

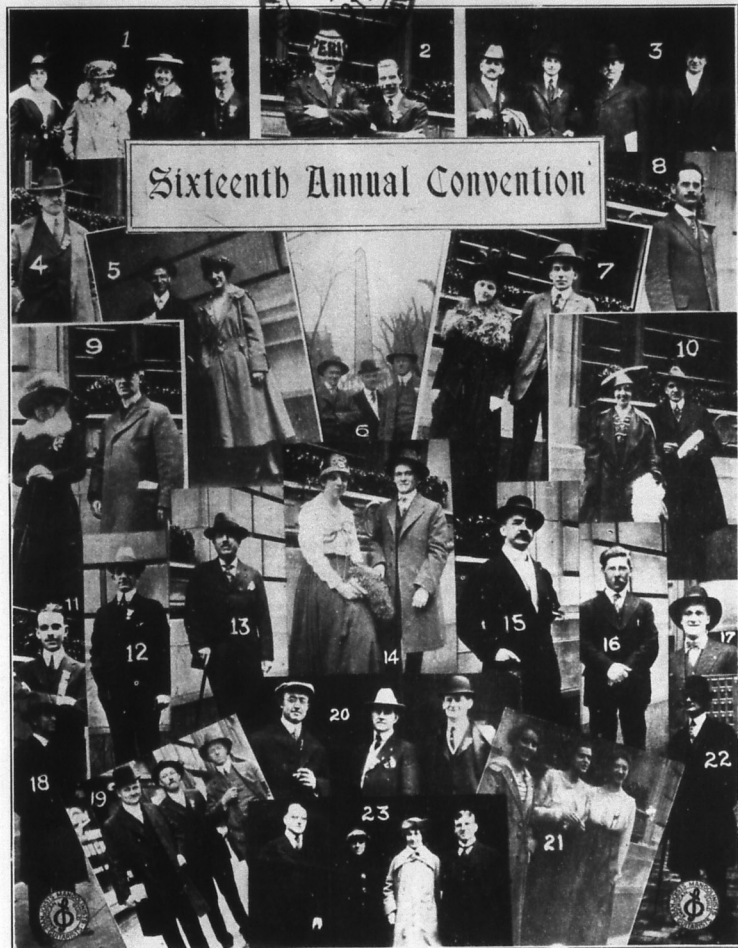
Music
The
CADENZA
 ESTABLISHED
 1894

A Monthly Music Magazine for Teachers,
 and Students of the Banjo, Mandolin, Guitar
 and Kindred Instruments

Official Organ of the American Guild of Banjoists,
 Mandolinists and Guitarists, Headquarters,
 Ballard Bldg., Peekskill, New York

June, 1917

WALTER JACOBS, Publisher

8 Bosworth Street
Boston, Mass., U.S.A.Old Series, Vol. XXIII, No. 12
New Series, Vol. XXIV, No. 6

VEGA NEWS

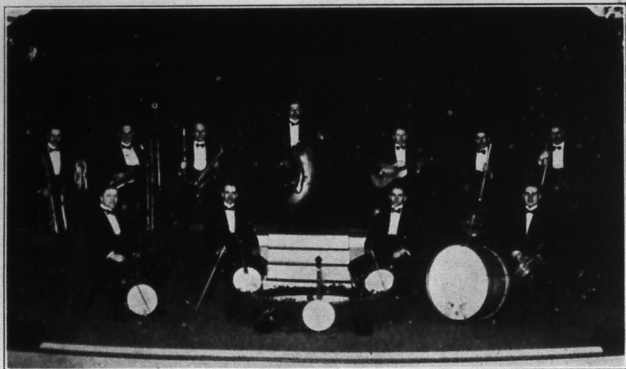
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Alive with Living Life

Post Impressions of the Sixteenth Annual Convention

By M. V. Freese



AMONG the thousands of words in the Anglo-American language which apparently delight in doing a sort of double-shuffle lingual dance with themselves and their users, there are two short ones in ordinary everyday use that, although seemingly identical in meaning, nevertheless are essentially different when truthfully delineating, with a difference that can be best and most clearly marked by always using in conjunction with them some distinctive adjective coloring. These two little words are "alive" and "life," and they possess both a distinction and a difference. Doubt it, Mr., Mrs. or Miss Thomas? Accidentally pick up with your bare toe the point of a pin or a chair rocker which has purposely put itself in your way in the dark and thus demonstrate the proposition for yourselves. You will find the point to be very much *alive*, yet the ding-dinged thing itself has not a bit of actual *life*. In this case the adjective coloring is "very much" and "not a bit," while the distinction is in your own choice of spontaneous words. The difference will lie wholly in the size of the toe inadvertently used for the "pick-up"—the bigger the toe the tougher the test and the larger the language.

In a brief editorial in the May issue of THE CADENZA a statement was made that the American Guild was alive, and this was honestly intended to be the "truth, the whole truth and nothing but the truth." Since the "Sixteenth Annual" just successfully carried through in Boston, however, it becomes necessary to somewhat color or qualify that statement—Great Picks and Little Plectrums, NO! not modify, but qualify and intensify, for the movement and action of that convention puts it squarely up to the official organ to differentiate between alive and life. Men, animals, plants, events and things many times may seem to be alive and yet lack *life*, or there may be life and its possessor be anything but *alive*. Not so with the American Guild of today, however, for this last and greatest convention has proved the organization to be not only fully and vitally *alive*, but alive with a virile and red-blooded *LIFE*—in short, to be *superlatively alive*, which is quite different from being merely just alive.

It is a simple matter to find out whether or not a dead-looking coal is a "live" one—just stick your finger on it. If it is alive there won't be any guess coming about it, for the sensations resultant from the experiment will surely and quickly tell the story, plus a few "story" adjectives by the experimenter. Applying the same test to the Guild—those who were present at the biggest convention in Guild history and put a finger on the Guild pulse found the organization to be a "live" coal. Nobody was badly burned, however, although everybody experienced active sensations of extreme heat—members, committees, sessions, impromptu gatherings and "musicales," artist recital, concert and all else proving to be lively expressions of a living musical life. Yet don't forget the vital fact that, no matter how hotly strenuous it may be, *life never burns those who touch, taste, test and take it rightly and lightly*.

And the banquet? Well, say! that was red-hot and displayed the liveliest life of all. Not the deeper concentrated life of the more enduring things, but the bubbling exuberance of life that is generally referred to as "pep," "steam," "ginger," etc.—a life that was lively enough to lift laughs from a laughless lump of lifeless lava, or land laughs in the seventh heaven of a laughing paradise. Yes, the banquet was some hot, with a super-heated hotness which, while not at all "hadean" in character, nevertheless in comparison

would make a hot tamale served with chili-con-carni and tabasco taste like an ice-cream soda that had been drawn direct from the North Pole and stirred with an icicle. Confidentially and in passing, dear readers, in order to gather this little handful of warm-colored adjectives we have been forced to flirt with, coax, court, woo and war-wed the dictionary. No cards! At home a little later with more about the banquet when it shall have cooled down a bit.

Postprandial Peregrinations

No, those two bristling, overgrown words right up overhead are not the direct results of our war-wedding with the big quarto, but we can furnish plausible reasons for dragging them into the story. Firstly, to peregrinate is to sort of prowl around and pick up impressions or, in less ornate language and possibly nearer the truth, to busy-body with somebody's else business. Secondly, "postprandial" exercises generally mean a word-autopsy on the remains of a banquet—an "after-sauce" which usually augments the indigestibility of the variegated viands that have been gorged in order to balance the "so much" per plate—and this likewise is a prowling around (mentally) by the various speakers to pick up the happy thought which ordinarily is most unhappy. This explains the dragging in and the application should be obvious, yet rather than be misunderstood we will elucidate a little more by adding a thirdly:

Since this rambling reminiscence has nothing whatsoever to do with the regular official report of the convention (that is to appear in other columns of THE CADENZA in this and succeeding issues) but is merely an aimless ambling about the convention premises, there would seem to be a fitness between caption words and the wanderings. This writing is an afterthought—a "postprandial" peregrinating around—hence the drag-in of the two "molar-mixers." There are certain jealous and ungrateful persons who might call this little reminiscential venture into the convention doings by a harsher name; they might even hint that it is purely a goat-like butting-in on C. V.'s B-buzzing prerogatives, which perhaps it is. Yet even so, please bear in mind that, while a perambulating sheep may be "all to the bleat" when rendered into mutton tallow, it is the promiscuous goat that makes the best butter. We will resume the peregrinating.

When a prospective tenant is peregrinating around seeking a dwelling place, the first point usually considered is that of the surroundings—the approach, natural scenic attractions, neighbors and the nearness or remoteness of noise-producing agencies. Commodious rooms, continuous hot water, steam heat and a big porcelain bathtub may all be prerequisites for the rent bill, but the prospective dweller can put up with less of these if he gets more of the others. Nor does he forget that some people live more largely in the more commodious outdoors during the summer, or overlook the fact that un congenial neighbors can keep people warmer at times than all the steam heat in christendom, therefore he considers first the general surroundings.

For this year's dwelling place of the American Guild the surroundings were idealistic. The approach was through a great square rich in stately architectural beauty; the location was close enough to the railroad station to allow one to laugh at conveyance to or from, yet sufficiently remote to guarantee against train noises, while the near neighbors were church and library which may have mutely preached yet did not rampage. So much for the externals, that only precluded corresponding internals of unostentatious beauty.

elegance and restful repose. Once inside the great building (it houses a regular village of some 700 attendants, helpers, porters, maids, etc.), the temporary Guild dwellers found exclusively to their use a commodious session and recital hall (termed the "foyer" in the hotel prospectus), with an easily accessible adjoining hall for an emergency—such as "punching" the Guilders and guests with a mixture meek, mild and innocuous, yet not "grape-juicy." Incidentally, 20 gallons of the "social joy starter" were consumed after the close of the Sunday night recital.

Closely convenient to the larger hall (we mean foyer) were the official headquarters—reception parlor, lounging room, information bureau and music publishers' exhibit all combined in one big comfortable room. There was an attendant clerk or member to dispense the handsome Guild badges (an innovation), to drive delinquent or lazy ones to sign the Guild guest register (another splendid innovation) and also to act as a human directory—a mighty convenient innovation, leave it to C. V. There also was a private telephone in the room for Guild use, and a lot more conveniences.

Another decided innovation was the constant attendance of a most charming, thoroughly congenial and altogether delightful "Porter," whose chief duty was to smile and look pleasant. This "light" duty, strange to say (and herein is a paradox), while *never* missed was *ever* performed in a spirit of "Miss," and often with a pronounced disposition—not to fling, but to "flirt." Nor was this particular "Porter" always holding out an extended hand for an expected "tip," but ready to accept the whole grip, with a little extended "holding." This in a measure may account for the popularity of official headquarters as a lounging room for some of the Guilders and guests of the genus "male."

Guild members began to arrive early, the Saturday afternoon and evening register listing professional and trade members in numbers corresponding to the date—28 for the 28th. These early arrivals naturally transformed Guild headquarters into a busy, buzzing beehive until well along in the evening and thus postponed the hour for the directors' meeting, which was not called until 9.30 P.M. and did not adjourn until 1 A.M. (Sunday). In marked contrast to previous conventions, Sunday ushered in unusual Guild activity; the day found the exhibit rooms in shape to receive, there was something for everybody to do, and the big convention of 1917 started in with a bang. However, more than to state that business sessions, reading of papers and chapter doings were of more than ordinary interest, and with just a word about the students' contest, we don't mean to "horn in" on the convention report, leaving all that to the X-S-T. & F. S., who most thoughtfully dehorned us by insisting upon holding to the finish his royal rights as "official butter." With this side-light on the reason of our side-stepping, we will proceed at once to the first big affair, the

Artist Recital

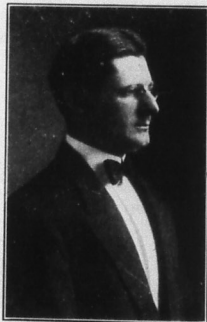
Sunday evening found the commodious foyer (about a dozen white-marble-red-carpeted steps up from the main floor of the hotel) crowded to the doors, with out-flanking rows of male wall-flowers lining the rear partition and extending well down the sides—some crowd! As a social gathering, quiet under the spell of music, the artist recital was a success, while as an artistic concert it was more—to some the culmination of weeks of anticipation, to many a revelation of the unexpected and to all a splendid evening of flawless enjoyment.

