to send delegates, but they don't want to send delegates who can't vote; they should be able to provide delegates who are competent to vote, and have a voice in Guild legislation.

Another important matter is a Guild Concert Committee or a Lyceum Bureau—in a broad sense. Here is an illustration of what I mean: One Chapter wishes to put on a series of "artist nights," featuring some of our better artists; but how shall this Chapter know who are representative artists and Guild members? Here is a chance for the Guild to create a committee to operate through the Field Secretary's office, possibly, providing a list of the available talents of the better soloists and the better organizations represented in the Guild—which could be obtained at reasonable rates.

There should be enough of a fee paid by the Chapters or by the artists, to take care of what little expense there may be incurred by the service of the soloists.

Then the matter of a model Chapter constitution has been mentioned. Perhaps this can be taken care of as well by the Board of Directors as by the convention. The idea is to get a document in shape covering all Chapter requirements, and MISS BUTLER: Perhaps Mr. Buttelman can tell us about the halls that are used by the different Chapters for their meeting places. That is the first trouble which presents itself to our teachers. We can have a mandolin club in our homes easy enough, but when we start out to have a Chapter meeting of larger proportion, we have to hire a hall in order to have a proper place to do the work, and that expense is the biggest thing that stands in the way. I would like to know how the other Chapters have solved that problem.

MR. BUTTELMAN: Miss Butte, there are ideas many ways as there are Chapters. Now Mr. Goggin's Chapter meets in the Conservatory of Music hall. Do you pay rent for that, Mr. Goggin?

MR. GOGGIN: I might state that, inasmuch as I am the business manager of the Schenectady Conservatory of Music, I will first make application for the first chapter in the Schenectady Chapter as formed, in order to answer Mr. Buttelman's question. Schenectady Chapter was formed like that. (Snaps fingers.) We already had the mandolin orchestra, and those who were at the Cleveland Convention will remember that I made application for the first chapter, in order to start the thing going, and I thought that as soon as Mr. Lagatree should have the ideas formulated I would have plenty of time to formulate the first Chapter. But there was nothing printed as to what or how we should organize, until Mr. Buttelman got in and beat me to it.

Now I don't like to be beaten, and thought I would try and be number two. So one night when we had a very good attendance of the orchestra, I simply suggested the matter to them in plain words, a vote was immediately taken on the matter in our Schenectady Chapter, and was carried forthwith. As I said before, I am business manager of the Schenectady Conservatory of Music, and although our room is not the largest ever built under one roof, we can, by a little nudging, seat about forty-five people. There never has been any rental charged, and I doubt if there ever will be.

MISS BUTLER: Now that the members pay, would the receipts of your Chapter warrant hiring a room if you did not have this extraordinary opportunity? MR. GOGGIN: That is provided for in our Chapter By-Laws—the rehearsals of Schenectady Chapter No. 1 shall be held in the rooms of the Schenectady Conservatory of Music until said Chapter outgrows its accommodations, when a committee shall be appointed to find suitable accommodations. I can answer your original question by stating that in your locality there probably are either labor or fraternal organizations that are only too willing to sub-let their rooms for a small remuneration. I know that in Schenectady we can get such places for \$100 a night. A great many of these places have a piano, the chairs already are there and the accommodations are, as a general rule, good, and heat and light are furnished. I have in mind now, if Schenectady Chapter should outgrow its present accommodations, several such rooms which are across the street from us, that we could hire for a very small sum.

MR. BUTTELMAN: The Jackson Chapter, Miss Butte, has had a snap so far as a meeting place is concerned. We cooperate with the Jackson Y. M. C. A. I don't know their policy in various parts and in the Jackson Y. M. C. A. are quite liberal. Their strong point is education, and on the grounds that the American Guild is an educational organization, by an exchange of courtesy our Chapter is granted absolute use of their building any time it is needed. We are provided a large room and provide chairs are arranged for us for the weekly rehearsals, and would be every night if it were possible. Our monthly meetings are held there also—it was safe to stipulate this in our By-Laws, because the Y. M. C. A. were willing we should use their club room, which is large enough to provide for almost any growth. There is almost no expense whatsoever, because in return we are able to furnish them with a little music for their affairs, and they consider themselves amply repaid for any light and heat they furnish us.

Some of the smaller Chapters already formed meet from house to house. Mr. Evans' New York Chapter No. 2 meets at the homes of the various members, and

that Chapter is not yet large enough to make this impractical. Salem Chapter in Ohio are going at it on a little larger scale, and have made arrangements to lease a hall. They may find this impossible, but they are going to conduct their meetings in an absolutely business-like manner, and take a great deal of pride in the fact that they are a musical fraternity, although in a way they have side-stepped the main feature—the main purpose of the Guild.

I can readily see this in some cases where the Chapter is a large one, it may be difficult to find a place to hold the meetings, but the matter of expense is very large. For instance, if a Chapter is so large that it can't meet and have sufficient room in a private home, and has to hire a hall, there would be enough members to be able to take care of the expense. The average expense, outside, of course, of the chapter expenses of \$5.00 for the charter fee and twenty-five cents per capita for the members, should not be very high. A Chapter that makes no means of income outside of dues, assessments and returns from concerts given, but even with one concert, if it produced money for the treasury, I should think there would be enough to hire a hall and pay all expenses with the small dues charged.

The lowest dues so far accorded for a Chapter are ridiculously small in comparison with the returns. In this particular Chapter a special assessment was levied to cover the charter fee, which once taken care of is then out of the way—always paid. Then came the per capita tax to the Guild treasury, and then came an additional charge of 10 cents a month for Chapter contingencies. If the Chapter votes to have a special affair, that vote implies the right of the treasurer to assess the members whatever is proportionally right to meet the expense—a special assessment.

Really, when this particular Chapter considers what it is getting for the money, it is getting an awful lot for nothing: the Chapter spreads, parties and one thing and another—they pay very little for their music, which belongs to the Chapter and forms the Chapter library. The Chapter musical events are all given to the members at less than what they really would cost under any other circumstances.

MISS BUTLER: Are there any Chapters that are situated or located in towns which are not enough up-to-date to furnish the rooms of the public schools for such purposes as this? Our public schools are growing more and more liberal each year, and are giving the use of school rooms, in the evenings, for things which they never would have considered a few years ago, and it may be very possible to get the rooms of the public schools. This did not occur to me until you mentioned the Y. M. C. A.

MR. BUTTELMAN: Our own High School has a large auditorium, with a large seating capacity. That is a good idea to keep in mind.

MR. GOGGIN: Miss Butte, I should think that, in a way, you might exchange your wares for their wares—if they will give you a meeting place, you will give them in return your talent and the entire proceeds of, at least, one concert a year to go towards any fund to be named by the Board of Education.

MISS BUTLER: That isn't a bad plan. It sounds good.

PRESIDENT: In Washington we have a club with a membership of fifty or more, and a large fund to be named from it, and that is the kind that I would be obliged to rent a hall—in fact, have had to do so at intervals, but our present plan is a good one and it might be of some

advantage to others to know of it. A small representation of the club—members who volunteer weekly for the orchestra—plays every Sunday morning in the Sunday school room of the Epiphany Church, and that is the means by which this Sunday school obtains its music. In return for this weekly service, we are allowed the use of their two magnificent parlors—either one of them is twice the size of the room we are in—with light, heat and janitor service, and, without a cent of cost.

Sometimes we play for them at church entertainments, furnishing them with musical numbers of different kinds—sometimes a quartette, and on one occasion with a full orchestra. Our club stands ready to reciprocate and work with the Church in any way, and they know it, yet they never impose upon it, and we have a magnificent meeting place in the centre of the city—in one of the finest churches in Washington.

MR. WILLIAMS: In our city we—the Philosophical Society—have made arrangements with the Board of Education to hold our meetings once a week in the Centre High School—taking the time when the night school is in session and using an unoccupied room. As the whole building is constantly kept warm, it is a matter of absolutely no expense to the Philosophical Society for the use of the room. Generally speaking, it is only a matter of getting next to the Board of Education in almost any city, and by fixing upon a convenient time and arranging it accordingly you will have one of the best places going and absolutely at no expense. The difficulty in using church rooms is that, generally, the church is not suitably warm in severe weather, and when the weather, fortunately, is for the most of the time shut up.

MR. BUTTELMAN: All churches, everywhere, are not shut up. In some towns a church is never cold—once in a while it is—but as a rule there is something going on in a church all the time, the church doors are always open, and, fortunately, is for the most of the time shut up.

MR. WILLIAMS: You are very fortunate in having such a church in your city, but I regret to say that the majority of the churches are very cold, sometimes even on Sunday. I have been a deacon in a church for a great many years and it is one of the things to be regretted that churches, perhaps running up into the \$10,000 structures in some of our good cities, are open to the public but three or four hours at the most during the entire week. If any of us business men had an investment of \$10,000 that wasn't doing business for only about four hours a week, we wouldn't be much of a sportsman. I didn't intend to deliver a dissertation upon the discrepancies of church management, but I really think that is one of the mistakes of our churches.

MR. KNIPFER: I have a club in the Middletown Y. M. C. A., and the Association furnish for us everything—that even furnish the chairs for me. I gave a receipt there and they advertised the receipt, handed out the tickets and even thanked me for coming there.

MISS BUTLER: That may be all right for the men, but it wouldn't do for me.

MR. KNIPFER: I have received the same from the Y. W. C. A.

MISS BUTLER: We haven't a Y. W. C. A. at home, and the more I think it over the more sure I am that the best I can do will be to talk with the Board of Education. We have a good evening High School, and it is possible something may be done in that way—I can see in the best arrangement I can put through.

MRS. BRIGGS: Why not use the Public Library? Where I am there is a public library, and a church club meets there

one evening a week. It is held upstairs, and on some Sundays afternoons—perhaps once a month.

MR. PETTINE: My experience here in Providence probably may help. Conditions are different in every city, and we have to find them out. Up to two years ago I had to pay for a place in which to hold rehearsals for my orchestra. After two years of paying for quarters, the Church—through one of its members—informed me that all the girls' parlor that was open at all times for girls to run in there at any time of the day that they had a piano, magazines and beautiful rooms which I might use once a week by setting a night, and I have been using them ever since. As Mr. Holt says, I furnish them with a quartet or a quintet once a year. They never ask for more than one or two pieces, and the girls drop in while we are rehearsing and enjoy it. It really is an enjoyable pastime for them, although it hasn't been for the past few months, as I have been rehearsing one piece all the time. Last year, however, it was enjoyable for us, and we had a concert night. In almost every city some such arrangement can be made.

MISS BUTLER: I would like to ask one more question. After a Chapter pays its \$5.00 for the charter and the 25 cents per capita tax for each of the charter members, does the next payment come from the new members who come in after that?

MR. BUTTELMAN: That is a matter which has been spoken of, but it hasn't been quite clear on account of the brief way in which the matter is treated in the By-Laws. Under the Constitution the new members are taken into your own Chapter and your Chapter is not authorized—recognized, until you pay the \$5.00. You never have to pay that again, and the only way by which you can lose the benefit of that \$5.00 would be to violate the Constitution or By-Laws of the National Guild and have the Directors revoke the charter. The \$5.00 per capita tax for one year is payable at the first of the year or when the new members come in. For instance, if your members came in right now, under the Constitution the 25 cents would be due for the balance of the year. If you had new members coming in—say, about December 25th—I think it would be better not to invite them until January 1st, and then they pay the 25 cents for next year. In making your report—as an example, the report which I read yesterday will show that some Chapter sent in the per capita tax for 15 members, with the charter fee of \$5.00. The per capita tax for 35 cents was emitted for one member, or 50 cents for two members—whenever they came in. Of course membership cards will be sent out when the per capita tax is received.

Now, just to bring the matter under discussion, I note that the President is empowered to appoint a committee to get the Standards of Attainment into active operation, such committee to act for the balance—no, it would have to be for the coming year. As I understand it, it won't be necessary to do anything more than appoint a committee to map out the plan, since the Standards of Attainment already are provided for by the Constitution. But although we have the "Standards," and have the legal machinery, there has been made no provision for their proper and active operating—that is all there is to it.

MR. KNIPFER: Mr. President, I would like to go on record as being very much out of sympathy with the Standards of Attainment as now outlined. The American Guild in the last few years has legislated some very broad and liberal move-

ments—some very deep things, and I don't see why we should deviate from the straight and narrow path in which we have been travelling. The Standards of Attainment, as now outlined, contain a number of "jokers," and there is no use in putting in these jokers. For instance, in his letter to the committee, published in the January, 1914, issue of THE CABENZA, Mr. Lagatree says:

"While we have today in the American Guild of Banjoists, Mandolinists and Guitarists some of the most capable musicians, we also have some members who need help badly. Perhaps they do not know they need it, or knowing it, they would at this late day—after having been accepted as members for several years—feel ashamed to submit to an examination as to their ability."

Now it practically is acknowledged that in the American Guild there are members who need help, and at the same time we are trying to empower these same members to examine their pupils, and we take their word for granted that said pupils have successfully passed a certain grade. Again, all through these different grades there occur places where the "standard" is used—why, it is anomalous. For instance, in the mandolin grade it talks of "tone production"—think of standardizing tone this afternoon! As I said to one of our members this afternoon: I might pick up a mandolin and play over a few chords, and then turn to one and ask, "How is that?" "Fine," might be the answer from that one. "Terrible" from another, and so on. Whom am I to believe? You can't standardize "tone." It also speaks of "interpretation"—correct interpretation of certain, listed pieces. There are hardly two members in this organization who can take any one of the pieces mentioned in the grade lists of the committee and interpret them in the same way.

Then in the banjo schedule it speaks about the "tremolo." You can't standardize the tremolo. Some teachers tell you to hold down two fingers and tremolo with the first; others teach you to tremolo with two fingers—alternating the two fingers, and one of our members tremolos with his little finger. How are you going to standardize that?

Here is another joker which might cause a little dissension through the Standards of Attainment. We give you, we will say without counting them over, some ten or twelve pieces for study in interpretation. In my estimation that is a young boycott. You are stating—this is for a point of information, and taken from the January, 1914, issue of THE CABENZA—you are telling the members of the American Guild that applicants for the Standards of Attainment certificates must pass an examination; you select for that examination five—I think it is five, or six—from certain pieces listed for the purpose, and are supposed to play the same correctly, with the interpretation that the composers themselves would impart to the pieces. Now the reason why I claim this a boycott is: if any of us have applicants for the passing of the Standards of Attainment, we are going to concentrate on certain pieces and by so doing, in reality, we are drifting our music trade towards one or two, or possibly three, music houses. Somebody might say this would be overcome because possibly no two teachers would select the same pieces, but, ladies and gentlemen, there are a number of those pieces that are published by the same house. There are a number of good points in the committee's schedule as outlined, but I think it could be formulated in such manner that not only the teacher would have to show his own calibre, but

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Alone in the Gloaming, Fantasia, Muder	B	20
Annie Laurie, Variations, Solo, Abt	C	20
At Twilight, Duo, Solo, Morris	C	20
Bercelorte (Gondolier's Dream), Solo, Hall	B	20
Berkeley, The, Duo, Solo, Morris	C	20
Butterfly, The, Solo, Abt	C	20
Bygone, Song without words, Duo, Bone	B	20
Caprice de Concerto, Solo, Morris	C	20
Caraval de Venice, Variations, Solo, Abt	C	20
Catalina Waltz, Solo, Morris	C	20
Cavalleria Rusticana, Mosaic, Jacobs	B	20
Intermezzo, Duo		
Celestial Chord, The, Quartet, Morris	B	20
Com Amore, Solo, Solo, Morris	C	20
Cradle Song, Duo, Solo, Hauser-Abt	B	20
Cupid's Serenade, Solo, Morris	B	20
Dream On, Duo and Trio, Morris	B	20
Fantasia, Solo, Solo, Abt	C	20
Fantasia, Duo and Trio, Morris	C	20
Fifth Air Variet, Solo, Abt	C	20
Flatterer, The, Duo, Chamade-Abt	C	40
Flower-Song, Duo, Solo, Lange-Chittick	C	40
Golden Kool, A Barcarole, Solo, Abt	B	20
Hark, the Choir, Duo, Solo, Abt	B	20
Impromptu, Duo, Solo, Morris	C	20
Intrigue-Sinfonia, Solo, Mosaic-Jacobs	B	20
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Serenade		
In Venice Waters, Serenade, Duo, Abt	B	20
Jesus, Lover of My Soul, Solo, Abt	B	20
Last Rose of Summer, Solo, Arr. Alexander	C	20
Lullaby, A Trio and Quartet, Morris	B	20
March Triumphant, Duo, Solo, Morris	B	20
Melodie in F, Solo, Solo, Rubinstein-Abt	C	20
Mourning Song, Duo, Solo, Lonschore-Jacobs	B	20
Music Thoughts, Solo, Solo, D. George	A	20
Basjo Imitation		
My Old Kentucky Home, Solo, Arr. Morris	C	60
Variations, Theme in "double stop," Arr. Arpeggio Var., Fisicato Var., Harmonic Var. with Arpeggio accompaniment, Melody in bass and Solo, Melody with varied accompaniment.		
My Thoughts, Solo, Solo, Morris	C	20
Old Black Joe, Solo, Solo, Alexander	C	20
Parting, The, Revere, Duo, Solo, Weid-	B	20
Perpetuum Mobile, Solo, Solo, Morris	B	20
Pilgrim's Song of Hope, Solo, Batiste-Hildreth	B	40
Transcription, Solo		
Piper, The (The Pipe Sounds) Solo, Abt	B	40
Pieper's Hymn, Solo, Solo, Morris	B	20
Prelude, Duo, Solo, Solo, Manier	B	20
Revere, Duo, Solo, Solo, Alexander	B	20
Romance, Trio, Solo, Solo, Morris	B	20
Romanza, Solo, Solo, Solo, Morris	B	20
Son Man, The, Duo, Solo, Solo, Bab	B	20
Serenade, Duo, Solo, Solo, Abt	B	20
Shepherd Lullaby, Duo, Solo, Solo, Holt-Jacob	B	20
Revere		
Sounds from a Gondola, Solo, Solo, Moyer	B	20
Sounds from Church, Quartet, Abt	B	20
Souvenir de Posen, Solo, Solo, Winslow-Abt	C	40
Spring Song, Duo, Solo, Solo, Lange-Abt	C	20
Sweet Memories, Duo, Solo, Solo, Abt	B	20
Sweetest Flower, The, Trio, Solo, Morris	C	20
View of Summer Days, A, Solo, Muder	B	20
Waltz Caprice Brilliant, Solo, Solo, Abt	B	20
Withered Rose, A, Solo, Solo, Muder	B	40

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the pupil must show his calibre in order to receive these certificates.