Scattered here and there through the audience—and noticeable only because of its exceeding rarity at so ordinary (?) an affair as a banjo, mandolin and guitar informal concert—were many adies conspicuous in gowns of fairly low-cut corsage. These, with the many variegated

colors of filmy fabrics worn by other daintily gowned matrons and maids, lent an air of social distinction to the recital that was in no way lessened by the musical distinction of the "airs" lent by the artists and their instruments. The proverbial "merry marriage bells" were "jangled and out of tune" beside the melodic sweetness and merriness of the music. Following is the full program:

- The Versatile Four
 a. Hungarian Fantasia..... Moses-Tobani-Odell
 (Mandolins, Mando-Cello and Piano)
 b. The Wedding of the Frogs..... Geo. L. Lansing
 (Banjos and Piano)
 Gladys Moore..... Vora Moore
 A. C. Sherman, Jr..... Geo. I. Pettengill
- Mandolin Solo
 a. Polonaise..... Calace
 b. Carnival di Venice..... (Variations by Carli)
 Vincenzo Carli
 (Miss N. Benolt, Accompanist)
- Guitar Solo
 a. Gondoliera (A Tone Poem)..... Vreeland
 b. Fantasia on a Russian Melody (Op. 32)..... Pettelette
 Walter Francis Vreeland
- Banjo Solo
 Massa's in the Cold, Cold Ground (Fantasia) Foster-Derwin
 J. J. Derwin
 (M. J. Grattan, Accompanist)
- The Lutina Quartet
 Quartet in D (Op. 128)..... Munier
 Allegro Diecio..... Andante
 Canzonetta..... Rondo
 Julia Greiner..... Vahdah Olcott-Bickford
 W. J. Kitchener..... Zarah Myron Bickford
- Mandolin Solo
 Third Prelude..... Calace
 Giuseppe Pettine

Comment upon this recital will be treated as impressionistic rather than as technically critical, and the last lingering impression at the close of the concert (this was before the punch) was that of a delightfully spent musical evening replete with



DANIEL H. TEAGUE
 Elected Secretary-Treasurer at the Sixteenth Guild Convention
 to Succeed C. V. Buttleman, Resigned

musical sounds augmented by many encores. The individual impressions which filtered through the course of the program were of artists well chosen, numbers judiciously selected and each programed item artistically presented.

The two groups of concerted work made admirable foils, each to the other, by contrasting spontaneous ebullition of musical gaiety in the one case with that of delicate nuance and shading in the other, each ensemble holding its listeners to the last tone, with warm demands for encores at the close. In their two numbers opening the program, "The Versatile Four" proved themselves to be possessed of something more than mere versatility by demonstrating artistic and well-schooled musical ability. Dodging the strictly technical for the general, these four players—with Miss Gladys

Moore as premiere banjoist, Miss Vora Moore holding the same position with the mandolin and all of them doubling or tripling on different instruments—present a well-balanced ensemble through intelligent interpretation, in good tonal qualification and with clean-cut instrumental enunciation, in its entirety making a most fitting introduction to what was to follow—in reality, a graceful prelude to a most remarkable postlude.

The second group of players, "The Lutina Quartet," strongly contrasted the first by its more pretentious musical offering, the first presenting the spirit of music revelry and abandon while the second reveled musically in nuance, phrase, shading and delicacy of tonal touch, practically, merry dynamics contrasting with melodic dignity, and both alive with distinctive life. Dealing still with impressions, technical criticism of the work of the "Lutina" must be as much in the minus quantity as that of the "Versatile." Sufficient, then, to say that the quartet is composed of four well-known players of musical weight, merit and prestige, that each performer is an able exponent of a specific instrument and that in combination they presented an ensemble mastery of interpretation and tonal rendition that impressed and held. To say more would be superfluous.

Mr. Vincenzo Carli created a vivid impression of distinct musical advancement, showing a decided improvement over his playing at the Fourteenth Annual Concert in Providence. He disclosed the same studied care in technique, tone and attack, but now impresses with greater freedom of tone, a broader rhythmical swing and a more spontaneous abandon in delivery—the technician more submerged in the musician.

Mr. Walter Francis Vreeland "caught the house" with his two programed numbers, made two "bowing" reappearances and then answered the demanded encore. His encore number—in the spirit of the times more patriotic than classic—was one demanding instantaneous response from his instrument with mastery of hands, strings and positions. He might easily have responded to a second encore.

"Massa's in the Cold, Cold Ground" in one way belied its title. It sure was a "banjo massa," but it fell upon very, very warm ground and conveyed an impression of proof positive; it proved the banjo's popularity when in skillful hands, it proved Mr. J. J. Derwin's mastery of banjo technique and possibilities, it proved his right to the position of an eminent banjo soloist and also that, when well played, the instrument is capable of making real music. It likewise proved that technical difficulties are not all to the mandolin and guitar, and that when conquered the humble "minstrel" will musically respond to the master banjoist. Mr. Derwin's encore number was a banjoistic delight, position work and lightning-like agility in execution vying with distinct tonal articulation. "J. J." doesn't make much of a spurge, but he left a pleasant impression of banjo "get there."

Of Mr. Pettine it might seem unnecessary to say more than that he was himself when in his best "Pettine" mood. Pleading lack of memorizing because of previous illness, he offered an apology for playing from his "notes," but in the light of his almost absolute freedom from "them notes" and his entire freedom in delivery the apology was unnecessary. Mr. Pettine played "unaccompanied," which with a heterogeneous audience is many times an ungrateful task and an unappreciated effort, but in this instance played himself into an appreciative silence and an insistent encore. His encore number, "Old Black Joe" was a mandolinistic revelation even to his friends and admirers, and resulted in an ovation of applause from everybody at its conclusion.

In spite of its melodic appeal, "Old Black Joe" is a trite number nearly outworn by much and long mishandling, but under Mr. Pettine's handling it lost all of its triteness and appealed to an almost breathless audience. In the plaintive

refrain of "I'm coming," and its echoing answer, this player displayed a mastery of position work and tonal control seemingly incredible, many of his pianissimos being scarcely more than a mere *breath* of tone, yet marvelously clear and pure. To the "peregrinator" it conveyed an impression of intense artistry dominating more intense musical feeling, yet with both fully controlled by musicianly judgment. Its appeal to the audience was irresistible, creating an almost breathless silence up to the last faint closing tone, and then the storm broke. It appealed to the writer as one of the most exquisite bits of mandolinistic *tonewording* to which he has ever listened.

As stated in the beginning, all of this recital comment is purely and personally impressionistic, but since on this particular evening the writer happened to be laboring under mental and physical conditions more open to receiving the worst instead of the best impressions, perhaps the whole critique may be regarded as a fair commentary on the work of the recital artists for, despite the adverse conditions, these instrumentalists held him quite up to the last tone and sent him away actually rejuvenated by music.

The Big Impression—the Concert

No matter how much of music may be scattered along through the course of a Guild convention, the big musical impression is always made by the annual concert, and this year's event left a pleasing impression of a well-balanced program well



ALICE E. HILL
Popular Washington Guild Member—Representing the Fair Sex
on the 1917 Board of Directors

presented by well-known artists. Of the brilliant musical routine scheduled for appearance all fulfilled with the exception of a flutist, whose unfortunate illness necessarily cancelled Mr. William Place's "Mandolin, Flute and Harp Trio." If it is not an impertinent pertinency, it might be suggested that, with a brilliant woman harpist conveniently at hand, an agreeable substitution could have been effectively made and the entire cancelling of a number thus avoided. An added attraction to this year's galaxy of soloists was the introduction of an instrumental star hitherto unknown to Guild concert programs—Mr. Stellario Cambria, a premier mandolinist of New York City.

The big guns on these annual concert programs are always the orchestral ensembles, other leaders and many listeners anxiously waiting to gauge the playing strength of the musical batteries. For the opening and closing of this year's concert program the committee engaged Mr. Giuseppe Pettine's Philoplectra Orchestra of Providence, an organization presented to the Guild for the first time at the 1914 convention held in that city. This capable orchestra, although musically full in itself, at no small expense was augmented by three

of Boston's better-known players from the other field: Miss Laura Newell of the "Franklin Trio, harpist; Mr. William Frank, organ; Mr. F. E. Dodge, tympani. These well-known musicians gave musical dignity to the ensemble, as well as adding tonal weight and color to the instrumentation, a very necessary adjunct for the "a" number of the opening group. As space prohibits extended critical comment upon artists and performance, only salient points will be mentioned in brief.

Director Pettine opened the program with his aggregation in a double number that at once plunged the audience into a musical mood and atmosphere. The big *Stradella Overture* was remarkably well presented, good tonal balance and musical discretion bringing out well its distinctive operatic coloring. In his own composition—"A Spring Morning," *Intermezzo*—Mr. Pettine showed his mastery of orchestral tonal blending, the bell effects being particularly effective. It was an exquisitely dainty ensemble number most artistically presented, a fact attested by the spontaneous applause.

From the musician's standpoint Mr. Alfred Farland's programed number—the Bach "Chaconne"—was an artistic presentation, but from the viewpoint of the average listener it would have been an utter failure in the hands of a lesser banjoist of less mastery. It would have failed for the simple reason that perhaps the majority would not fully appreciate exactly what the performer was doing; that he was accomplishing the seemingly impossible—transcribing to the more limited musical capacity of the banjo a solo originally intended for the broader executive possibilities and warmer tone color of the violin, and even with the latter instrument a bit technically dry for others than critics and the ultra-musical. It was a daring musical experiment well executed by a master of the banjo. In his encore number—"Silver Threads Among the Gold"—Mr. Farland came closer to the hearts of his listeners, disclosing his fine artistic temperament and the wonderful banjo tone which have caused Mr. Alfred A. Farland to be called the "Beethoven of the Banjo." Both program number and encore forced this fact upon the audience, and gained its reward in hearty applause.

Although it may be considered as slightly effusive and not germane to the point, before commenting upon Miss Julia Greiner's musical accomplishments it may be mentioned that the lady is gifted with one essential prerequisite for the woman soloist—a charming personality and magnetism which lends a most captivating stage presence.

Miss Greiner's number (unaccompanied)—"A Spray of Forget-Me-Nots," composed expressly for this soloist by Mr. Muder—was a most delightful exposition of mandola playing. Without intent of being hypercritical, it might be suggested that in some instances a broader *sostenuto* and more extended continuity in phrase making would have added some to the interpretative sense, yet in its entirety Miss Greiner's performance was eminently and musically satisfying in that warmth and spontaneity which cause a listener to forget or overlook the technical mastery necessary to such accomplishment—a technique ever present yet always hidden under apparent ease. Some comment pro and con was heard relative to predominating accompaniment, particularly regarding single bass tones. This may or may not be true, as it also may be a matter of opinion as well as Miss Greiner's idea of the musical interpretative demands of the

number composed expressly for herself. It was noticeable, however, that many times some of these tones were produced with a power that seemed impossible to the instrument, and seemed to predominate, yet the answering result was a tone which held over and colored a following phrase. Faults there were as a matter of course as, like the rest of us, Miss Greiner is a human entity, but all in all she must be acknowledged as a most marvelous mandolist.

In splendid contrast to the larger and heavier orchestral ensemble for the opening number of the program came Mr. Walter Francis Vreeland's Mandolin Orchestra of Boston, in a double number introducing ukulele and steel guitar sections with parts written especially for these instruments by Mr. Vreeland, the steel guitars being most effectively used in the Massenet "Angelus." Director Vreeland presented a fine ensemble well trained and always at one with the leader, playing as a musical unit without ragged edges. The players were sensitively responsive to the baton in nuance, dynamics, rhythmic changes and fine gradations of shading. This delicacy of shading was particularly noticeable in the finely reduced double *pianissimos* occurring in the "Angelus." The ensemble earned and well deserved the hearty applause it received.

It becomes somewhat of a quandary whether to speak of the "Suite for Mando-cello and Guitar" individually or conjointly—as the work of those talented two (conjointly), Zarh Myron Bickford and Vahdah Oleott-Bickford, or as the product of that talented one (conjointly), Mr. and Mrs. Bickford. Dodging the "Union," however, and without fear of dissent, it can be said that the Bickford-Bickford Suite—"The Story of the Strings"—was thoroughly enjoyable for several reasons: as a composition expressly designed for this concert, as a little historical story well told in tone, and for the supreme artistry in its telling.

Because of its unhampered smoothness in delivery, and the unflinching beauty in its whole execution, it is probable that not one of the audience had even the remotest hint of the extreme difficulty in its presenting, or realized the wonderful fortitude ("sand") of one of the performers. No one would have guessed from the smiling and debonair appearance of Mrs. Bickford and the ease of her playing that she was ill to the verge of collapse, or that Mr. Bickford was consequently divided between performance and anxiety, yet such was the fact. It is a conjecture what the work of these two artists would have been under normal conditions, when the remarkable excellency of it is considered in the light of these adverse circumstances. The little lady certainly presented a splendid example of being "alive with a living life" that was supreme over deadly illness.

It is a noticeable fact that "college boys" always present the proverbial "bandbox" stage appearance—briskly energetic, immaculate and full of a lively decorum—and play in exactly the same manner. The Harvard Banjo Club gave its double number as only college boys can and do, and this notwithstanding the fact that arduous drilling and general military duties in a war camp had kept them from the rehearsal trenches for more than four weeks. The hearty thanks of all who enjoyed their playing should be extended to the "boys" and all concerned for even their appearance at this concert, as all engagements have been

(Continued on page 42)

WANTED--ASSISTANCE!

To 1917 Conventioneers: THE CADENZA, in this and succeeding issues, hopes, through its official and unofficial reports, to reflect the bright rays of the 1917 Convention, that our stay-at-home readers may bask in the warmth of the success and enthusiasm of the "Sixteenth Annual," and absorb some of its invigorating influence.