MR. BUTTELMAN: The certificates are for the pupils.

MR. GOGGIN: Yes, the certificates are for the pupils, but you are imparting to the teachers the power to examine for these certificates, while knowing that some of the teachers themselves are unable to pass the same examination. As an illustration, I have the harmony classes at the Schenectady Conservatory of Music—and I will make this short and snappy—and this year we have taken on Miss Ethel Newman, one of the greatest pianocompositors in this country. One of Miss Newman's great tricks is that, instead of starting a piece at its beginning, she will commence at, we will say, the 32d measure of the 9th page, and those poor people have no more idea of what she wants than the man in the moon.

Now in this term of the first-year harmony class I have five teachers of the piano studying with me, and they know no more about the theory of music than their chairs do. They can't tell me what sharps or flats are placed at the beginning of a composition—they know music simply from its face value. They don't know why the signature is placed there or anything of the kind. Therefore, if an elementary harmony class can be established in the Standard of Attainment and carried through to the advanced standard it would be the greatest good the American Guild could accomplish for the advancement of musical art.

There is also mentioned in the schedule —oh, something about orchestration, yet I doubt if there would be very much to take up advanced theory arrangement, advanced composition, orchestral conducting and so forth. I doubt very much if we would have very many applicants who would stick long enough to reach that stage where they could take up advanced theory combined orchestration and so forth. I think, January and gentlemen, that Standard of Attainment should be thought of very seriously—don't jump at it too quickly.

MR. WILLIAMS: Mr. President, much that our good brother has said is doubtless true. We never will have the perfect work and have something which is imperfect and operative, that to be so conservative that we really shall be nothing. In a field where we so much need to raise the Standards of Attainment, a question has arisen—if I understand the matter and the letter written by Mr. Lagatree to Mr. D. E. Hartman in "The Cadenza" (January, 1914). That question is—if the teachers cannot pass the entrance examination how can they teach that which is advanced in the Standards of Attainment? If that is what I am to understand is the obtruding question, then it seems to me there is a hidden joker in it—if the teacher is going to teach according to that submitted schedule of Standards of Attainment, then the teacher first has got to know the Standards himself, whether he passes the examination to get into the Guild or not. That joker had better be left just as it is—it is a mighty good one.

MR. BUTTELMAN: Mr. President, for about 100 per cent of the pupils out in my town at the present time, I guess Grade II would be about the limit with the cost of them. Now there are many things to consider in the Standards of Attainment—I overver them a while ago pretty thor-

oughly. In fact, I had a talk with Mr. Lagatree and talked with him for some time, yet the more I talked the less I knew about it, and finally I went home. In drafting them, Mr. Lagatree had the chance to look at the thing all the way through and he looks at it from the top-notch—number 4 which I am looking at it from the bottom notch, number 1.

Briefly, I passed a good many examinations when I was in school, and I guess I passed the most of them at about only one per cent more than was actually necessary in order to get by. I had passed a great many examinations before I went to the State Board of Examiners of Minnesota to take two particular examinations. When I saw the questions they looked as if I could make some kind of a stab at them anyway, but I found later, as things are graded in that State (and as they are graded in most States), I didn't have to know everything about a subject in order to pass. As a matter of fact I doubt very much if anybody, outside of the few people who make a trade of knowing, is really perfect in any branch, although the standard of that branch will be perfect, and as a standard it should be perfect.

In the Guild Standards of Attainment—take as example Grade IV in the Grade for Artists—as I understand it 100 per cent cannot be the necessary standard demanded of an applicant for a diploma, for if this were true we wouldn't have to pay much for the printing of diplomas. And in the instance of a teacher not being able to pass an examination in the same grade—of course you will admit that there are a great many teachers who are good teachers, but only up to a certain point. In fact, if they can teach only what they know, but they are amply qualified to teach that.

Looking at the matter from a certain standpoint, the schedule for Standards of Attainment as submitted, is just a little too difficult for the Grades as given. In fact, I think, January and gentlemen, that for I have the pupils, 98 per cent of the pupils are beginners and we never get very far away from the beginners. You people here in the East have been in the game for a long time and have pupils who have been with you for a long while, but out in the new territory there will be no use for a year or two for the third and fourth grade schedules, so far as the pupils are concerned. And unless we find somebody more brilliant than we have so far discovered at the present time, it is quite essential that we be able to grade the pupils we have in the new territory, so they will know where they are.

It is quite possible there may be some changes necessary in the Standards of Attainment, some new provisions made. But why can't we appoint now a committee of examining board that shall have charge of the "Standards" as they are, and of the operation thereof? Why not have a committee that will be able to carry out the present plan for this year, and next year after seeing a year's working of the plan be able to present to us what improves, if any are necessary?

Mr. Goggin spoke of the teacher examining his own pupils. I don't think that any teacher should examine his own pupils—that is, unless he is appointed local examiner. In Minneapolis—I talk about my own section of the country because I am the farther away and I can lie the most about that without you finding me out. In Minneapolis, in the City High School examinations, the teachers there examine their

own pupils and they—well, I have taken examinations from the teachers there and in the case of one particular teacher I know very well that, when I was through and from my own personal knowledge, I could have told that teacher some things which he didn't know.

At the same time this teacher examined me and this he was able to do because the State High School Board of Education writes those questions, and that teacher, if he did not know them, had ample opportunity to take the questions and look them up and find out whether I gave the correct answer. Therefore, that teacher was amply able to give the examination unless he was unfair, and if he was unfair the examination papers were looked over afterwards by the State Board and I can see no chance to permit of any unfairness, further than what may crop out in any personal clemency as it always will.

I can see an awful lot of good in the immediate operating of the Standards of Attainment and I would like to have it considered so far as my motion extends—that a committee be appointed to act as an examining board for the coming year to have full charge of the Standards of Attainment, with the preparation of both the questions and diplomas and to carry out the matter to its full extent in so far as may be possible within the short time. Then next year if any changes have been found necessary they can be taken care of, and we shall know a whole lot more of what changes to bring about after a year's trial.

PRESIDENT: You are going to change the word "diploma," aren't you?

MR. BUTTELMAN: To certificate, yes. I think that is a very good suggestion. Does that cover your objection, Mr. Goggin?

MR. GOGGIN: Mr. Buttelman, how do you expect that committee to do the examining by correspondence?

MR. BUTTELMAN: That is the point, it will have to be done by correspondence and we will have to take the teachers' words for some of these things. I know what you are going to say—for instance, quality of tone, but you will have to take some chance on that too. For if anyone is to have absolute say, one person to set an absolute standard, then we shall have to have one man—and that man a man of perfection—to examine the whole United States and that is impossible.

You have just admitted there is a difference of opinion even in mathematics, when it comes to the finer points of method, and especially is there a difference of opinion upon a matter not founded on facts, and that is the fact in this case. I can take an examination upon any subject and submit that paper to one man, and the chances are ten to one that another man would give a different marking. In this case I consider that the average teacher, unless he is absolutely a nut, can judge fairly well the quality of tone necessary in Grades I and II.

MR. GOGGIN: Take Grade I, question by question. Will you read the question and suggest how you would examine by mail?

MR. BUTTELMAN: As I understand it, it was originally decided that the examinations were to be by mail; the questions are submitted by the examining board to the teacher, who then examines his pupils through the questions given him by the board. I don't understand this to mean that the teacher must take pictures showing how each pupil holds his plectrum and send those in—you have got to take

the teacher's word in some matters. If we are going to rely upon the mail, we must examine the whole United States, then we shall have to abandon the examinations.

I can see the difficulties in the way, but even so it is very much better that we have something definite to go by than the present haphazard notion, and we can't reach perfection even though you had a perfect working plan all ready for us. I doubt very much if we ever reach perfection in operation—certainly not in the first year. Mr. Goggin's objections are valid and would be good, if it were not for the fact that we are not here to offer perfection on an experimental proposition, but we are offering something which is a whole lot better than what we already have.

MR. PETTINE: Mr. President, I happened to be on the committee when these Standards of Attainment were drafted, and possibly I can give some little information which may help. We went into this matter really with a good heart, and we did the best we could. We put our heads together, and we sent letters to each other; we tried to do the best thing we could, but no matter from what angle we approached it we couldn't work it out satisfactorily. I think everyone present knows that I would not advocate anything which wouldn't be musical and I believe that I was the one who raised the most objections to the plans. But when it came to putting the plans into action—when we came to the fact of deciding just how we were to bring about the operating—we couldn't do it.

The biggest stumbling block was that we have some teachers who are acknowledged as not being capable of passing all these examinations themselves, and we even went so far as to suggest grades for the teachers—teachers who are able to teach only Grade I and II; teachers able to teach only Grades I, II, III and so on. We went through even all that, but it wouldn't work—why, I can't explain in detail now for we haven't the time. It simply won't work, and for some very good reasons. Finally, Mr. Lagatree sent out that letter to the members of the committee, which convinced me of a great many things I did not think were possible. The very objection which has been brought up here about the teachers had come to our minds, but after all it is not really an objection, or it may prove a good thing to stimulate the teachers.

Let us suppose that a pupil has gone successfully through Grades I and II and insists upon taking up Grade III. Now suppose that his teacher is unable to teach him in Grade III—what happens? Either that teacher must study to perfect himself in the demands of Grade III or stand to lose a pupil. But if he decides that he cannot afford to lose pupils, what does Grade III mean for that teacher? It means this—if he most probably mean here, that the teacher must give careful attention to the quality of tone produced by his pupils. If a pupil were under examination before me, and played with a beautiful quality of tone, while it undoubtedly might influence me to give him a much higher mark it would not necessarily decide the results of his entire examination. That is, if he has all techni-

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cal and other points fairly well and his tone is even bad? it does not bar him—he simply does not get so high a mark, add that is all that was intended here.

New if a pupil wants to learn all these things under Grade III—if he really means it—he is bound to study them somewhere and somehow, and if his present teacher cannot tell him and help him he is going to leave that teacher and go to one who can. After that teacher has lost one or two pupils because he cannot meet the demands of Grade III he either withdraws from the Guild or he is going to study—I think he is going to study. The committee went all over that ground, and we figured that a teacher—who found that he could not teach something which his pupils demanded, and knew that the pupil knew he couldn't teach it—would get so red in the face from shame that the next minute would find him going to another teacher to study the thing himself. If the first teacher went to the second to study, say elements of harmony, and the second would not teach it, then teacher number two would go to someone else and learn. What we had in mind was to train our teachers to teach rather than teach our pupils to study.

If we could put this plan into working condition, it would result in the training of our teachers—at least we thought so. We knew very well that to produce good pupils we must have good teachers. We have

a great many good teachers and we also have some few poor ones, as is the case with all such organizations. We knew that some who are not able to teach Grade III are well qualified to teach Grade I and II, and if we can educate the latter we ought to do so. We thought we could do a great deal more good through the teachers than we could through the pupils at present—that is, at the first working out of the plan for Standards of Attainment.

MR. GOGGIN: Mr. President, I concede every point which has been brought to view by Mr. Pettine, but the principal reasons for my objections to the adoption of Standards of Attainment—

MR. BUTTELMAN: They are already adopted.

MR. GOGGIN: And put into execution? (reads Article VII of By-Laws). My principal objection, gentlemen, was this—that we did not want to subject ourselves to any criticism which might come up, and which I am positive will come up through certain outside people who will be only too glad to grasp at the opportunity of slapping the American Guild in the face. This year has been a banner year for the American Guild, and I don't think we would be doing a wise thing in allowing them to get back at us in any way. The Standards—if they can be put into execution—would not only help the teachers, but will help the

musicians—the players and pupils. Some of the teachers may have gone through all these grades but they are awfully rusty on them and those are the teachers it is going to help brighten up.

MR. WILLIAMS: Mr. President, I think everybody who knows Ted Goggin knows that his heart is in the right place, but I want to ask him just this one question. Suppose we don't put Standards of Attainment into operation at this time—won't we be liable to lay ourselves open to more criticism than as if we put something into operation this year and try to perfect it later?

This makes the second or third year this matter has come up with still nothing doing, and it will begin to look as if the Guild were incapable of handling it. We can't have it perfect at the start, that is true, but we can work on it to perfect it by giving it a trial and finding out its weak points and then working them out. They will have to be ironed out—I offer that as a suggestion.

MR. GOGGIN: As I understand Mr. Williams, his idea would be to put the Standards of Attainment into execution this year as now outlined, and then gradually perfect them.

MR. WILLIAMS: It will be a growth. It cannot be a process of immediate perfection.

MR. PETTINE: That is what the committee had in mind.

MR. WILLIAMS: It is too great a thing to settle in a hurry—it is something that never will be settled. From year to year varying conditions must demand changes.

MR. BASSON: Mr. President, I would like to say a word. This matter affects me vitally because sometime I would like to take the examination for the Artist's Grade, but I do not approve of the present form but of allowing the teacher to examine me. I would, however, approve of having a set of questions come from a governing body and handed to me through a teacher, and he then could forward my answers to the body for them to check and approve. As to that part of the examination pertaining to performance, I would rather come to a convention and there submit my qualifications for some artists to pass upon. I do not think I would want to have Mr. Goggin examine me upon his own responsibility, because my personal acquaintance with Mr. Goggin is too intimate. I don't at all question any matter in this matter, but it offers a chance for an unscrupulous person to make a mistake.

MR. PETTINE: Mr. President, the committee also went over that point, and at first we thought we had struck a grand idea—we have a Board of Examiners at a convention, this one for instance, and have all the candidates for examination there to be examined and take a diploma home with them. We give that up as not being practical, however for it would bar some very good applicants from taking the examinations. For example there might be ten or twelve ambitious artists living away out in San Francisco—or other places some thousands of miles from here—and those people can't come to the convention or vice versa. There might be some even in Boston who couldn't produce the two dollars to come here and take the examination.

No matter from which point we view them, we will find that the Standards of Attainment as outlined are good enough to begin with. The committee went through all these things. We spent hours in this argument and that argument, and decided that, if we could once get some plan into operation, we would then be able

to see and learn from it. Now I have done a little composing, and I never know exactly what I am going to compose until I get started. Or, if I want to write something, I begin and keep writing, and as I proceed the ideas come up—in a world I never know exactly what I am going to do until I have made a start at doing something.

It was exactly the same with the Standards of Attainment. The committee didn't really know what they were going to do. There was no precedent and everything changed and kept changing as the plan worked out. Now, if we get started, and the present plan gets into working condition, all these problems will come up and will help to solve themselves. You will find that this is true—that it is impossible to start a new thing of such magnitude as this and start it exactly right.

In planning that schedule the committee couldn't do everything as they wished. The tanjo, mandolin and guitar fraternity is yet very young in the musical field and we could not be as severe as we might have been, if the instruments were those from which thousands are making a living, and there is a point—we must be fair to everybody. I would have liked to see the grades made even harder than they are. I would have liked to see the Standard set even higher than it is—in fact, so far as I was concerned, I thought they were too easy. That is the way it looked to me at first, but when I considered the conditions—when I considered the material with which we have to work and remembered that the most of them do not take up the playing of our instruments to earn money—the matter presented another side.

I said "to earn money" from our instruments, but I would also like to state that music isn't really to make money from—it is a necessary luxury. The world without music would be no world at all to live in, it wouldn't be good enough to live in. If a man can play any instrument whatsoever, and can have ten minutes of enjoyment even by playing a scale, he is enjoying some part of living. I remember when I was a boy that I used to hear an exercise which went up four notes and came down three, and I loved to listen to that exercise. But when I did that exercise myself I had as much fun then as when playing something greater now—even more. Music has done something for that man, woman or child who enjoys playing even a simple piece, and if we can encourage them to get many such enjoyments, if we can encourage our pupils to enjoy this thing, that is what we are here for; if we can improve the teachers, that is what we are aiming at. We can simply can get this thing started, we shall learn a great deal from that and improve things in general.

SECRETARY: It is your idea, then, Mr. Pettine, that if another committee is formed they will land with just what we had as bad a thing as we have—nothing better?

MR. PETTINE: Nothing better, although I am really of the opinion that we could do something better if we could see how this plan works.

MR. GOGGIN: Mr. President, I don't wish to be antagonistic to the purposes of the Guild, therefore I withdraw any expressed objections which the Standards of Attainment as now outlined might present to my view.

SECRETARY: Mr. President, I would like to ask Mr. Buttelman if he means to have a committee appointed that would have full power to change without submitting those changes to the convention?

MR. BUTTELMAN: There is nothing said in the By-Laws as to whether they should or should not have such power—no reference in any way to the actual document or schedule. Article VII, which has been read and referred to by Mr. Goggin, provides only for the establishing of the Standards of Attainment.

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ment, but the Standards themselves are not a part of the Constitution and By-Laws. Therefore, this committee could take full charge of the matter—working with the Standards in their present outline as a basis; they could draft their plan, prepare their questions and get busy at once, merely upon appointment by the chairman. During the year they could find out any improvements which are necessary, and at the next convention a new schedule for the Standards of Attainment—based upon this one—could be presented with whatever changes are required.

My idea was to have this committee appointed with full charge of the present Standards as they have been outlined, and if they find any one change—even right at this minute—to incorporate that change in their questions. I would suggest that Mr. Pettine, and such other member or members of the old committee as may be advisable, be put upon this new committee. There perhaps will be a chance to learn from the older members of the committee just what the former committee decided and what their bumps were, and avoid any unnecessary waste of time.

PRESIDENT: Do I understand, Mr. Buttelman, that you simply want a committee to be appointed by me—that you want me to be voted an authority to do that?

MR. BUTTELMAN: Mr. President, I move that this convention authorize the chairman to appoint a committee of three men to have charge of the Standards of Attainment, and to act as a Board of Examiners in conjunction with the Board of Directors; to have power to issue examination papers and to formulate a plan whereby the Standards of Attainment may be put into immediate operation through the different teachers and Chapters.

MR. PETTINE: Do I understand that these three men would also act as the examiners?

MR. BUTTELMAN: Only to draft the necessary questions of examination. There are no questions in the old draft, as you will see. It is merely an outline. The questions will have to be made, and the teachers given something definite whereby to proceed. The teacher's report, and the questions as answered by the applicant for examination can then be taken by the proper authority and given a fairly honest marking—something a lot better than we can do now.

PRESIDENT: Do you mean a new committee, with the privilege of calling upon the old?