But the "mirror" space of the Official Report and THE CADENZA staff is, we feel, inadequate to give a comprehensive reflection of a convention of such magnitude—at least some of the interesting details will be missed, or out of

focus—and we therefore, solicit assistance from you, who were present, and may be able to "mirror" from a different range.

Reflections may be serious, humorous, complimentary, critical, or otherwise, or *allwise*, but should be brief and deal with facts, and, of course, must be such as you would be willing to have published in proximity to your lawful signature.

Write on one side of the paper, with ink, and address
THE EDITOR.



A Complete Victory for the Clark Irish Harp

It was generally conceded at the Guild Convention held in Boston during May that the Clark Irish Harp is "THE CROWNING INSTRUMENT OF THE MANDOLIN ORCHESTRA." A large percentage of the Teachers present who had not previously represented us quickly secured territory.

A few agencies still remain open. Write us now.

CLARK HARP MFG. CO. 409 S. SALINA ST.
SYRACUSE, N.Y.

SOME IMPORTANT 1917 GUILD LEGISLATION IN A NUTSHELL

Resignation of Secretary-Treasurer C. V. Buttelman, to take effect at once. Accepted.

Adoption of Constitutional amendment providing for three-year term for directors, two new directors to be elected each year.

Election of officers: President, E. F. Goggin, Schenectady, N. Y. (re-elected); Vice-President, George C. Krick, Germantown, Pa. (re-elected); Secretary-Treasurer, Daniel Teague, Peekskill, N. Y. Board of Directors: Francis Potter, Omaha, Neb.; George L. Lansing, Boston (three years). Z. M. Bickford, New York City; A. A. Farland, Plainfield, N. J. (two years). Mrs. Walter Bedard, Atlanta, Ga.; Wm. B. Evans, New York City (one year).

Committee on Standards of Attainment reappointed. Board given power to add new members to committee. (The Committee as it now stands: E. F. Goggin, Giuseppe Pettine, S. A. Thompson, Wm. Place, Jr., W. M. Rice, Walter Vreeland, Zahr Myron Bickford, Vahdah Oleott-Bickford.)

Recommendation of "D" tuning for ukulele.

Constitutional amendment to provide for enfranchising of Chapter delegates laid on table for one year after long discussion, and upon report of special committee.

The Constitutional amendment regarding raising of dues, etc., referred to Board, with power to act, such action to be in force at such time as determined upon by the Board, but to be subject to ratification by the Guild at the next Convention. This decision reached after prolonged discussion and hearing the report of a special committee.

The Board authorized to appoint committees to co-operate with the 1918 Convention managers, according to the general plan of the 1917 Convention.

Adoption of an improved and adequate system of harmonic notation recommended by Giuseppe Pettine. (To be published in full in the July CADENZA)

The selection of Philadelphia as the 1918 Convention city, after a hot three-cornered fight between St. Louis, Atlanta and the lucky Quaker town. By this choice, the 1918 Convention will be in direct charge of Philadelphia Chapter No. 31, the invitation having been extended by Arthur Bamforth, president of the Chapter.

Appointment of committee to provide suitable Guild assistance for Valentine Abt. (Cora L. Butler, chairman).

Reading of communication from Chas. Morris of Toronto, introducing matter of providing a Partee memorial fund. Committee appointed to take action (D. E. Hartnett, W. J. Kitchener).

Upon suggestion of W. E. Marks, Guild voted that the Secretary provide and issue with each professional certificate a duplicate in the form of a card of size convenient for carrying in card case or pocket.

CONVENTION PAPERS

The following highly interesting papers, which were read at the various educational sessions, will appear in the Official Organ in due time:

"Memorizing," by D. E. Hartnett; "Teaching Music as an Art," by G. C. Krick; "Pupils' Recitals," by S. A. Thompson; "The Harp Guitar," by Walter Boehm; "The Irish Harp," by Wm. Place, Jr.; "Hawaiian Instruments," by C. S. DeLano; "The Ukulele," by W. C. Knipfer; Question Box, conducted by W. J. Kitchener; President Goggin's Annual Address; also the Great Banjo Debate; Excerpts from Banquet Speeches.

THE CHAPTER DAY PROGRAM

This very interesting convention innovation will be reported in a later issue of THE CADENZA, and the following papers will be printed as space will allow:

"Social Features," by Wm. B. Evans, New York Chapter No. 4; "Parliamentary Drill," by Miss Bacon, Meadville Chapter No. 3; "The Chapter—A Community Asset," by Mrs. Hilton, Schenectady Chapter No. 8; "Standards of Attainment," by Daniel Teague, Peekskill Chapter No. 56; "Annual Concerts," by F. E. Savale, Orange Chapter No. 44; "Chapter Meetings," by Vahdah Oleott-Bickford, New York Professional Chapter No. 1; "How to Make a Chapter Fizzle," by Jas. H. Johnstone, Kalamazoo Chapter No. 32; "The Chapter as an Educational Factor," by W. J. Kitchener, New York City Chapter No. 25; "Who Should Belong to My Chapter," by Ernest O. Cooke, Brattleboro Chapter No. 51; "The Guild's Opportunity in the South," by Mrs. L'Elia Griffith-Bedard, Atlanta Chapter No. 57; "Keeping Up Attendance at Chapter Meetings," by W. Ewing Marks, Salem Chapter No. 11; "Why We Have Open Chapter Meetings," by Mrs. Edna Dole-Wilcox, Battle Creek Chapter No. 9; "Chapter Stunts," by E. F. Goggin—read by Mrs. Grace Hilton; "Professional Chapters," by Vahdah Oleott-Bickford, New York Professional Chapter No. 1.

CONVENTION CURIOSITIES

Cap. Weidt without a mustache.
Ditto Walter Boehm.
Bill Evans with one.
Miss Griffith in the exclusive company of ladies.
J. H. Johnstone without his smile and his kodak.
Anybody who didn't look sleepy Wednesday morning.
D. E. Hartnett with a regular lid.
L. A. W. missing a meal.
The Secretary getting one.
Bill Place as a papa.
Gene Thompson playing a Lyon & Healy mandolin in the Vega room.

A certain young man from the South patiently waiting to take certain popular Dixie lasses to lunch, while said fair ones are being dined by a Philadelphia (single) gentleman.

Anybody who didn't look happy.

The Sixteenth Annual Guild Frolic

By One of the Frolickers



HE sixteenth annual banquet was notable for several reasons. It was unanimously voted the "best ever"—which was going some, considering the success of previous Guild banquets, and the rip-roaring finish of Ex-President Holt's 1916 Washington festival. It began almost on time (truly a wonderful achievement). The banquet-tees comprised one of the largest—yes, the largest and most representative gathering of Guild members ever assembled at a like affair, as a glance at the photo engraving and appended personnel will prove. The fun started earlier and lasted longer, without abatement—not a dull moment—hardly a quiet one, for that matter. Add to these facts the soothing influence of the largest per cent of lady members ever present at a Guild banquet, and a few such basely material incidentals as superlative service, delectable viands in generous quantity, the elegant and harmonious environment afforded by one of the most exclusive hotels in the country—and you find yourself almost without adequate descriptive powers to properly chronicle the events of the evening.

The fun started early; the banqueters had just settled down after the "flashlight" (and the somewhat painful convulsions brought on by inspecting one another in the startling dignity of the special headgear provided by the banquet committee), to test the committee's selection of menu, when a Western Union messenger brought to the chairman of the banquet committee one of the familiar yellow envelopes which always tend to drive chills down the spine. In this case the chills traveled rapidly and far—and never came back, for the "telegram" contained a message not calculated to "lower the gravity" of the recipients:

Stokio, Japan, April 30, 1917.

To American Stringers,
Boston, Mass.

Hon. Ladies and Gentlemen: Beg to announce that I cannot be among your honorable presence at 16th yearly meal of Great American Gullies of Stringers. Please make presentiment of my regardless best wishes for continual joy and future peacefulness. Extend to Hon. Czarh Bickford, Captain Weidt, George Lansing, Jacob Walters and other Hon. Baldheaded gentlemen and wives my most hopeless desire to meet them in hereafter, but say I do not suspect they will necessitate any considerable knowledge regarding musical playing in such place, if I snib correctly. Three cheerings for American Gullies.

Cashsmear Hobo,

The reading of this "wire" served to "loosen up" the spirits of the crowd, and hilarity reigned supreme—in fact, from that time on the excellent food which was placed before the good (should we say naughty?) Guilders served as a mere excuse for continuing the festivities.

This assertion is verified by an eye-witness who states that the majority of the feasters were, from that minute, totally oblivious to the delicacies set before them—one man to such an extent that after finishing his own supply he absent-mindedly devoured his neighbor's salad and was starting in on the decorations when the toastmaster intervened, in the interests of humanity and the hotel management.

The telegram above mentioned was only one of the interruptions (prophesied in the official program under the head of "disturbances"), for it seemed that everything and everyone just naturally blended into the general jollity. Chairman Buttelman, who presided as chief disturber during the serving of the banquet, read several more telegrams which were delivered by the hard-worked messenger, and the unscrupulous freedom with which he opened the ocher-tinted envelopes, regardless of the addresses thereon, and the gusto and fluency with which he read the messages, prompted several keen-minded individuals to hint at a possibility of crooked work—some going so far as to accuse the ex-secretary of having had previous intimacy with the supply of Western Union official

stationery, which accumulated so copiously. To remove all doubt as to the authenticity of the messages, and prove their genuineness, we print them all, in full:

Somewhere in America, May 1, 1917.

American Guild of Banjoists, Mandolinists and Guitarists.

Copley-Plaza Hotel, Boston, Mass.

Sorry I can't be with you as I am a good fretter myself. My advice is keep peaceful and don't pick on anything you can't play. Don't let anybody string you about the ukulele being more popular than the Ford.

Wilhelm Jenny O'Brien.

Kalamazoo, May 1, 1917.

L. A. Williams.

Copley-Plaza, American Guild Convention Headquarters, Boston, Mass.

Am writing June Gibson ads and can't find dictionary. Short a half dozen six-syllable words. May I substitute four and five syllable words if reasonably uncommon?

Mrs. Williams.

Kalamazoo, May 1, 1917

L. A. Williams.

A. G. of B. M. G. Convention Headquarters, Copley-Plaza, Boston, Mass.

Found dictionary under your pillow. Everything o. k.

Mrs. W.

Brookline, May 1, 1917.

Vega Mfg. Co.

A. G. of B. M. G. Convention Headquarters, Copley-Plaza Hotel, Boston, Mass.

Am sending for repair a mandolin with my husband neck warped, two ribs cracked, pegs loose and needs top reglued. Do not think anything else wrong. If beyond repair please destroy and pick out a good one for me.

(Signature suppressed.)

Providence, May 1, 1917.

William Place, Jr.

A. G. of B. M. G. Convention Headquarters, Copley-Plaza Hotel, Boston, Mass.

Don't forget to use your hair tonic.

Mother.

In Darkest Africa, May 1, 1917.

Giuseppe Pettine.

Care of Copley-Plaza Hotel, American Guild Headquarters, Boston, Mass.

Have just discovered an old piece entitled "Mother's Apron Strings." Have learned that the apron in question had two strings, quite evident then that composition was written for double strings and it anticipates your first record of duo by four days, two hours and one minute.

Skylark Holmes.

Kalamazoo, May 1, 1917.

J. H. Johnstone.

A. G. B. M. G. Conv., Boston.

Regret official Wedding Bell badly cracked cause unknown Wire if o. k. to use fire-bell.

Kalamazoo Cheese of Police

This on a postal card:

Oyster Pie, May 1, 1917.

W. Jacobs, Boston, Mass.

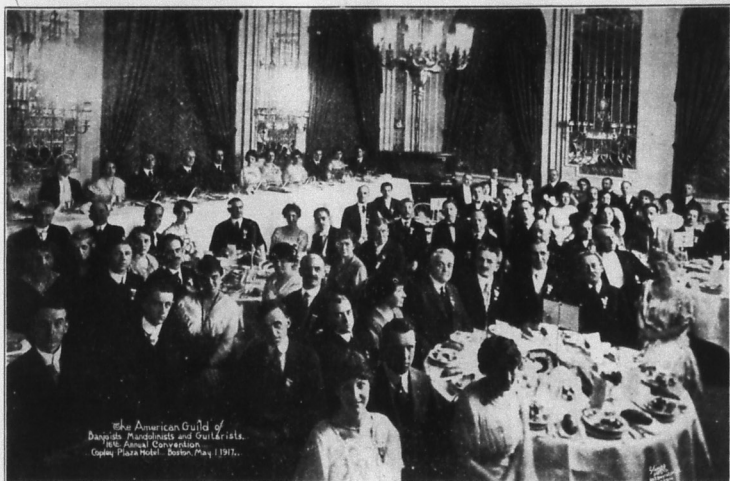
Dear Sir: My last CADENZA not arrived. Send one along. Theo. Rosenfeldt.
Later: Found CADENZA between two postal cards. Don't send another, one is plenty.—T. R.