MR. BUTTELMAN: I thought it would be better to have a new committee.

PRESIDENT: With one of the members of the old committee upon the new?

MR. BUTTELMAN: Yes.
SECRETARY: I second the motion. (The motion was unanimously carried.)

MR. WILLIAMS: Our brother, Mr. Weidt, has just made a suggestion that, if the examining Board wishes to hear the individual playing of the applicants, let them play into a phonograph and send in the records.

MR. PETTINE: And have two persons testify that it is the actual record of the individual?

MR. WILLIAMS: Yes.
MR. PETTINE: Let's try and see how good that idea is. We will tackle it—we will try it.

PRESIDENT: Will Mr. Goggin work with this committee as Chairman?

MR. GOGGIN: Mr. Goggin never yet was known to refuse anything that is going to help the American Guild.

PRESIDENT: Then with Mr. Goggin as Chairman, and with the assistance of Mr. Pettine as an old member and Mr. Thompson as a new one, those three gentlemen will be the new committee on Standards of Attainment.

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MR. GOGGIN: Mr. S. A. Thompson?
PRESIDENT: Mr. Thompson of Portland, Maine. You have those names as the appointees.

MR. BUTTELMAN: It is of course understood that these three people act in conjunction.—

Note: Mr. Buttelman's remark was left unfinished in the stenographic report, but unless the memory of the editor is faulty, as I think he said distinctly with the "Board of Directors," which fills out the uncompleted sentence.

MR. PETTINE: I will realize the honor and will try to do the best I can.

SECRETARY: There are one or two more little matters yet to be taken care of, and if there are any who wish to offer further resolutions or extend votes of thanks, I would suggest they go ahead and get them through with. We all know the Providence Serenaders very kindly gave us a recital—is there any action to be taken on that? Has anyone any action to suggest?

MR. BUTTELMAN: Mr. President, I move that we extend to the Providence Serenaders the sincere thanks and appreciation of the Convention for the excellent Serenade and reception tendered the American Guild on last Sunday evening, and that it go on record that we authorize the Secretary to make mention of the same in the Official Organ, as well as to see that the proper officials of the Serenaders are assured of our appreciation.

The motion was seconded and unanimously carried.

MR. WILLIAMS: I would like to make a motion that we give a rising vote of thanks to Messrs. Giuseppe Pettine and William Place, Jr., for the good management of this Convention—the clamor and concert. I don't know that I have got it all in there, but I for one—and I am sure that I voice the whole gathering—say we are mighty thankful and grateful to those who have managed this whole affair.

The motion was warmly seconded and the vote given spontaneously.

MR. PETTINE: As it happens to be here I thank you for myself, and also in the name of Mr. Place.

SECRETARY: Mr. President, I move that a special vote of thanks be tendered by this Convention to our Field Secretary, Mr. C. V. Buttelman, for the way in which he has taken hold of and organized the Guild Chapters.

The motion was seconded and enthusiastically carried.

SECRETARY: Won't somebody suggest

that we extend a vote of thanks to Mr. Burke, the manager of the Narragansett Hotel?

MR. GOGGIN: I make that as a motion—that we extend a vote of thanks to Manager Burke of the Narragansett Hotel for the courtesy shown the Guild.

The motion was seconded and carried.

SECRETARY: I think there also ought to be some notice taken by this body of the incident in which Mr. J. C. Freeman of Lyon & Healy went about getting at the truth or falsehood of certain floating rumors questioning the business integrity of the American Guild. Instead of being over willing to assume to be true, as is only too evident had other members as well as non-members, all derogatory statements of ill-wishers of the Guild, he has spent valuable time and traveled far to personally acquire first-hand figures on facts. He came into the Convention very quietly, apparently only on his right as a Trade Member representative, without making statement or claim of any kind. After due study of the lay of the land he flat-footedly stated to me his real mission, thereby tacitly admitting his disbelief in the whole group of stories. At my invitation he was present at a special meeting of the Board of Directors, and it is my belief that he left the meeting convinced that the governing power of the Guild acts always to the best of its ability in the interests of the many and never the few. I, for one, appreciate his splendid example of good manners and his good judgment.

PRESIDENT: I don't think we can take any official action on that but we should act personally bear in mind and appreciate the method of inquiry adopted by Mr. Freeman.

MR. WEIDT: I make a motion that hereafter the managers of future conventions are to see that the exhibits of all Trade members will be placed in one line and on one floor, and be assigned rooms right close together.

PRESIDENT: We will guarantee you that at the next one—in Washington.

MR. PETTINE: There are places where you can't do it—it couldn't be done in this hotel. I came here purposely to attend to that, and I practically made arrangements with the hotel manager to have the Trade members all on one floor. When I came over here for the Vega Company I was informed that Lyon & Healy and the Gibson Company were down stairs, but I said that I wanted them all on the top floor. Well, they had picked those rooms out, and I can't lay down any rules. It has got

to be left to their discretion—they do the best they can.

MR. WILLIAMS: Mr. President, as a Trade member—and I believe I reflect the sentiment of the other Trade members of the Guild—I would like to say that we thoroughly appreciate Mr. Freeman's attitude in attending this convention and in making it a point to throw his influence in the interests of the Guild. We hope that he realizes to the full extent the attitude of his fellow Trade members in the Guild and, I believe likewise, that of the Professional members of the Guild here present.

PRESIDENT: I think that he does understand it, Mr. Williams—in fact, I am quite sure that he does.

SECRETARY: Are your remarks offered as a motion, Mr. Williams?

MR. WILLIAMS: If they just appear in the minutes, will it not be enough? Because of his absence at this time, I would suggest, however, that our good Secretary let Mr. Freeman know about it.

SECRETARY: I am going to look out for that. Mr. Freeman has authorized me to state through the Official Organ, in its attitude towards the American Guild.

MR. WILLIAMS: We know that Mr. Freeman represents the firm of Lyon & Healy and we want them to know we appreciate their action.

MR. BUTTELMAN: Mr. President, before we get away from here I think there is one other matter which we ought to look after. I think the Guild, and the members here assembled, ought at least to do as much as give a rising vote of thanks to the retiring Secretary-Treasurer for the rather wonderful work he has done since holding the office. I am not doing this on my own initiative. It has been requested by Mr. Goerner of Seattle, and one or two other members are present, that I present this matter to your attention, and at their requests and in my own behalf I move that this body extend a rising vote of thanks to Mr. Walter Jacobs.

PRESIDENT: Ladies and gentlemen, you have made the motion—a rising vote of thanks to Secretary-Treasurer Jacobs.

The motion was seconded, and a rousing as well as rising vote was unanimously accorded the retiring official.

SECRETARY: Fellow members, your vote of approval is very much appreciated. I believe it to be sincere and my thanks are sincere.

MR. WILLIAMS: I move that we adjourn.

MR. GOGGIN: Mr. President, before we adjourn there is one other matter that I am compelled to bring up. Our delegate from Schenectady Chapter No. 1 was authorized to place before this body the suggestion of having a Chapter pin. To make a long story short, we will drop the Chapter pin suggestion at this Convention, but I would like the privilege of submitting a few sketches from a pupil of mine who makes dies, and such things as that.

I think it would be very nice if we had a Chapter pin short, we will drop the Chapter pin suggestion at this Convention, but I would like the privilege of submitting a few sketches from a pupil of mine who makes dies, and such things as that. I think it would be very nice if we had a Chapter pin short, we will drop the Chapter pin suggestion at this Convention, but I would like the privilege of submitting a few sketches from a pupil of mine who makes dies, and such things as that.

MR. BASSON: The resolutions of Schenectady Chapter regarding the suggestion of Mr. Buttelman, I expected they would be read, and have offered no remarks for myself.

MR. BUTTELMAN: There must have

been some misunderstanding. The resolutions were incorporated in the minutes of the Chapter meeting, but there were no further instructions regarding them in the letter.

This closed the business of the Fourth Annual Convention, and the body formally adjourned to 1916 in Washington, D. C.

CHAPTER REPORTS Salem Chapter No. 1

What did we tell you—here's the Salem Chapter with *forty-eight* Charter members—and a reiterated promise to add enough names to make it a hundred!

Chapter Secretary W. Ewing Marks is a Guild booster *right*—if you don't believe it read the following letter, written under date of May 8th.

"Enclosed find report of Salem Chapter No. 1. We held our first meeting on May 7th and enrolled 48 Charter members. I have been so very busy securing members that I had no time to write until after our meeting. We had a good, big meeting, full of spirit and confidence. Salem seems very much interested in the Chapter to date, and, with the work and good will of the members we will have 100 members enrolled by September 1st, next. We have made a good start for a small town like Salem, with a population of only 9,000. We elected two Captains to draw a membership contest, the Captains opening their teams by lot. We will keep this contest up until the first of September. Our aim is 100 members by that time. Our Captains are Miss Ethelyn Long, and Mr. Ray Mellinger. Kindly send me about one hundred of your Chapter Bulletins No. 2. Some of our members are anxious to know what Chapter has sent in the largest number of Charter Members, and how many Chapters there are to date."

Fraternally yours,

W. Ewing Marks, Chapter Sec'y.

Great work! Rah for Marks!—Rah for Salem! We will watch that contest! Yes!

The following are the officers and members of Salem Chapter:

Officers:

Harry Gardner President
Richard Hutchison Vice-President
W. Ewing Marks Chapter Secretary
Walter O'Brien Correspondent
Miss Inez Farington Recording Secretary
Ernest Bell Treasurer
Miss Ethelyn Long Librarian
W. Ewing Marks Musical Director

Members:

Edwin Beighey, Harold Gearhart,
John Shinn, Ross Culbertson,
George Balauri, Samuel Sharpnack,
John Mulford, Lowell Flick,
Tom Harrison, Christ Balauri,
Frank McKenzie, Clarence McKenzie,
Glen McClain, Ralph Boone,
John Leyman, Cyril Engdler,
Thomas Engdler, Albert Atkins,
Harry Robinson, Anthony Taylor,
Earl Beardmore, Norman Butler,
Ray Mellinger, Roy Harris,
Robert McKune, Robert L. Wright,
A. J. Harr, Earl Shisler,
W. Trotter, R. L. Walker,
Steve Lucosh, L. Deshnesta,
Rev. Frank Albert, C. M. Wilson,
Ralph Herbert, Albin Nicklason,
Carl Bova, Edward Schuck,
Linn Kille,
Miss Flora Donaldson.



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Feb. 17th, 1915.
We are still very much pleased with our Contra Bass Guitar and I am sure that it will prove a great boon to every club that owns one. I shall be glad to assist you at any time in any way I may be able.

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Union Hill Chapter No. 1

Union Hill Chapter No. 1 was formally organized Saturday, June 26, by Secretary *pro tem* J. H. Wark and Miss Paula Beyer, New York Chapter No. 2 with Secretary Wm. Evans and ex-Guild-President D. E. Hartnett were present to assist in the work and to participate in the festivities. Verily, Union Hill Chapter No. 1 comes into existence most auspiciously! Further account of the organization meeting and a list of officers and members will be given next month.

Providence Chapter No. 1

Four new names have been added to the roll of Providence Chapter: Gertrude A. Richards, J. M. Weeks, Edgar G. Durgée, Jr., and Helen Davis. Prospects for this Chapter loom up big, our Providence brothers and sisters having evinced a desire to head the list. Providence is a live town, plectrally considered and otherwise. Keep your eye on "Providence No. 1."

Newport Chapter No. 1

Under the direction of Eugene Giancola, Chapter Secretary, Newport Chapter is making excellent progress. This Chapter is the only organized mandolin club in Newport, and is kept very busy the year round. A unique feature will be the appearance of the orchestra in uniforms in the near future.

Newark Chapter No. 1

Newark, June 7, 1915.
"Enclosed find \$5.00 for Charter fee of Newark Chapter No. 1. Will not be able to

send you all the names of members or officers until Thursday—guess you had better let that part of the report go until the next issue!"

A. J. Weidt.

There's a tale of quick action in the above brief note. Mr. Weidt stated in his toast at the banquet which closed the 1915 convention, that he was going home to organize a Chapter. And two weeks later—well, you have read the letter. There's "Guild Grit" for you!

Battle Creek Chapter No. 1

The May meeting of Battle Creek Chapter was held at the home of the president, Herbert N. Riste. M. H. Minier was elected treasurer to fill the vacancy caused by the removal of S. O. Petty. After a rehearsal, in preparation for a concert (given May 12) the host served refreshments.

Chapter Secretary Edna Dole Wilcox writes under date of June 22:

"An enclosing copy of program given at our concert at the Y. M. C. A. rooms. This entertainment was very successful.

"Our business meeting for this month was held at my home. After the business session, a short program was given as follows:

Vocal solo, with Guitar accompaniment

Miss Violet Hawkesworth
Paper—"Orchestra Etiquette"

Miss Zelma Gaffield
Mr. Ralph Shulters
Violin Solo
Mandolin and Mandola Duet, Raymond and Eleanor Miller, Edna Dole Wilcox, accompanist.

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8 Bosworth St., Boston, Mass.



President, Mr. H. N. Riste won highest honors. Refreshments were served by the hostess. The members left at a late hour, after a unanimous vote to have business meetings each week!

The program of the Y. W. C. A. Concert will be given in the August CADENZA.

Buffalo Chapter No. 1

Eight new members have been added to the roll of Buffalo Chapter No. 1 and more applications are in. The eight new Guild brothers and sisters of Buffalo are:

Earl Schlenker, Miss Florence Burke,
Wallace Roberts, W. W. Hancock,
Miss Charlotte Brown, Miss Ruth Cooper,
Arthur L. Thompson, John Avery.

The May meeting of the Chapter was held at the home of Miss Helen and Earle Schlenker.

A new office was created at this meeting—that of business manager or booking agent. Earle Schlenker was elected to take up this work.

After the meeting was taken care of a program was given under the direction of the host. Following is the program as given:

(a) "New Era"	Club
(b) "Sacatacas"	Club
Violin Solo	Ralph Jones
Mandolin Solo	W. W. Hancock
Mandolin Duet	Parkis-Forsler
Banjo Solo	H. Wehrum
Banjo and Guitar Solo	Judge-Stenge
Piano Solo	John Avery

INTERMISSION

Violin Solo
 J. F. George || Banjo and Guitar Duet | Judge-Stenge |
Banjo Solo	Schlenker and Wehrum
Violin Solo	Hammaker
Good Night	Club

The intermission, by the way, was in no sense a dull one, inasmuch as it was devoted to giving proper attention to a splendid lunch.

On June 15, the Chapter gave its first Concert as a Guild unit. Very neat advertising programs were issued—the Chapter evidently netting a goodly sum from this source. The concert was held in South Park M. E. Church and was a brilliant success in every way. The program will be printed in full in next month's CADENZA.

New York Chapter No. 2

By happy arrangement of Mrs. Watkins, who was to have entertained the Chapter, the fifth meeting of New York No. 2 was held at the home of Mrs. Wilhelm, sister of Mrs. Watkins, in Jersey City Heights. The evening was especially enjoyable, with no lack of music, for the Wilhelms are a family of musicians. The jolly trip to and from Jersey City Heights, via trolley and subway, gave additional zest to the Chapter work and festivities.

The May meeting was held at the home of Chapter President Wallace and was a duplication of the established precedent of New York No. 2—the kind of a meeting that makes the clock a nuisance. Music, dancing and a good lunch were in order.

The June meeting was a convention rally, and was held at the home of Miss Gerlach, with the usual social session and lunch following.

The following is the present enrollment of the Chapter:

Lewis Wallace, Jr., Lillian Collins,
Wm. B. Evans, John F. Block, Jr.
Mrs. H. E. Watkins, Geo. J. Hubert,
Bertha G. Evans, Ivor S. Williamson,
Florence Gerlach, Anthony H. Maslin,
Anthony V. Roth.

Seattle Chapter No. 1

The first social meeting was held April 25th at the home of Mr. and Mrs. F. A. Chadwick, President and Vice-President of the Chapter. Following a fine program President Chadwick gave an inspiring talk on the future work of the Chapter. An hour's automobile spin, capped by a luncheon, served by Mr. and Mrs. Chadwick, and more music, completed the most auspicious opening meeting of our "farthest West" Chapter.

Among the excellent musical numbers given were a piano solo by Miss Laura Winters; a guitar quartette "Pearl Walls" by Miss Adeline Felmye, Mrs. Chadwick, Mr. Wolpert and Mr. Goerner; a mandolin and guitar duet, "Remembrance D'Amore," by Miss Meta Scholl and Mr. J. Nicholas; a guitar duet "My Wedding Bells" by Miss Scholl and Miss Mami MacIntyre. The entire Chapter then played "Dixieland," "Spirit of Independence" and "At the Minstrels."

Four new members have been added to the roll of this Chapter since last report; Messrs. A. Wolpert, H. Prior, C. H. Gordon and Keene.

Meadville Chapter No. 1

The following musical program was enjoyed by Meadville Chapter at its first monthly social session held May 7th:

Amid the Roses	} Entire Chapter
Fire Drill	
Trio—Two banjo-mandolins and harp guitar	} Messrs. Zimmerman
Talisman	
Banjo duet	} Mr. and Mrs. Floyd Jones
Sextet	
Violin Solo	} Ladies' Mandolin Club
The Four Jacks	
Twelfth Regiment	} Entire Chapter
Piano Solo	
The Holy City	} Miss Margaret Hanaway
Cathedral Chimes	
	} Entire Chapter

A slight change has been made in the directorate of the Chapter, Miss M. F. Walther accepting the office of Secretary and Miss Henrietta Logan becoming assistant Secretary. Two new members are reported: Miss Matilda Brown and Mr. R. C. Frey.

Bakersfield Chapter No. 1

Through the efforts of Mr. E. A. Shelton, Bakersfield (Cal.) Chapter, is among the new Chapters organized the past month. Although Mr. Shelton has been a Guild member but a few weeks, he has taken up the Chapter work like a veteran and promises to "stir up things" in Bakersfield.

The officers of the Chapter are:

George D. Zimmerman	President
E. A. Shelton	Secretary
W. R. Beatty	Treasurer
W. R. Beatty	Musical Director

Schenectady Chapter No. 1

Two items from the Secretary's report of the May business session of Schenectady Chapter are of especial interest—the passage of motion disapproving of the "Standards of Attainment" as outlined in the January, 1914, issue of THE CADENZA, and the instruction of delegates to the Providence Convention to bring up the matter of providing a proper pin for Chapter members.

One new member was voted in at this meeting; Mrs. Van Der Bogart.