Another very interesting and edifying contribution to the evening's entertainment was the question box, a la Kitchener. There also seems to have been some misunderstanding about the origin of this feature. The entertainment committee, however, has provided us with the original copy, as read, assuring us that it is the same and only copy, thus allaying any misapprehensions as to the possibility of deception:

It is with voluptuous pride that we offer the expert services of Rev. D. L. Day, who, as is well known, has perhaps the poorest qualifications for this position of any person now at large, and having colossal nerve, will attempt to give unintelligent solutions of the various problems which confront our musicians. Rev. Day is also prepared to answer questions regarding chicken raising, theology and general black-smithing. See his new line of banjos, cigarettes and fishing tackle. Bro. Day being in poor voice tonight has asked me to read the questions and his painlessly prepared replies thereto. This I gladly do.

Q. I am learning your lovely piano composition, "Flat-iron Flattery," and I have some trouble playing the 5th measure, with the thumb on B flat, and the second, third and fourth fingers on E flat, G flat and B flat. My efforts to get the chord clear are a flat failure. Can you suggest another way to play the chord and secure a pure tone?—D. E. Hartnell.

Ans. Use your foot, provided you are flat footed; or charter a flat car. Do not be disappointed, however, if you



Members present at banquet: Joseph A. Audet, Boston; Arthur Bamforth, Philadelphia, Pa.; A. C. Brockmeyer, St. Louis, Mo.; Viola Bullus, Meriden, Conn.; Mrs. J. Bertram, Newark, N. J.; C. V. Buttelman, Boston; Mrs. C. V. Buttelman, Boston; Zeph Myron Bickford, New York City; Valdia Olcott-Bickford, New York City; Walter Boehm, Buffalo, N. Y.; Ethel Bacon, Meadville, Pa.; Cora L. Butler, Port Richmond, N. Y.; Mrs. L. Ella Griffith-Redard, Atlanta, Ga.; Anna K. Billings, Hyde Park, Mass.; Stellario Cambria, New York City; Ernest O. Cooke, Brattleboro, Vt.; Maude A. Colby, Boston; Mr. F. E. Cole, Boston; *Mrs. F. E. Cole, Boston; *Joseph S. Day, Boston; D. L. Day, Boston; Ida E. Dow, Boston; Wm. B. Evans, New York City; J. C. Freeman, Chicago, Ill.; A. A. Farland, Plainfield, N. J.; *Mrs. A. A. Farland, Plainfield, N. J.; Mary Butt Griffith, Atlanta, Ga.; *Geo. B. Hazard, Providence; Virginia Hazard, Providence; Miss G. M. Hutchins, New York City; Alice E. Hill, Washington, D. C.; D. E. Hartnett, New York City; Mrs. Grace M. Hilton, Schenectady, N. Y.; J. A. Handley, Lowell, Mass.; Jas. H. Johnstone, Kalamazoo, Mich.; Walter Jacobs, Boston; Paul Jacqueline, Haverhill, Mass.; George C. Krick, Germantown, Pa.; G. Klemann, Williamsport, Pa.; W. C. Knipfer, Hartford, Conn.; W. J. Kitchener, New York City; Mrs. W. J. Kitchener, New York City; Mrs. Geo. Kinnehan, Winthrop, N. Y.; G. L. Lansing, Boston; W. Ewing Marks, Salem, Ohio; Everett F. Morine, East Saugus, Mass.; Fred C. Martin, Boston; Gladys Moore, Malden, Mass.; Geo. W. Maubetsch, Newark, N. J.; Mrs. Hiram McKay, Boston; *Mrs. Carl Nelson, Boston; Carl Nelson, Boston; Maud Ordway, Boston; E. B. Oxley, Providence; Wm. Place, Jr., Providence; Mrs. Wm. Place, Jr., Providence; Giuseppe Pettine, Providence; Bernice Porter, Boston; Francis Potter, Omaha, Neb.; Geo. Seidenstricker, Port Richmond, N. Y.; Mrs. Stutsman, Washington, D. C.; F. E. Savale, Orange, N. J.; A. C. Sherman, Jr., Boston; *Mrs. W. C. Snyder, Boston; Ruth G. Sargent, Haverhill, Mass.; Sedgwick Smith, Skaneateles, N. Y.; S. A. Thompson, Portland, Me.; Jas. B. Trotter, Jacksonville, Fla.; Carl Tschopp, Philadelphia, Pa.; Daniel H. Teague, Peckskill, N. Y.; Anna M. Tuttle, Brooklyn, N. Y.; E. T. Thompson, Kalamazoo, Mich.; Walter F. Vreeland, Boston; A. J. Weidt, Newark, N. J.; L. A. Williams, Kalamazoo, Mich.

*Indicates guest.

do not get a pure tone, for the fault may be entirely due to the fact that you have not a pure mind.

Q. My voice seems to crack when I reach A. What had I better do?—Wm. Place, Jr.

Ans. Let it crack—what difference does it make?

Q. I am organizing a Salvation Army Band and am at a loss as to the instruments to use. Can you give me the names of some horns?—Walter Jacobs.

Ans. Cape Horn, Horn Pipe, Spartan Horn, Shoe Horn, Leghorn and Horn glasses.

Q. I am by nature a bashful person and when I call on my lady friends, I feel embarrassed at times because I simply cannot think of things to say. Can you suggest something that I could do to make my calls less trying?—Arthur Bamforth.

Ans. You might blow your nose once in a while.

Q. I have a cow which seems to be troubled with a limp in its front left foot, when she walks. I do not notice the limp when she is not walking.—A. J. Weidt.

Ans. Your cow is undoubtedly lame.

Q. Is there any chance for a mandolinist in the movie business?—Z. M. Bickford.

Ans. If you are a good musician you might get a job at moving pianos.

A reporter who saw "Rev." Day subsequently states that Mr. Day did not disclaim authorship of the extremely interesting, pertinently truthful and eminently original solutions of the problems offered. It should be further stated that, as Mr. Day was busy when the reporter "saw" him, it happened that there was no chance to ask him to disclaim responsibility. Nevertheless, the facts are as above.

A piece de resistance was the big, much-heralded debate on the question "Resolved that the Banjo is the most useful of the Fretted Instruments," "postponed" from the afternoon session for various good reasons. This debate showed to advantage the wonderful mental development of the picked (we use the word advisedly) teams of luminarious mentalities arrayed in the fretted fray. The arguments were presented in syncopated style, being interspersed at intervals during the service of the banquet, the affirmative taking the floor at every visible opportunity—and at some which were almost totally invisible; the negative squeezing in a few words now and then, whether there was opportunity or not. A crowning feature of this triumph of oratory, logic and verbosity was the fact, later discovered, that very few of the listeners were able to guess which side any of the various speakers were endeavoring to support, and we were told, in confidence, by a member of the negative team, that next to his own speech, which unquestionably won the debate, the disquisitions of the affirmative, were the best negative arguments he had ever heard on the question. Another version is that Walter Boehm helped his side most by forgetting to prepare an argument; still others claim that B. W. De Loss went him one better by not even coming to the convention. Be that as it may, the affair was a momentous one, worthy of a place in the fly-leaves of history, and will without doubt bring

increasing fame to the perpetrators—Messrs. Hartnett, Bickford and Kitchener, affirmative; Miss Alice Hill, Mr. Buttelman and the two discreet gentlemen named above, contrary.

While it would be unfair to withhold a complete, verbatim report of this battle of adjectives from CADENZA readers, it will be necessary to postpone until a later issue this very pleasant task, but we cannot refrain from mentioning at this time one incident which occurred early in the debate, and which, in its unpleasant effects and unnecessary cause, should serve as an object lesson to promoters of future convention festivities. We hesitate to speak freely in reporting this occurrence, as the matter is indeed a delicate one, involving two of our most highly respected members. However, that the truth may be known, thus circumventing any possibility of distortion of facts and consequent greater injury to the principles and the entire Guild, we shall bare the whole unfortunate episode.

It seems that Mr. Hartnett in his hopeless zeal for the affirmative made some uncomplimentary reference to the nativity of our dearly beloved "Pet Time." While we are convinced that Hartnett spoke hastily, and with more carelessness than malice, we must admit that the remark referred to was out of place, and particularly so because it was rendered in the "wop" dialect which Hartnett so fluently gurgles, and was, therefore, unintelligible to us and the other neutrals. Mr. Pettine took up the cudgels immediately and effectively—so effectively that even the waiters and other friends of Mr. Hartnett thought it a sure-enough fight and prepared to intervene. Even Chairman Buttelman almost forgot that it was a put-up job when D. E. started to climb over the table to get at his adversary with a case-knife "stilet," and it was only when Mr. Pettine loudly asserted that he was also Irish, his name being "Pat Time" that some of the nervous guests were reassured, possibly in the faith that two Irishmen never can have a serious fight. The "scrap" was a work of art, and both Mr. Pettine and Mr. Hartnett evinced histrionic ability hitherto unsuspected. We are obliged to chuckle to this day when we think of the fiery eye and outraged expression of the Providence musician, and the way the two belligerents fairly belched forth Latin accents, exclamation points, stars and blue vitrol will never be forgotten by any eye or ear witness. The tumultuous roars of laughter which finally stopped the "quarrel" fairly shook Copley Square.

Shortly after the conclusion of the debate—and the incidental fireworks, Chairman Buttelman gracefully commended to the tender mercies of Toastmaster Hartnett the assembled members and the balance of the program, modestly suggesting that Hartnett do the best he could and not feel remorse should he fail to attain the high degree of efficiency shown by the chairman.

High Lights and Side Lights

"I enjoyed the convention immensely"—"The best ever"—"A bully convention"—"Never thought a convention would do me so much good"—"I was only there one day but I'll be on deck every minute next year"—"Sure was the Guild's greatest"—"Put me down for next year"—"I had intended to resign from the Guild, but I'm glad I changed my mind and came to Boston"—"Say, boy, that was *some* convention!"—"I met more B.M.G. live wires than I realized existed"—"It should have lasted one day longer"—"Great, great, GREAT"—"The banquet alone was worth the trip"—"Artists, exhibits, fun, papers, sight-seeing, filled my mind with a year's enthusiasm"—"Philadelphia for me"—"The Guild is dead—nit!"—These are samples of conventionites' expressions—some made in person to the secretary, others taken from the congratulatory letters and cards streaming into the executive office.

And Hartnett proceeded to "show up" the solicitous chairman by presiding with the *sang froid* of a past master, mixing the sublime and ridiculous, the sense and nonsense, in such carefully proportioned profusion, that people who had been accustomed to regard after-dinner affairs none too favorably were left in absolute wonder when after Bickford had lead in the opening stanza of our National Anthem, it was discovered that over *four hours* had been spent in the hall of good fellowship.

Opening the postprandial with a neat, to-the-point speech (his own, Bickford laying claim only to the debate discourse), Mr. Hartnett next introduced a minstrel troupe of three who, crowded a whole entertainment into twenty-five minutes—rollicking songs and new jokes which, baring the innermost secrets of a score or more of our prominent Guildites, were doubly rib-racking. The act was certainly a "big time" show, and was put on with such speed and pep that the boys didn't have breath enough to respond to an encore.

After this, in rapid succession, Toastmaster Hartnett called on the speakers, accepting with utter freedom the committee's authority to use his own judgment in conducting the program, and, as the program announced "to use violence in enforcing rules of brevity, or to prevent undue seriousness; also to feel perfectly at liberty to introduce speakers not on program, to change order of program, or adopt any other expedient which may be deemed essential to full and unhampered enjoyment of the Guild's annual frolic."

While a spirit of levity prevailed during the entire evening, the speeches were not without more serious veins, and it is a matter of keen regret that no stenographic report is available to assist us in making a permanent record of the addresses. Under the circumstances, it must suffice that we say that all the speeches were of high order—the jokes were funny and of more or less recent vintage, the sentiments worthy and well-expressed, and the presentations snappy.

The programed toasts were "I Want to Come Back from Michigan," Wm. Place, Jr.; "A Breeze from Nebraska," Frances Potter; "Sliding up Hill," L. A. Williams; "Keeping in Tune," Alice E. Hill; "Old Times and New," Cora L. Butler.

Those who responded in addition to the above-named speakers included Z. M. Bickford, S. A. Thompson, W. J. Kitchener, Daniel Teague, Mrs. Bedard, Miss Griffith, A. A. Farland, Geo. C. Kriek, J. C. Freeman, Walter Boehm.

Three rousing cheers were given for the retiring secretary-treasurer, that worthy, but sleepy, individual being forced to again take the floor and acknowledge the applause which followed.

Assuredly the banquet was entirely in keeping with the brilliant success of the Guild's greatest annual meet, and of the events of "the convention which will be remembered," this frolic will hold a mighty prominent place in our fondest recollections.

Some of our good Guilders are still trying to guess the identity of the black-face artists who kept the banquet crowd convulsed for over half an hour. In view of the startling—and in some cases painful—facts regarding many of our noble Guildites, which were so lavishly revealed by the speedy minstrels, it has been unanimously voted by the entertainment committee to allow the talented jokers to remain in the happy and handy seclusion lent by the burnt cork disguise. Safety first.

Honest, now, did you ever see so many good-looking ladies at a Guild Convention? Or at any other kind of a Convention?

Eugene Thompson—he with the broad-brimmed hat and broader smile—helped make the Gibson exhibit rooms a popular resort.

Mrs. Grace Hilton, Schenectady, is a quiet little lady who made a lot of friends.

Those Beautiful Orpheums

**Why
These Banjos
Are
Supreme**

Orpheum Banjos incorporate distinctive features: The rim is constructed with a vibrating chamber (patented) thus—long vibration, sustained and clear as a bell tone.

The vellum rides over a bevel toward outside which serves to keep it hard to a greater degree than any other banjo made—hence, better tone in damp weather. The short and properly tilted neck, long string, high bridge, perfect adjustment, all serve to make the action and volume of tone absolutely perfect.

The wood used in **Orpheum** Banjos is thoroughly seasoned, hence no warping and getting out of shape.

All initial parts are made in our factory of the very best materials obtainable.

Expert workmen do the assembling.

Every **Orpheum** instrument is tried and adjusted carefully before shipping. **Orpheums'** hold on first place grows steadily stronger and stronger.

Catalog of complete line of Banjos, Banjo-Mandolins, Tango Banjos, Cello Banjos and Guitar Banjos will be sent on request FREE. Enclose your card

RETTBERG & LANGE ^{Manfr.}_{Dept. O} 225-227 East 24th Street, NEW YORK, N. Y.

The noble effort of D. E. H. for the affirmative in the debate was the cause of much comment. Bickford sort of swabbed off the shinola from D. E.'s halo, however, when he admitted that the remarkable argument was his—swiped outright from him by he—which is to say that he accused him of stealing his thunder from him. This should, most doubtless, make it clear, being another worthy example of conventional grammar.

Some of the "after meeting sessions" adjourned just in time to avoid overlapping on morning business session hours—and the business sessions started late, at that.

A. C. Broekmeyer came all the way from St. Louis primed to run off with the 1918 convention. He went down to defeat with a smile—and a vow to keep on the job till St. Louis has a chance to "show us."

Boston Guilders are already planning to send a delegation to Philadelphia.

N. Y. Chapter No. 4 plans to go in a body.

More than twenty Chapters represented at Boston. There should be two hundred chapter members on deck at Philly.

J. L. Ivers slipped in long enough to shake hands around, and to make a neat little speech. Mr. Ivers goes on record emphatically as in favor of raising Guild and Chapter dues.

The Farlands made a hit as the handsomest couple.

The Guild photographer tried to get Pettine to pose in his Napoleon banquet hat, but; G. P. had already packed the lid away for next year, it being understood that he will go to Philadelphia

prepared to eliminate a certain N. Y. personage (Name withheld by request).

The secretary had plenty of help from the floor when he floundered around with his verbs all tangled up—that is (according to the advice) he am had it—or did are has had it—or was amed it—as the case may be.

The unfortunate Guild officer who tried to sneak in a few minutes' sleep along about daylight one early convention morning, just across the corridor, says that the stock of vibrators in A. D. G.'s room sure did wonderfully enhance the vocal powers of the bunch of owls who attended the reunion in said A. D. G.'s headquarters.

A certain young lady—name furnished on request—suggests that the next Guild roster published should indicate just which of our good-looking male members are bachelors. Just why this should be necessary we can't understand, in view of the remarkable ability and agility displayed by the fair ones in picking 'em out at the Boston Convention.

The girls all voted the Vega demonstration on Wednesday, as the best of 'em all. No one would have thought that most of that crowd of noon-day dancers had subsisted on some six or seven hours' sleep for four days.

Miss Gladys Moore, demonstrator for Lyon & Healy, presided at the exhibit with grace and skill, in the absence of J. C. Freeman, who was delayed in reaching the convention by illness.

The Vega rooms were the center of a continuous crowd, D. L. Day, Joseph Day and Carl Nelson being on the job to look after the comfort and entertainment of the guests.

(Continued on page 15)

THE BUGLE CALLS!

If there's one thing the great body of American people love nearly as well as fair play—it is to play pleetral instruments. The newspaperman who asked: "Where is the American who cannot recall the days when his ambitions were to own a revolver and a mandolin?"—that newspaperman knew America and Americans. They love pleetral instruments as do the Latins—the French, Italian and Spanish peoples.

GOING ABROAD FOR WAR—going by hundred thousands—they'll take along pleetral instruments. The trenches in France and Belgium will witness some merry scenes when America's fighters arrive with their mascots and their music—two things they never fail to have!

EVERY ARMOY, every training camp and barrack needs pleetral instruments NOW! Never was there such a chance to boost your business and give the pleetral instruments a great shove forward to popularity.

A little of YOUR SALESMANSHIP ABILITY, backed up by the fine STAHL INSTRUMENTS, is the combination that will win. And NOW is the time.

Full catalogs of instruments—everything from Mandolins to Mandobases, music of every grade and variety, and printed method for self- or teacher-instruction, mailed free to any address. Teachers and dealers send card for details.

WM. C. STAHL

MANUFACTURER
MUSIC PUBLISHER

Milwaukee, Wis.



REGULAR MODEL



ENGLISH MODEL

What the Little Book Tells Us

Who Was Who at the Convention

- P Jos. A. Audet, Boston, Mass.
 A A. E. Anderson, Wellesley, Mass.
 *A Arthur Bamforth, Philadelphia, Pa.
 *C Earle Burgess, Plymouth, Mass.
 *C Mrs. J. Bertram, Newark, N. J.
 A Anna K. Billings, Hyde Park, Mass.
 *P Mrs. L'Elia Griffith-Bedard, Atlanta, Ga.
 *P A. C. Brockmeyer, St. Louis, Mo.
 A Mrs. C. V. Buttelman, Boston, Mass.
 P C. V. Buttelman, Boston, Mass.
 P Viola Bulluss, Meriden, Conn.
 *P Cora L. Butler, Port Richmond, N. Y.
 P Walter A. Boehm, Buffalo, N. Y.
 *P Vahdah Oleott-Bickford, New York City
 *P Zarh Myron Bickford, New York City
 *P Ethel Katharine Bacon, Meadville, Pa.
 *P Louise Clemencon, Palisade, N. J.
 A W. H. Campbell, Watertown, Mass.
 A Maude A. Colby, Boston, Mass.
 P F. E. Coleman, Jr., Boston, Mass.
 P Jos. Constantino, Lawrence, Mass.
 *P Stellario Cambria, New York City
 T F. E. Cole, Boston, Mass.
 P Vincenzo Carli, Providence, R. I.
 *P Ernest O. Cooke, Brattleboro, Vt.
 T D. L. Day, Boston, Mass.
 P Mrs. Louise A. *Derwin, Waterbury, Conn.
 P J. J. Derwin, Waterbury, Conn.
 A Louis D. D'Agostino, Monessen, Pa.
 P Harry N. Davis, Worcester, Mass.
 A Ida E. Dow, Boston, Mass.
 A Giovanni DeNicola, Pawtucket, R. I.
 *P Wm. B. Evans, New York City
 A Frank M. Ewing, So. Williamsport, Pa.
 T J. C. Freeman, Chicago, Ill.
 P A. A. Farland, Plainfield, N. J.
 A Myron Vincent Freese, Boston, Mass.
 A Frank P. Farmer, Derry, N. H.
 T C. W. Graffam, Portland, Me.
 P Mary Butt Griffith, Atlanta, Ga.
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 *P Julia S. Greiner, New York City
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THE CADENZA

A MUSIC MAGAZINE

ISSUED IN THE INTERESTS OF PROFESSIONAL AND
AMATEUR PLAYERS, TEACHERS AND STUDENTS OF THE MANDOLIN, BANJO
AND GUITAR AND KINDRED
INSTRUMENTS

PUBLISHED MONTHLY BY

WALTER JACOBS

8 BOSWORTH 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.

C. V. BUTTELMAN, MANAGING EDITOR
MYRON V. FEESE, LITERARY EDITOR

This magazine does not hold itself responsible for the opinions of contributors. Its columns are open impartially to all competent writers on matters of general musical interest, yet it reserves the right to condense articles and to reject all such as are found unavailable or objectionable. Unjust criticism or personal abuse positively ignored.

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Subscription, \$1.00 per Year, in Advance

Canadian, \$1.25. Foreign, \$1.50. Single copies, 25 cents each. 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. 10 cents must be added to all checks to pay the exchange.

Advertising Rates—On application a diagram showing the exact cost of all space will be promptly forwarded. Firms close the 18th of month preceding that of publication. Address all communications to THE CADENZA. Make all moneys payable to Walter Jacobs.

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Old Series,
Vol. XXIII. No. 12

JUNE, 1917

New Series,
Vol. XXIV. No. 6

STATEMENT
of the ownership, management, etc., of THE CADENZA
published monthly at Boston, Massachusetts, as required by
the Act of August 24, 1912.

Name of	Post Office Address
Editor—Myron V. Freese	Boston, Mass.
Managing Editor—C. V. Buttelman	Boston, Mass.
Business Manager—Walter Jacobs	Boston, Mass.
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Sworn to and subscribed before me this 31st day of March,
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(My Commission expires Jan. 20, 1923).

Valedictory

To All Members of the A. G. of B. M. and G.:

It was with keen regret that I asked the American Guild to relieve me of the responsibilities of the executive office before the expiration of the term for which I was elected at Washington in 1916; but in justice to the Guild and myself I felt compelled to relinquish the work which I have so thoroughly enjoyed, for I had found it impossible to give proper attention to the rapidly increasing Guild business, and at the same time devote a reasonable amount of energy and thought to the business of the house with which I am connected. I feel confident that my motives in taking this step at this time are understood, and the necessity for the same appreciated.

I wish, through this communication, to express to each Guild member my sincere appreciation of the friendship and loyalty which have been manifested during the past three years. In changing the Guild headquarters thus abruptly and transferring of files and the like, I must of necessity forego the pleasure of further correspondence with our members, and I trust that my friends will accept this final "official" word in the place of personal letters.

In the transfer of the office of secretary-treasurer to Mr. Teague, the Guild gains the services of an energetic, level headed and capable musician and business man, who will, with your help, and the co-operation of the remarkably well-balanced and efficient Board and corps of officers, guide the Guild to still greater achievements.

The Guild is only commencing to comprehend its power, and I am confident that the united force of our membership will be at the command of Mr. Teague, that our influence may be still further

extended, and our several projects for the advancement of our kindred interests will be carried on with increasing vigor and success. *The Guild for all and all for the Guild.*

C. V. BUTTELMAN.

Boston, Mass., May 15, 1917.

Convention Brain Storms

The following synecopated paragraphs were among a number received by THE CADENZA with no mark or sign to betray parentage, save the stamp of the New York City Postoffice which adorned the envelope. The specimens printed, while not likely to turn Mr. Shakespeare over in his urn, are nevertheless too good to pass up, so we pass 'em on to you, dear readers.

We feel impelled, however, to agree to publish a list of all New York Guild members who write, furnishing us with affidavits to the effect that they are not responsible for the lyrics—this in fairness to the anonymous poets or the New Yorkers who didn't write 'em, as you like it.

Some banjoist stunning is Farland,
His wife's like a beautiful garland;
Her hair's like the snow,
But cheeks with youth glow;
As a cook, she sure beats Miss Harland.

There was a young fellow named Place,
Who was born with a cute, classic face;
On mand'lin a shark,
But always talked harp.
Yet did it with exquisite grace.

There was a big blonde from Kazoocy—
Most ev'ryone knows him as "Lewie;"
He was fond of the cats—
Such stuff as pigs' feets—
And 'tis said he would tackle chop-suey.

There was a young man named Audet,
As a teacher he sure is au fait;
Tho' the night wasn't cold,
J. G.'s hands he did hold.
While waiting for Lutina to play.

Pennsylvania sent us George Kriek,
A guitarist, but not with a pick;
When he sat in the chair,
With vice-president's air,
He deliberately sat on poor "Bick."

There was a young lady named Juliar,
Wherever she was—'twas peculiar.
We missed her, 'tis true,
But that's nothing new—
She's always so likely to fool yer.
(By an anonymous eye-witness.)

Two ladies there were from Atlanter
Who each gained the name of "enchanter,"
When they went away
We heard everyone say
Let's meet in Atlanter instantler.

There was a man there—Fred Martin.
Who from his nice hair is sure partin';
When asked what guitar
He most did prefer
He said, "Why a Martin for sartin."
There was a young man named Zarh
Who came from New York on the car—
And his wife she smiled
For he wasn't exiled.

As his namesake "Nick" Romanoff are.*
(*Our unknown poet is evidently swiping the
ex-secretary's grammar.)

Because of delay in the mails in one instance and a hold-up at the engraver's in the other, both the *Mandolinist* and the *Banjoist* departments are omitted from this number of THE CADENZA. The extra space thus made available permits the printing of an unusually large amount of Guild Convention matter, which we trust will in a measure alleviate the disappointment of our readers who are following the excellent articles of Contributing Editors Petline and Riee.



POTTER'S MANDOLIN ORCHESTRA, OMAHA, NEB.



JUST a few months ago, friends of Francis Potter were congratulating him upon his apparent recovery from a long and severe illness, and when he announced his intention to "get back in the game," good wishes, encouragement, advice, admonitions of caution, hopes-for success and concern for the possible outcome of an attempt to build up a business which had been almost without attention for two or three years—all were profusely heaped upon Mr. Potter by his myriads of friends.