Refreshments were served at the close of the following program:

Mandolin and Guitar duet	} Messrs. Loftquist and MacMullen
Piano Solo	
Zither Solo	} Mr. Perry Finley
Selection	
	} Mr. Kinkow
	} Aeolian Club

RESOLUTIONS OF CONDOLENCE

The following resolutions have been adopted by Schenectady Chapter No. 1, American Guild of Banjoists, Mandolinists and Guitarists.

Whereas, In the dispensation of the Divine Providence it has pleased the Almighty Father to remove from your midst by death Miss Louise Masse, one whom we esteemed as a friend and whose loss we deeply deplore, therefore, be it

Resolved, That while we mourn the loss of a good friend, yet remember that God doeth all things well and our loss is his gain. We commend the bereaved family to the tender and loving care of our Merciful Father; we extend to them our heartfelt sympathy in their bereavement; and be it further

Resolved, That in token of our sincere regard, the charter of this Chapter be draped in mourning for thirty days; that these resolutions be spread on the records of the Chapter and that a copy be sent to the Official Organ, THE CADENZA.

Signed
E. F. Goggin,
Miss Ethel Doyle,
Miss M. Hines,

Committee.

Chapter Notes

S. L. Polito, mandolin, violin and guitar teacher, is interested in establishing a Chapter in Fresno, Cal.

Walter S. Piper, Secretary of Cleveland Chapter, No. 1, reports increasing interest in the Chapter. Regular meetings are being held, and prospects for growth are very bright.

Mrs. Mae Muntz has been appointed Secretary pro tem of San Jose Chapter No. 1. Mrs. Muntz is directress of a forty-five piece mandolin orchestra, and is a recent concert program given by the organization, now at hand, is evidence that Mrs. Muntz has excellent assistance in her Chapter effort.

A two column clipping from the San Jose Herald of June 20, 1915, headed by an excellent "half tone" likeness of Mrs. Muntz, gives a full and favorable account of a "Hawaiian Night" concert given at the Muntz studio. The program will appear in a later issue of THE CADENZA.

"Portland (Me.) Chapter No. 1" is the title of another new one and you will note that Director S. A. Thompson has assured the success of the youngster by giving his name as Secretary pro tem. Ample assurance, indeed!

Washington (D. C.) Chapter No. 1 will produce some surprises for the 1916 convention. Thus saith Guild President and Chapter Secretary Holt, and Bro. J. B. Trotter addeeth "yea, yea!" We believe both of them.

Jackson Chapter, No. 1 gave a very successful concert on May 20th. Mr. Lloyd Loar, of Chicago, appeared as soloist. Further report of the concert will be given in the next issue of THE CADENZA.

Secretary pro tem Elery B. Gordon of Cherryleale Chapter No. 1 writes that he hopes to have his Chapter in active operation before fall. Players of trio instruments are rather scarce in Cherryleale, but those who are interested in the Chapter are the "live-wire" type.

Mr. J. Lawrence Ivers, teacher of the mandolin, mandola and mandocello, has been appointed Chapter Secretary pro tem of Lawrence (Mass.) Chapter No. 1.

It's a long way to Tipperary—and 'tis some hike to Duluth—but a mere matter of miles didn't keep Ben B. Miller and G. P. Pederson away from the convention. These gentlemen are new professional members of the Guild.



J. B. TROTTER and W. T. HOLT
Co-Managers of the Fifteenth Annual

who came all the way from Minnesota's "seaport" to imbibe Guild and Chapter enthusiasm. Mr. Miller has been appointed Secretary pro tem of Duluth Chapter No. 1.

Secretary pro tem Carl Tschopp of Philadelphia Chapter No. 1 writes that, although developments have been slow, for various good reasons, matters are now in such shape that we may expect reports of active work in "Philadelphia No. 1" very soon.

Mr. and Mrs. B. M. Dixon of East Akron, Ohio, have added their names to the growing list of Chapter enthusiasts.

Mr. L. W. Baldwin writes from Stockton, Cal., that he has ten members in his mandolin orchestra, and wishes to use the organization as a nucleus for a Chapter. Of course, Mr. Baldwin has been appointed Secretary pro tem of Stockton Chapter No. 1.

Martin D. Fish, who recently entered the Guild ranks as a professional member, has been appointed Secretary pro tem of Little Valley, N. Y., Chapter No. 1. Mr. Fish states that pleatral instrumentalists are very scarce in his town, but that he hopes to have a small Chapter in operation soon. By the way, the Guild Chapter can do the most good in just that sort of town—"The greater the need the greater the opportunity."

The Field Secretary had the good fortune to hear a concert given by Schenectady Chapter No. 1 on May 28, and to meet the Chapter members at an informal gathering after the concert. Incidentally, the F. S. tried to make a speech—and the loyalty and Guild spirit of the Schenectadians was evidenced by the fact that the floundering F. S. lost no friends on account of the effort. The concert, by the way, was an excellent one, and was well received by the large audience. The program will appear in another issue of the Official Organ.

Edith had been to church for the first time, relates *Harper's Weekly*.

"And what did you think of it?" asked her mother.
"I didn't like the organ very well."
"Why Not?"
"Cause there wasn't any monkey with it."

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"ZAMPA, Overture, Herold-Tocaben-A
A HUNDRED YEARS FROM LANGER-ODELL-A
*OLD COMRADES (Alte Kameraden), Waltzes, Jacobs-Bond-Tocaben-A
ALPHA (E) (Farwell to Thee), Tietke-Odell-A
SING ME THE ROSARY, Waltz, Lewia-Kickman-Tocaben-A
FOX TROT, Pryor-Tocaben-A
M A POULETTE, One-Step, Roberts-Tocaben-A
DOWN HOME RAG, Sweetman-Tocaben-A
SECOND HUNGARIAN RHAPSODY, Ligt-Tocaben-C
*THE SWAN, Saint-Saens-Odell-A
JUST FOR TO-NIGHT, One-Step-Two-Step-Trot-Tango, Cabb-Brooks-Tocaben-A
RAYMOND, OVERTURE (Thomas's Secret), Thomas-Tocaben-C
NOBODY HOME, One-Step, Savie Walk, Pryor-Tocaben-A
I WONDER WHAT WILL WILLIAM TELL, Daily-Allen-Tocaben-A
*AEROPLANE DIP, Hestiation, Waltz, Beethoven-Tocaben-B
*MENUET No. 2 in G, Beethoven-A
"LA BELLA ARGENTINA, Tango Danza Caratteristica, Roberts-A
AMERICAN PATROL, Meacham-B
TRES CHIC, One-Step, Guide, Cabler-A
THE MAURICE TANGO, Heins-A
TOO MUCH GINGER, One-Step-Tango, Tietke-Odell-A
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COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

[Note.—Agreeable to requests from some of the readers and following the precedent of the last two years, for this issue of "Common Sense in Teaching and Study" the author has interpolated another of his "summers," out-of-door camp articles in place of the regular serial number.—Pub.]

**ADIRONDACKS**

Sound, sweet sleep on a balsam bed,
A dip in the lake at morn,
A climb to the crest of Eagle's nest,
The toot of the breakfast horn.

A laugh at the quip of my comrades brown,
A reach for the reel and rod,
A swinging pace for the streams that race
Down from the hills of the land of God.

This may list low to the men who know
The tricks of the street's mad strife,
But if I may, just let me say—
By George, I call it life.

—Richard Wightman

Are You Living?

With the trumpet of good old summer-time, nature again sounds assembly bell! and more insistently than ever, and beckons temptingly to her green fields and mountains where immeasurable benefits and joys abound. With growth in understanding, and consciousness of the wear and tear of unrelenting strife, we more and more come to realize her great wisdom and patience trying again and again to attract us to her magnificent retreats, where with curing balms and exhilarating nectars human ills are silently dissipated and quickly wafted away, and the ways of health and the value of prevention taught.

Erroneously, we call January first, New Year's Day, but a new year actually dawns the moment you close the door of civilization and step into the deep woods where newness inexhaustible abounds. Every healthful thought springs from an inner appreciation of nature in one form or another. Variety is her motto. She abhors and detests imitation and duplication, never creating two of anything just alike. In an orderly riot of countless changes she shifts her settings to every movement of the sun.

There may be some who are able to concentrate and find silence in the midst of

noise and seclusion in throngs, but if you would have a real chat with yourself seek the solitude of the wilds. Better than dwelling upon the frailties of human nature—faults of self and shortcomings of neighbors—is the communing with mother nature; get out of doors, rejoice in life and action, bask in the unlimited benefits and glories that nature so liberally bestows and existence will be all that even a pessimist could desire. To cure your ills—go to the hills.

Good! You have yielded to the impulse, answered "yes" to the call, and have decided to visit that great playground of the gods—the mountains where, after arriving at camp, you readily assent to becoming the "goat" for everything perpetrated under the cloak of "initiation," without even a thought of "putting it over" on the next fellow; where old clothes give luxurious service; where face, arms and even the white skin of your now unbridled throat are in for a healthy coating of tan; where, in an unbounded expanse of wilderness, you share with the wild creatures that unalloyed freedom so often craved, but never before experienced; where you play with the abandon of a child and find the mite mighty; where your appetite returns to its natural element and with melodic eloquence, tells you that both cook and food are simply "great," although one may be poor and the other poorer; where you commune with, and profit by, the elevating influence of the elect among mortals; where with renewed appreciation you turn your eyes upward and gaze upon the heavenly presentations where you enjoy blissful, mysterious harmonies and partake of a million rapturous thrills; where sunshine, shade, form and color continually play in chromatic splendor—where every day dawns a glorious New Year.