And, while *all* were well meant, *not* all were timely, for even the most sanguine of the friendly prophets have been amazed at the manner in which "Potter came back."

The above photograph is only one of the available visible evidences of what has happened in Omaha. Potter himself is the best proof, and 1917 Conventionites who saw and talked with him were not only convinced of the complete recovery of Potter, but also of the fact that there is something more than lucky happenstance behind the come-back—this business recuperation which followed so rapidly upon the regaining of physical strength. Yes, we feel sure that *there's a reason* why Potter, with a handicap, beats to a frazzle some of us who have had a clear field and no obstacles since the pup chewed up our straw hat back in '07! Just making a guess at it after talking to the Nebraska man, we would say that the reason simmers down to this: *Potter runs his business*, instead of allowing his business to *run him*.

There's nourishment for mental mastication and assimilation in the above statement! Perhaps Potter will help us digest it by telling us some of the "inside" facts of his experience. Not that we can't dig out—think out—the essential truths ourselves, but because it is so much easier to have someone else think for us—which is not only the reason why so many of us are rather skinny, mentally, but is also our best excuse for letting business chase us round in a circle, till our feeble minds are so dazed that they really need their rations in predigested form.

Here's hoping to hear more of Potter, *from* Potter!

High Lights and Side Lights

(Continued from page 10)

The Gibson "picture gallery" was, as always, a center of interest.

The Clark Harp Company added materially to its rapidly increasing list of friends. The artistic little harp proved a treat to the eye and the ear of the uninitiated.

The Walter Jacobs music and magazine exhibit received its share of attention.

One publisher was much agitated over the disappearance of quite a quantity of music from his display, and even felt tempted to believe that somebody was so deeply interested in the exhibit that he had taken a portion of it home to examine in seclusion—and safety. Later the publisher found the music which he had missed on the racks of an industrious volunteer orchestra in one of the manufacturer's rooms. Quite innocently, the "lead-

er" of the orchestra said he "thought that the music was there to be demonstrated." The publisher admitted that it was—and forthwith brought in another supply.

The obstreperous Guild members found out just how painful it is to get a Krick on their necks.

Old friends were glad to welcome Miss Anna Tuttle again, after absence from several conventions.

Somebody please tell Kitchener what a saxophone is.

Odell proposes an Ex-Goat's Club for Boston. If there's anything worse than missing a meal, it's missing two of 'em.

Yes, Carl Tschopp was there—but we hear he has not forgiven himself for missing the Wednesday doings.

Plan Now for the Next Convention

**For You Can Never Make Any One Pay
You More Until That More You
Are and Have to Offer**

E CAME FROM instruction-book-mumble to exchange a flash-of-lightning faith for constant daylight.

From small town or large city, he evinced the same interest as he sat in the various exhibit-rooms, hearing close-up for the first time purity of tone new to him; seeing grace and ease of technic that to him had not existed.

Phrasing, new methods and position of attack, with their consequent new tonal effects, and new interpretational possibilities now make the once dominant teacher of his home town a consistent, earnest inquirer and acquirer of knowledge, experiencing in himself the growth-pains of genius as

he realizes his abilities are below his now new-visioned ambition.

For years a Guild member; but this his first convention.

Always *among* them; but not before of them.

At home he has argued his defects as ballast; but now they are as slag—a needless load.

He thought himself in the September of experience; but now, in experience he's only May time.

It took great men of large capabilities, through whom he could peer as lenses to himself read his own lacks.

Had he stayed at home, he still would have remained positive and projective of musical thoughts and business systems less than best; but at the Guild Meet the two poles appear like two hands to grasp and appropriate their own.

(Continued on page 33)

The Ghost of the Ukulele

1st MANDOLIN
or VIOLINIntro: Ephraim's Jazbo Band
FOX TROTBROCKMAN & SMITH
Arr. by WALTER JACOBS

The musical score is written for four parts: 1st Mandolin or Violin, Guitar, 2nd Mandolin, and Mando-Cello. The key signature is one flat (Bb) and the time signature is 2/4. The score begins with a 'ff' (fortissimo) dynamic for the 1st Mandolin/Violin. The Guitar part enters with a 'mf' (mezzo-forte) dynamic. The 2nd Mandolin part enters with a 'ff' dynamic. The Mando-Cello part enters with a 'mf' dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a 'ff' dynamic for the 1st Mandolin/Violin and a 'D.S. al Fine' marking for the Mando-Cello.

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D.S. al Fine

1st MANDOLIN

OF VIOLIN

Bubbles

ENTR' ACTE

SILVIO HEIN

Arr. by R. E. HILDRETH

Allegretto grazioso (*Rather slow*)

Allegretto grazioso (Rather slow)

mf *Guitar* *p*

sf *sf* *sf* *sf* *sf* *sf*

mf *mf espress.* (A little faster)

rak *a tempo* *molto rak.* *mf* *D.S.al*

Dreamily *p-f* *cresc.*

cresc. *Allegro* *mf* *D.S.al*

CODA *rit.* *f* *accel.* *fz*

The Ghost of the Ukulele

2d MANDOLIN

FOX TROT

BROCKMAN & SMITH
Arr. by WALTER JACOBS

ff

ff mf

Mandola or Mando-Cello

2d time ff

mf-f

Mandola

1 2

ff ff

1 2

ff

D.S. al.

3

The musical score is written for a 2d Mandolin and a Mandola or Mando-Cello. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'FOX TROT'. The score includes various dynamic markings such as 'ff' (fortissimo), 'mf' (mezzo-forte), 'mf-f', and 'D.S. al.' (Da Capo, alla fine). There are also first and second endings indicated by '1' and '2' above the staff. The score concludes with a double bar line and a repeat sign.

THE CADENZA
Bubbles

ENTR' ACTE

SILVIO HEIN

Arr. by R. E. HILDRETH

Allegretto grazioso (Rather slow)

mf Mandola

2^d time mf Mandola & Mando-Cello

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz*

(A little faster)

mf *mf*

rall.

a tempo Dreamily

molto rall. D.S. al

TRIO *p f* *cresc.*

Allegro *f* *accel.*

CODA *rit.* *f*

The Ghost of the Ukulele

TENOR MANDOLA
and 3^d MANDOLIN

FOX TROT

BROCKMAN & SMITH
Arr. by WALTER JACOBS

24 time ff

24 time ff

D.S. al Fine

Note: The small notes are for 3^d Mandolin readingThe open strings, scale
and fingering of the
TENOR MANDOLA

C D E F G A B C D E F G 0 1 2 3 1 2 3 4

A B C D E F G A B C

4th String 3rd String 2nd String 1st String

Frets 7 8 10 12 14 15

Allegretto grazioso (*Rather slow*)

mf Allegretto g. Zrossolamer stony
mf 2^d time *mf* *fz*
2^d time *mf* *fz*
fz *fz* *fz* *fz* *fz* *fz* *fz* *fz*
fz (*A little faster*) *mf*
1 *mf* 2 *mf*
rall. *a tempo* *molto rall.* *mf*
rall. Dreamily *a tempo* *molto rall.* D.S.al.
TRIO *p-f* *cresc.* *cresc.* *cresc.* *mf* *D.S.al.*
CODA *rit.* Allegro *accel.* *mf* *D.S.al.*

Note: The small notes are for 3^d Mandolin,  reading

The open strings, scale and fingering of the TENOR MANDOLA



4th String 3rd String 2nd String 1st String Frets 7 8 10 12 14 15

Dreamily

TRIO

*p-f**cresc.*

Allegro

D.S. al

CODA

*rit.**f**accel**f*

The Ghost of the Ukulele

Intro: Ephraim's Jazbo Band

PIANO

FOX TROT

BROCKMAN & SMITH

Arr. by R. E. HILDRETH

The musical score is written for piano and is organized into seven systems, each consisting of a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The score begins with a piano introduction marked with a forte (ff) dynamic. The first system includes a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues the melody and accompaniment. The third system features a more complex melodic line with sixteenth notes. The fourth system includes a section marked with a forte (ff) dynamic. The fifth system is marked with a forte (ff) dynamic and includes a section marked with a forte (ff) dynamic. The sixth system is marked with a forte (ff) dynamic and includes a section marked with a forte (ff) dynamic. The seventh system is marked with a forte (ff) dynamic and includes a section marked with a forte (ff) dynamic.

1. 2. last

ff *mf* Trom. *ff*

mf *f*

1. 2. 8

ff

PIANO

THE CADENZA
Bubbles
 ENTR' ACTE

SILVIO HEIN
 Arr. by R. E. HILDRETH

Allegretto grazioso (Rather slow)

mf *p*

2d time mf

(A little faster)

espress. *mf*

rall. *a tempo* *molto rall.* *mf*

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D. S. al

MANDO-CELLO

FOX TROT

BROCKMAN & SMITH
Arr. by WALTER JACOBS

The open strings, scale and fingering of the MANDŌ-CELLO

The score is written for a mandocello in G major, featuring a treble clef and a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and dynamic markings (ff, mf, f). The piece is divided into sections, including a main melody and a section labeled '2d time'. The final section is a scale exercise for the open strings, with fret numbers 7, 8, 10, 12, 14, and 15 indicated. The score concludes with the instruction 'D.S. al Fine'.

The open strings, scale and fingering of the MANDO-CELLO

Expts 7 8 10 12' 14 15

Bubbles

ENTR' ACTE

SILVIO HEIN

Arr. by R. E. HILDRETH

Allegretto grazioso

(Rather slow)

The image shows a musical score for the piece "The Song of the Lark" by R.E. Hildebrath, arranged by R.E. Hildebrath. The score is written for a Tenor Mandola. It consists of four staves of music. The first staff is in treble clef, key of D major (one sharp), and 2/4 time. It begins with a tempo marking "(Rather slow)" and a dynamic marking "mf". The second staff is in treble clef and contains a repeat sign with a first ending bracket. The third staff is in treble clef and contains a second ending bracket. The fourth staff is in treble clef and contains a third ending bracket. The score includes various musical notations such as notes, rests, and dynamic markings like "mf", "p", "sfz", and "f". The piece concludes with a double bar line and a final dynamic marking "mf".

Tenor Mandola

(A little faster)

temper

Dreamily

molto rall. mf
= = *D.S. al* 

D.S.al

TRIO

p-*t*

Tenor Mandola

cresc

Allegro

D.S. al-⊕

CODA

rit

accel.

 f_c

The open strings, scale and fingering of the MANDO-CELLO

GUITAR ACC.

FOX TROT

BROCKMAN & SMITH
Arr. by WALTER JACOBS

[illegible]

THE CADENZA
Bubbles
 ENTR' ACTE

GUITAR ACC.

SILVIO HEIN

Arr. by R. E. HILDRETH

Allegretto grazioso (Rather slow)

Mando-Cello

24 time *mf* *sfz* *fz* *sfz* *sfz* *sfz*

(A little faster)

mf *sfz* *sfz* *sfz* *sfz* *sfz*

1 2

Mandolins

rall. *a tempo* *molto rall.* *D.S. al*

TRIO

p-f *cresc.* *cresc.* *mf*

Mandolins

1 2

Mandolins

cresc. *mf*

CODA

rit. *Allegro* *arcel.* *f* *fz*

Mandolins

BROCKMAN & SMITH
Arr. by WALTER JACOBS

Musical score for "Plectrum Style" in G major, 2/4 time. The score is written for guitar and includes a mandolin part. The guitar part features various techniques such as triplets, slurs, and dynamic markings like *ff*, *mf*, and *ffz*. The mandolin part is introduced in the 12th measure. The score concludes with a double bar line and a *D.S. al.* instruction.

Allegretto grazioso (*Rather slow*)

This musical score is for the waltz 'The Blue Danube' by Johann Strauss II. It is arranged for a chamber ensemble consisting of Mando-Cello, Guitar, and Mandolins. The score is written in 3/4 time and begins with a key signature of one sharp (F#). The tempo is marked 'Allegro'.

The score is divided into several sections:

- Introduction:** Features the Mando-Cello and Guitar. The Mando-Cello part starts with a melodic line marked *mf*, while the Guitar provides harmonic support with chords and single notes, marked *p*.
- Main Theme:** The Mandolins enter with a rhythmic pattern marked *sfz*. The Mando-Cello and Guitar continue their parts, with the Mando-Cello marked *sfz* and the Guitar marked *sfz*. The tempo is marked *2^d time*.
- Development:** The Mandolins play a melodic line marked *mf*. The Mando-Cello and Guitar continue their parts, with the Mando-Cello marked *mf* and the Guitar marked *mf*. The tempo is marked *mf*.
- Trio:** The Mandolins play a melodic line marked *p-f*. The Mando-Cello and Guitar continue their parts, with the Mando-Cello marked *p-f* and the Guitar marked *p-f*. The tempo is marked *p-f*.
- Coda:** The Mandolins play a melodic line marked *mf*. The Mando-Cello and Guitar continue their parts, with the Mando-Cello marked *mf* and the Guitar marked *mf*. The tempo is marked *mf*.

The score includes various musical notations such as dynamics (*mf*, *p*, *sfz*, *p-f*), articulation (*sfz*), and tempo markings (*Allegro*, *2^d time*, *mf*). It also features repeat signs and first/second endings.

Plan Now for the Next Convention

(Continued from page 16)

Just think; six, eight, twelve years in a business and profession, and yet here and there is he who has not met with them who are his chief helpers. And this because he cannot afford the Convention!!

After the greatest helpfulness from any Meet in Guild history—the most supreme instance of teacher-agent poverty to our knowledge (poverty of mind rather than purse) is now in many instances for another year to testify as before; namely, a personal endeavor that reaps but a mediocre success and calls it a real success—is again to testify to a territory going stale—to a teaching business and Mandolin Orchestra going cloyed, till verily these teachers and agents seem painted fire without warmth, painted trees without fruit, and yet many of these same teachers and agents have a confidence that in all honesty boasteth false gifts and that in vision maketh the small seem secure and satisfying.

But let us come back to that type of man who returneth from the Convention.

He is now a god of riches, for *he* has become riches.

Former ideals (palaces) of professional and business achievement have dwarfed to cabins of vagabonds. Not in them but in him is the change. His ideals are more, for he, himself, is more.

He finds himself choking his thunder in mid volley, for old things have passed away.

He sees his stay-at-home competitors mapping out a farm, a district, an island in the geography of musical achievement; but he now draws a sphere.

He sees his former self a false citadel and tower to an empty-minded clientele to whom now he pledges a greater self—a more worthy service.

He has lost his egomania. He has ceased to think himself the most prominent peak in the musical landscape.

The die is cast for that man's success. The clouds of dense darkness cannot again shut down.

He has exchanged a fever glow for a benign climate.

Oh, Teacher, that's what the Guild has done for many!

Plan now for the next Convention, for you can never make any one pay you more until that more you *are* and *have* to offer.

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THE
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MANDO-CELLIST**

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Virtuoso

Mandolin Soloist for Victor Talking
Machine Company

About Mandola and Mando-cello Solos

An error in the May CADENZA has been brought to my attention. I stated that there was not a single solo in sheet form for either mandola or mando-cello with guitar accompaniment. H. F. Odell & Co. advise me that they are publishing this combination. If I am correctly informed the mandola and mando-cello parts are in transposed notation, but I presume that the publishers would furnish them in non-transposed notation upon request.

At the convention, I was told that a large number of teachers wanted more music for the lower voiced instruments and several stated that they could use advanced studies for both instruments and particularly for the mandola. We cannot expect our instruments to reach their zenith of popularity without a larger library and I am sure that if we can show the publishers that there really is a demand for more music and better music, that the mandola and mando-cello will become quite as popular for solo work as the mandolin.

The following letters show the way the wind is blowing. There is a demand for more good mandola and mando-cello music with accompaniment. The players want it and I believe there is sufficient interest to warrant publication. Follow the example of Mr. Adams and Mr. Lanoue and fill in the blank now. Mail it before the clock strikes again.

Mr. A. E. Adams writes:

"May CADENZA came to hand today. I am a mando-cello player. I shall be interested in new publications for the mando-cello and tenor mandola as solos, with or without accompaniment, also duets for tenor mandola and mando-cello, with or without accompaniment, and trios for mandolin, tenor mandola and mando-cello with or without accompaniment. What I am after is good classy music, not simple teaching themes. Enclosed please find card of the only organization in this city using tenor mandola and mando-cello. I might add that we use _____ instruments only. With best wishes for success, I am,

Sincerely yours, (Signed) A. E. ADAMS.
10 Thorne St., Toronto, Canada.

Mr. A. J. Lanoue writes:

Enclosed please find slip re more music for mandola and mando-cello. I would also like to see pieces arranged for mandola and guitar, such as those given in Carl Fischer's method for tenor mandola. Although I am a mere amateur player, I take great interest in your articles on these instruments.

Yours truly, (Signed) A. J. LANOUE

Sign and Mail This Coupon Now

William Place, Jr., care of THE CADENZA,
8 Bosworth St., Boston, Mass.

I am a player, I shall be interested in new publications for

I [would]—[would not] subscribe to mandola and mando-cello music if issued at regular intervals.

Let's Get Acquainted

(A continuation of the series of brief sketches of our prominent mandola and mando-cello players, which will appear in this department from time to time as space will permit.)

We have much pleasure this month in introducing Mr. Sedgwick W. Smith of Skaneateles (Syracuse) N. Y. Mr. Smith is president of the Syracuse Mandolin Orchestra, Syracuse Chapter, No. 41, of the American Guild. For a number of years, Mr. Smith has devoted a large portion of his time to the study of the fretted instruments. Like many other enthusiastic plectralists he became interested in plectral work through the mandolin and later the mandola. At the present time he occupies the first chair in the mandola section of the Syracuse Mandolin Orchestra.

While speaking of this organization a few words concerning this unique group of players may be acceptable. The Syracuse Orchestra includes four B. M. G. teachers. This fact speaks volumes for the spirit of good fellowship for which the Guild stands, and without the Guild's co-operation such unity would be impossible.



SEDGWICK W. SMITH

At the present time Mr. Smith is greatly interested in composition and he has recently presented the orchestra with a complete orchestration of one of his best numbers. Mrs. Rose Fritz Rogers who is secretary of the Syracuse orchestra has composed a new selection for the Orchestra and Mr. Smith has just completed a mando-orchestration of the number.

An all round good fellow is Mr. Smith, a mandola enthusiast and best of all a Guild booster. As the delegate of Syracuse Chapter, he was very much in evidence at the Boston Guild meet, and made a host of warm friends among our professional and amateur musicians.

The Mandola and Mando-Cello at the Convention

The convention—conceded to have been the the best in Guild history—has come and gone. From the writer's viewpoint it marked an epoch in fretted instrument history. Never have things "run" so smoothly; never have we been so well educated, entertained, socialized. No convention that I can recollect has even approached it. I believe that I learned more at the Boston convention than all of the others I have attended. It was a record breaker in every respect. If the "Guild is dead" the undertaker certainly will have trouble in laying out the corpse.

There is so much that I could write of that I scarcely know where to begin but in justice to this

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 Arthur-Odell—A
 There's A Rose In This World For Us All,
 Waltz, Alexander-Williams—Tocaben—A

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Letter after title indicates price	Universal and Transposed Notations	A	B	C
1st Mandolin,	Each	\$0.30	\$0.40	\$0.50
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There's Someone More Lonesome Than You, One-Step	Von Tilzer-Tocaben—A
On the South Sea Isle, Fox Trot	Von Tilzer-Tocaben—A
Eternal Spring, Reverie,	Engelmann-Odell—A
O Sole Mio (My Sun)	di Capua-Odell—A
On the Hoko Moko Isle, One-Step	Von Tilzer-Tocaben—A
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*There's Someone More Lonesome Than You, One-Step	Von Tilzer-Bickford—(A)
*On the South Sea Isle, Fox Trot	Von Tilzer-Bickford—A
*Pussyfoot, Fox Trot	White-Bickford—A

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department I will confine myself to the mandola and mando-cello work at the Guild concert.

We have heard a great deal in regard to the mandola as a solo instrument. Some of our authorities even assert that the mandola is no greater as a solo instrument than the viola. I wish that those "authorities" might have heard Julia Greiner. It is scarcely within the province of this department to criticize but my enthusiasm prompts me to slip in a word or two with the hope that the managing editor will let it pass.

I believe that Miss Greiner is the greatest woman mandolinist in this country. Since the Providence convention she has gained immeasurably both in technique and interpretation. Miss Greiner shows insight in her interpretation. Several effects which she produces are distinctly plectral, and if not original, are exceedingly novel. It is a pity that more plectral enthusiasts did not hear her.

Mr. Bickford as a true exponent of the plectral art stands with the pre-eminent. I have never heard an artist of any of the fretted instruments whose work I admire more than I do Mr. Bickford's. There are few artists on our instruments who realize the limitations of fretted instruments and Mr. Bickford is one of the few. He never forces his tone to the "stringy" point. He never attempts the impossible. Always musical—always the interpretation of a seasoned musician. After

hearing Mr. Bickford I felt proud to be an exponent of the mando-cello.

One of the most interesting points of Bickford's work is his tremolo. I am always interested in tone production and Mr. Bickford uses his plectrum very dextrously, in fact at times, his tone seemed almost like that of a bowed 'cello. It is really beyond the right of this department to consider the other instruments, but Mrs. Bickford's guitar accompaniment—or rather obligato—was quite as delightful as the mando-cello and proved an ideal setting for the plectral baritone.

Mrs. Louise Derwin, Waterbury, Conn., suggests "Music in the Higher Branches" as a fitting title for the picture on page one of the May CADENZA.

A. J. Shaw, well-known Chicago teacher and publisher, who was forced by illness to give up his work for some time, is again well, and back in the harness—a fact which gives much pleasure to his host of friends.

Tom Sawyer desisted from his extensive travels long enough to organize the Columbus Plectral (Society) Octette last month. Under Mr. Sawyer's direction the Octette should be a success.

Teachers who are giving attention to the harp will be interested in the recently announced special teachers' course to be given at the Van Vleeton Rogers Summer Harp School, Round Lake, N. Y.

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PUBLISHED

"THE CADENZA" MARCH

BY JAMES H. JOHNSTONE

This March Won 1st Honorable Mention in the recent march contest held by the American Guild of B. M. & G.

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Oh, You Ukulele!

Q. Why is a ukulele? This is not a catch question; like Hashimuro Togo, we inquire to know?

A. This interesting and important question was not sent direct to this department, but appeared and was answered in a Los Angeles paper. However, believing that it was originally intended for The Problem Prober, I am herewith appending the complete reply. "Our idea of nothing is a ukulele. It sounds like a sick cat suffering from a complication of quinsy and indigestion; it looks like the result of an indiscreet acquaintance between a banjo and guitar, and it is about as useful as the foam on a glass of beer.

"Music is an art and, as somebody with a turn for ornate expression once said, it hath charms to sooth the savage breast." If this be true—and it has stood the test of time—the ukulele is a miserable failure in life, for, instead of soothing our savage breast, it arouses us to the point of frenzy.

"Up to the time that the ukulele came within our ken we looked with favor upon the dark-skinned beauties of the Pacific isles. We dreamed of basking in their languorous glances, beneath the soothing shade of the bread-fruit trees, while we listened to the soft strains of their native airs. Now, we wouldn't go to ukulele land as the guest of the steamship company.

"The ukulele is an error, and there ought to be an open season for those who torture it.

Yocka-hoola-hoola-hoola,
Yocka-hoola-hoola-hooo!"

A. L. D., Boston, Mass.

Q. Will you kindly give me a list of the various artists who have made banjo records on the phonograph, both in this country and abroad, and also tell me if any of the older records are still obtainable?

A. There were a number of records made by Ruby Brooks, of Brooks and Denton, in the early days of the record industry. Vess L. Ossman and Cullen and Collins also made records for the Columbia and Edison Companies in the days of the old wax cylinder records. Van Eps also began to make records some time before the cylinders went out of vogue. The most interesting and valuable records, both from the artistic and historical standpoint, were the dozen or so of records made in the Columbia laboratory by Alfred A. Farland nearly twenty years ago, while he still used the guitar style of playing. These were very remarkable records and included some of his most interesting and effective concert numbers, such as "Gypsy Rondo," Paderewski's "Minuet," "Hungarian Dance," by Brahms, etc.

In more recent times most of the records have been made by Van Eps, although Ossman still makes them occasionally, while F. J. Bacon has made several for the Edison Co. and one for the Victor. The above are of course all American made, but England has also been very prolific in the matter of banjo records. Olly Oakley having made perhaps more than any other English banjoist.

There are also numerous records by Joe Morley, Bert Bassett, John Pidoux, Sam Collins, Burt Earle, Cammeyer and others. As to the possibility of obtaining any of the older records, that is

a hard matter, unless an occasional one might be picked up in second-hand shops. I am fortunate enough to have in my possession a few of the earlier records by Ossman, Van Eps and also a number of the Farland records, which of course are priceless. I have also a few of the old English records by Oakley and Pidoux, made on the zither-banjo. It is of course practically impossible to obtain any of the current English records at the present time but it will be perfectly easy after the war.

D. J. B., New York City.

Q. 1. Kindly let me know whether the old five-string banjo is practical for playing in the modern tango orchestra. All the old timers say it cannot be done without faking half of the music, and that it is tuned too low to carry well.

A. The regular, long-neck banjo can be used in the modern dance orchestra, but I would not say it is as practical as the tenor banjo. Some of the old timers, as you call them, like Vess Ossman and Billy Farmer, still use the regular banjo, although of course the fifth string is not called into play. The long neck necessitates constant shifting, unless one of the higher positions be used, and this would often make the right-hand picking somewhat awkward. As to the faking, it is true that there is more of a temptation to fake on the long neck, since it sometimes saves a little careful working out of difficult passages.

Q. 2. Is the tenor banjo used more because of its carrying qualities, or because there are not enough five-string players to meet the demand?

A. I should say that it was a little of both. The wire strings of the tenor banjo seem to have a certain "bite" which is lacking in the longer instrument, while at the same time it is true that there are not enough five-string players who can do the work to fill the demand in the dance orchestra.