You first thrill come from climbing to the peak of the highest mountain. Animated by the exercise and enthused with expected joy, you reach the summit and revel in a wonder-inspiring eye-feast. Here is a place so steeped in quietude that only the singing birds and winds break the restful silence—a place so glorified by nature as to command reverent awe.

Reluctant to depart, you disdain the beaten paths and leisurely descend at one of the steepest places, with a seeming disregard for everything but a determination to lock horns with nature and a desire to disturb her real estate. Incidentally you are in and out of the clothing and (?) and, and at last reach the bottom safely, to the astonishment and delight (?) of your comrades.

You may call this an irrepressible spirit of adventure, an exhibition of downright foolhardiness, a useless and unnecessary endangering of life and limb or a wanton disregard for established customs and formalities—call it any or all of these or call it whatever else you will, but this is the kind of exercise which brings real wealth—health, while automatically providing the strongest incentive to its continuance—pleasure. For you extract so much genuine fun and benefit out of the experience that you want to do it again—the very next day.

The writer vividly recalls a mock trial which resulted from just such a trip. In the midst of the usual evening festivities a deep voice loudly commanded, "Silence!" and the speaker, who had just taken on the appearance and dignity of a court in session. In solemn tones the august judge rendered the charges, after which each plaintiff was called upon to submit oral or visible evidence bearing on the case.



Both kinds were presented in great abundance, together with an itemized list of the alleged damages, from which it seemed that nothing damagable escaped damage on that descentful descent. While some of the "damages" were visible, others had to be taken for granted and, furthermore, to each bill of costs was added a liberal sum to cover medical treatment. The total amount assessed for "damages" claimed was about a million dollars, and fearing the culprit would collapse someone thoughtfully poured a glass of cold water down his back. Needless to say, the verdict was "Guilty," and the unmerciful judge promptly imposed the full penalty.

"Do it again"—and I did many, many times.

Fortify yourself with a camera when going out to dwell with nature, for there is much to "shoot." The hunter mounts his largest deer head, and the angler his heaviest catch, to adorn their dens and to give opportunity for reminiscence thought and expression—and to silence doubting Thomases. Your "snaps" will serve a similar purpose, besides accurately reproducing in the minds of others scenes that hang on memory's walls; rocks, trees, lakes, streams and trails are things of life—nature's inimitable masterpieces, from which you wisely select a background for your (snap) shots.

Arm yourself occasionally with a good guide, that you may "have" some good sights and experiences. One who has spent years in the woods usually is not only a good companion, but he will lead you to points of interest which, alone, you probably never would see. Entrench yourself against worry, business cares and other drawbacks of civilization by casting aside your city airs, shop-talk and the like, and you'll live contentedly in the royal regalia of the woodsman.

More Thrilling Thrills

Do what you are afraid to do, occasionally. Develop initiative and give vent to the spirit of exploration by matching straws with the unknown. With a map, a compass, a little self-confidence and a plentiful supply of provisions, set out to find that lake which the map tells you is ten miles due north, and to which there is no trail. Get all the reliable data you can regarding the surrounding country. It possibly may prove a life saver in case you get lost. Everything may seem perfectly clear to you at the start, but when once encompassed by the deep woods all trees look alike and directions sometimes play the game of "ring-around-rosy," and moments of doubt lie in store to test your courage and judgment.

Absorbed in the wonders of the trip and weighted with a little self-confidence, you fail to consult your compass as often as you should, and soon there comes a time when you feel a little uncertain as to your whereabouts, which breeds a faint suspicion that you are lost. This usually can be traced to a treacherous thought that "the compass has gone wrong," so you carefully match its dancing needle against your judgment and—Great Scott! your suspicions seem fully verified, for the needle points south in the direction which you think is north, yet an indescribable and painfully enjoyable thrill takes possession of you—new emotions are launched into activity.

It seems utterly unbelievable that you could extract anything but panic and fear from such a perplexing situation, when fortunately your better judgment returns and you quickly realize that the little compass actually caught you napping, and has put a crimp in your conceit. Adjusting yourself to the situation by taking accurate bearings, you again push forward

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with an unflinching determination to depend upon certainty rather than guess, and reaching the lake safely you solemnly vow never again to doubt the compass. You have grown!

This experience has taught you a valuable lesson in yet another direction. The finish was truly glorious; when streaks of silver, looming up ahead between the trees announced your victory, your heart never for joy. Yet, when calmly summing up the whole experience you know that more actual benefit was derived from searching than in arriving, for it is a law of nature that the intellectual and emotional gamuts (the very main springs of life) function best only when in every new experience, each is exercised in the right proportion. Someone has wisely observed: "Nothing ventured, nothing gained."

Newness is the great, interest-enticing element which humanity and progressive

ness constantly crave, and the very fountain head of newness is the unknown from which all the needs of the world in the past, the present and the future have been, are and will be derived.

THE UNKNOWN

A Road in a straight line clean and white,
That ends in the wide horizon's bow,
Bordered with fir trees, touched with light,
And footsteps hurrying to and fro.
Yet what pulse quickens, apace, the way
Where thousands of people pass each day?

Another road like a ribbon dreams
Its twisting way in a narrow line,
And yet so garnered with joy it seems
To glint with a wondrous starry shine.
What scenes of the mysticists yet to learn
On the crooked road just beyond the turn?

—M'Lean

Interest feeds upon the kaleidoscopic, and though you may achieve a new victory every day—and for a life time, there are secrets about the woods which you never learn. Just as soon as you know all about a thing, the fascinating element of mystery is destroyed, searching ceases, illusions take flight and you return to the commonplace.

Nowhere is this truth more impressed upon you than out in the open, while enjoy-



ing "the tonic that nature put for you into the wind, the sky, the sunshine, the smell of the earth, the rain, the spices of the pine and hemlock odors—the ozone of the great out of doors."

Realizing these things you truly "live."

(To be continued in the August issue)

BRITISH DEPARTMENT

Conducted by

A. DE VEKEY

BOURNEMOUTH, ENGLAND

War Songs of the British Troops

The one would not unreasonably expect "war-songs" to embody all that represents intense hatred of the foe—passionate declamations in which allusions to "victory" and "freedom" would be numerous—it is nevertheless a fact that the songs favored by the British soldiers are quite another thing. "Tommy" enjoys the popular music of the day—and enjoys it well. Any tune that is a tune serves the purpose. Regiment after regiment swings past my studios singing and whistling anything from "Do you ken John Peel" to the "Marseillaise."

The British national anthem does not suit marching requirements, therefore they don't use it. Any song achieving general popularity at the moment must have a

good "swing" to it. "Here we are, here we are and here we are again" is running the now famous "Long Way to Tipperary" a close second in favor. Incidentally, this song was the first indication which the nuns at Malines had that the tramp of feet they heard was that of the British soldiers relieving the town.

The full story is told by a niece of an Irish M.P., who with a number of others spent many weary days in damp and noisome cellars during the bombardment, and ranks among the most vivid descriptions of life under these conditions. The relieving force were singing the refrain of "Here we are again," as they entered the town, to the inexpressible joy and gratitude of the women, who, until they heard the song, were terrified beyond words.

This brings to mind a similar experience which happened to one of my pupils, although in this instance the locality was somewhere in South America and the time some years ago. The pupil—Mrs. Cockburn of Paris—was desirous of adding a number of new songs to her repertoire for guitar, and the writer went through a number of songs that he considered might prove suitable.

One song in particular riveted her attention—"Bonsoir, Madame La Lune." Before the few introductory bars on the guitar were finished I noticed an intense interest, as if memories of the past were being conjured up. After I had finished singing the first verse, Mrs. Cockburn remarked: "What a strange thing, Mr. de Vekey!" and then told me the story. The whole story is too lengthy to reproduce here, but in effect was that while hiding from the rebels in a cellar with her husband they heard the sentry a few yards away humming or singing softly the refrain of this song. Grim evidences of the fierce street fighting were lying all around, and occasionally only the glint of his bayonet could be seen in the moonlight as the sentry passed and repassed their place of hiding. Realizing that the slightest movement might betray their presence, they spent the night almost "under the nose" of the sentry, and heard the refrain of "Bonsoir, Madame La Lune" lifted time after time. After coming to Europe, Mrs. Cockburn made a few inquiries and tried to get the song, but those to whom she applied did not know of it, and it nearly had slipped from her memory until recalled at her guitar lesson.

Brigadier Tom Plant, billed as "The Musical Wonder, World-Wide Traveler, Songster and Instrumentalist," and also known as "The Evangel of Music and Song," is paying welcome visits to various centres and featuring his "Famous Musical Demonstration—Round the World in a Chariot of Music and Song." This introduces musical novelties from many lands, including selections on the "organ chimes"—an instrument that invariably arouses

the audience to a high pitch of enthusiasm. Mr. Plant also very effectively introduces banjo tremolo numbers and Mrs. Plant deftly manipulates the English concertina, in addition to lending valuable aid to one of the most varied and interesting musical shows yet staged.

Social Note

The Merrill Sisters played a duet and Charles Herbley played several selections on the phonograph. The remainder of the evening was very pleasant.—J. R. B.

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Consequently, the discrepancy in instrument forbids the player's fingers

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