To sit in and play the first violin part (at first sight, of course) to the modern dance music, requires skill and experience of a different order from that required to play "Darkey's Dream," "A Ragtime Episode," or even "West Lawn Polka," in the old-fashioned finger style. Still another reason for the popularity of the tenor over the regular banjo in this particular line of work is the comparative ease with which the ordinary dance music can be executed, owing to the method of tuning in fifths, instead of the somewhat haphazard system of the long-neck banjo.

J. B., Sydney, Australia.

Q. Will you kindly tell me, through the columns of THE CADENZA the name of the firm publishing Samuel Siegel's "Romance of the Flowers." I think this is in the duo style.

A. I regret that I have not been able to locate any solo by Siegel bearing this title. Siegel himself informed me over the phone that he did not recall any such title, but suggests that you may have referred to "A Faded Flower" or "Spring Flower Gavotte," both of which are published by Arling Shaeffer, Chicago.

A. H., Fort Wayne, Ind.

Q. Can you give me any suggestions on the rendition of Mendelssohn's "Spring Song" the thought and intent of the composer, circumstances under which it was composed, etc.?

A. This charming little number is one of the 48 "Songs Without Words" which have made the composer's name a household word among pianists, and particularly those whose technical equipment will not permit them to revel in the larger works of the great composers. This, like Rubinstein's "Melody in F" and numerous other light classics, has been transcribed and arranged for almost every conceivable instrument and combination. It was composed in 1842, when the composer was 34, and five years before his death. Although known throughout Germany as "Frühlingslied" or "Spring Song," it was for a long time called "Camberwell Green" in England, it having been composed on what is known as Denmark Hill,

during a sojourn in that country. This, unlike many of the songs, was named by Mendelssohn himself, and was intended to portray the joyousness and beauty which nature bestows on everything in the springtime of the year. It should be played in the airiest possible manner and with as much delicacy as possible, at a tempo not to exceed 84 quarter notes to the minute.

The mistake is usually made, and by mandolin players particularly, of playing this piece much too slowly, thereby entirely changing its character. It must always be thought of as having two pulses to the measure, rather than four, and particular attention must be paid to the phrasing and expression marks. This was a favorite number with Rubinstein and von Bülow on their concert programs, and is of course often used by the great pianists of today as an encore number, while Josef Hoffman has made a beautiful phonograph record of it. Joachim, the great violinist, in describing Mendelssohn's playing once said—"his staccato was the most extraordinary thing possible for life and crispness. In the 'Spring Song,' for instance, it was quite electric, and though I have heard that song played by many of the greatest players, I never experienced the same effect." In playing this little gem on the mandolin, the best effect is obtained by employing down strokes for all the sixteenth notes, while the eighths and all longer notes are tremoled, with the exception of those coming at the end of a phrase, which are played with a single stroke and very staccato.

Vreeland Orchestra Annual Concert

The annual concert of the Vreeland Orchestra will be held June 21st in Stienert Hall, Boston.

This orchestra made such a favorable impression at the annual Guild concert in Jordan Hall that we can easily predict the complete success of the coming event. Mr. Vreeland has in preparation, in addition to the numbers by the Vreeland Orchestra, several novelties, as well as numbers by the guitar club, banjo club and Hawaiian team. A well-known reader will also assist.

Following is the program as announced by Mr. Vreeland.

- a. March—"See Dixie First" Cobb
b. Morceau Mignon—"Salut d'Amour" Elgar, Op. 12
c. Angelus from "Scenes Pittoresques" Massenet
Orchestra

Reading
March Militaire, "The Envoys" Vreeland
(This march was composed especially for this concert and at the time of the visit of General Joffre and the Allied Envoys to Boston.)
Guitar Club

- a. Hawaiian Waltzes—"Kilama-Wailana" Lua and Kaiti
(Special solos for ukuleles and steel guitars)
b. Fox trot—"Mammie's Little Coal Black Rose" Whiting

Orchestra
Selection from "Miss Springtime"—"Throw me a Rose" Kaiman-Vreeland
Banjo Club

- a. Idyl—"The Glad Girl" Lampe
b. Overture—"Light Cavalry" Suppe
Orchestra

Reading
Hawaiian Medley Arr. Vreeland
Introducing

- a. Ukuleles—"Pahana" (Hula)
b. Steel Guitars—"Sweet Lei Lehua" and "My Hawaiian Sunshine"
c. Solo Ukulele—"Indian Dance"
d. Entire Company—"One, Two, Three, Four" and "Aloha Oe" (with vocal accompaniment)
Hawaiian Troupe
Military March—"National Defense" Lampe
Orchestra

Conventionites will please note that the editor solicits convention quips, for a "convention reflection" column. See notice in another column—get out your pen or typewriter and pass on some of these inspirations.

A. A. Farland gave his twentieth recital in Providence, May 1, at the Elysium, the concert being under the management of H. E. LeValley, who, we believe, had charge of the previous nineteen Providence appearances of the great banjoist.



STUDY MANDOLIN WITH Samuel Siegel World's Greatest Mandolinist

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THE
GUITARIST

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Hyphenate guitars, spare me, I beseech thee, to live yet awhile longer. Is it not possible for thee and thy tribe to live and increase unless thou undost me? Why wreak thy vengeance upon me, who am living still, though born in antiquity? My form has but little changed during the centuries that have elapsed since my birth.

Harp-guitars there were over a hundred of years ago, but since that time they have passed so into oblivion that now they rise up and call themselves new and progressive. Of well nigh unto a score of these hybrid guitars were there in the days long past and gone, but the masters have left their works for me.

Hawaiian-guitar, why try to destroy me, in thy eagerness to lift thyself up? I existed centuries before the Hawaiian Islands were discovered, in the form in which I now live. I came from the lands of music, from the lands where music was born, from the lands which are recognized today, through all the centuries, as the homes of music, art and romance.

I have been played upon by those mighty ones, Beethoven, Handel, Haydn, Berlioz, Weber and many others. I have been played in the courts of all Europe. I have been played under the batons of the famous of all time. I have been played on in the concerts of Mendelssohn, Paganini and others of the great. List to me in mine hour of sorrow. My grief is great that thou hyphenates, who can claim none of these honors, will try to tear me down, to wreck and massacre me, to raise thyself up. I have gained all the glories of my career through the centuries through mine own merits. I wish to live only on my own merits. Never in all the long centuries have I tried to raise myself up by tearing another down.

Hear my supplications! Hear ye the truth! If thou hast merit, thou wilt win, and much more quickly through that merit than if thou shouldst continue to mutilate and ravage me. I ask not for thy pity. Justice is all I ask. Leave me to live in peace a while longer. I am not a martial instrument, but I will fight for my life, and I know that I will live—live in the hearts of those who love music such as has been left for me by the masters.

Questions Answered

N. T. O., Cincinnati, O.

Q. Can you tell me if there is an arrangement of the "Toreador March" from *Carmen*? I have the Cuttoli fantasia from *Carmen*, but do not care much for it, and would like a good arrangement of the "Toreador March," if there is any published.

A. The only arrangement of the "Toreador March" alone as a guitar solo is the recent arrangement by the writer of this department, published by Carl Fischer, Cooper Square, New York.

B. T. C., Oneonta Park, Calif.

Q. Will you kindly give me the news of two or three good Russian numbers for the guitar and tell me where they can be obtained?

A. One of the finest Russian numbers for the guitar is the fantasia on the Russian National Hymn by the famous master, Pettoletti. The "Song of the Volga Boatmen" is also an effective guitar solo, just out of press, the arrangement being made by the writer of this department. Both of these numbers may be obtained from Carl

Fischer, New York City. De Janon made an arrangement of the famous Russian folk-song, "The Scarlet Sarafan," which may be obtained from T. B. Harms, New York, if not out of print.

C. P., Williamsport, Pa.

Q. 1. When did Tarrega die?

A. Tarrega died on December 15, 1909, at Barcelona, Spain.

Q. 2. Who was the teacher of Francisco Tarrega?

A. I am sorry to be unable to tell you the teacher of Tarrega on the guitar. He was early a student of the Madrid Conservatory, where he won the first prize for harmony and composition. Since his music is of a style or a school markedly different from most other guitar masters (in the main), and has a distinctly individual trend, I am inclined to think that he was chiefly his own guitar teacher. At any rate, his teacher seems to be unknown to history, as I find no mention of it in Bone's great book "The Guitar and Mandolin." However, we know very little of the lives of Cano, Arcas and one or two other Spanish guitarists. In fact, we know far less of the two named than of Tarrega. It is easy to be seen that Tarrega was familiar with the works of Ferdinand Sor, the most famous of all Spanish guitarists, but we know that it was impossible for him to have studied with this master, for Sor died fifteen years before Tarrega was born.

W. I. S., Milwaukee, Wis.

Q. What is the correct position of the left wrist in guitar playing, and should the wrist be held in the same position for accompaniments as for solos?

A. The left-hand wrist should at all times be held in a curved position, thereby giving length and freedom to the fingers. The thumb should be held well under the fingerboard and under no circumstances should it be allowed to show above the low F string. The barré could never be accomplished with such a position, nor could one ever hope to attain any great proficiency in solo work unless the wrist were well curved outward and the thumb held well under the fingerboard, in much the same position as the left hand of a 'cellist. The fingers must be free to go anywhere on any string, no matter how great the jump, and they can never be free to do this unless the wrist is curved outward and the thumb held well under so that the instrument is never under any circumstances balanced in the palm of the hand in the lazy fashion often seen with self-taught players.

It is as important to hold the wrist in the above position for accompaniments as for solos, with the one difference, that one might "get by" playing a simple accompaniment with a bad wrist position, but in a solo it would be well-nigh impossible. Most students are more or less careless on this very important point. No guitarist should be treated with more leniency as regards this matter than is a 'cellist, and those who know anything of the cello know that no 'cellist would dare make the slightest claims in regard to knowledge of the instrument unless he held his wrist curved and thumb well under the fingerboard.

W. W. T., Washington, D. C.

Q. 1. Who was the most famous Russian guitarist, and were there any Russian guitarists who left any good literature for the instrument?

A. I believe that V. P. Lebedeff was the most celebrated of Russian guitarists, at least the greatest of modern times. He died in St. Petersburg (now called Petrograd), in 1907. He was a pupil of Decker Schenk, though he had received his early musical education on the guitar and had played for years before meeting Decker Schenk, but it was only after his studies with this master that he adopted the guitar as his profession. Decker Schenk lived for many years in Petrograd but was a native of Vienna. Lebedeff appeared as guitar soloist in Paris with success, and made a great name for himself in his native land both as a teacher and a soloist. He played on the ten-

string guitar, so popular in Russia. He was appointed a professor in the Royal Military Music Academy in 1898 and after the death of his teacher in the following year he was considered the only guitarist of repute in Petrograd, where he had a great reputation both as a soloist and teacher, though so far as I am able to ascertain he left no literature for the instrument.

Q. 2. Who was the most distinguished English guitarist from all points of view that is, I mean as a soloist, teacher and composer for the instrument?

A. England has not by any means given us many great guitarists that is, not those who have attained lasting fame, either as composers or virtuosos or teachers, though many of the most famous of guitarists had their greatest successes in London and many of them lived there for many years. Among them were no lesser lights than the masters Sor, Giuliani and Regondi. Madame Sidney Pratten is often thought of as an English guitarist, but she was the daughter of the German guitarist Ferdinand Pelzer and was born before he left Germany to settle in London. She afterward became known as the child guitarist, Catharina Pelzer, and later married Sidney Pratten the famous flutist. Of real English guitarists I am inclined to think that Ernest Shand is the greatest. As a soloist we do not hear much of him any more, since the stage is now his real profession, but he has left us some fine solos for the instrument, and a musicianly Concerto which was published by subscription. It shows him a fine musician as well as guitarist.

PROGRAMS RECEIVED

THE CADENZA acknowledges receipt of programs from the following: Pietrapertosa Musical Club, St. Paul, Minn. (Blondina C. Smith, director); C. E. Leighton, Portland, Me. (Annual Mandolin Concert); Serenaders' Orchestra, Omaha, Neb. (Francis Potter, director); Worcester Mandolin Orchestra, Worcester, Mass. (Harry N. Davis, director); Delaware College Mandolin Club, Wilmington, Del. (E. E. Plumbly, leader); St. Louis Symphony Mandolin Orchestra, St. Louis, Mo. (Robert Lehmann, director); Lafayette Mandolin Club, Buffalo, N. Y. (Charles H. Jackson, director); Crescendo Mandolin Orchestra, Wauwatosa, Wis. (A. F. Mueller, director); Lira Mandolin Orchestra, Detroit, Mich. (Sidney N. Lagatree, director); Sioux City Mandolin Orchestra, Sioux City, Iowa (C. A. Templeman, director); The Gibson Mandolin Orchestra, York, Pa. (Warren Dean, director.)

Owing to the extraordinary demands upon our space at this season, it is not possible to print all of these programs in this issue, but they will appear at the earliest possible moment.

WHO'S WHO AND WHY?

Forty-one conventionites will find more or less accurate reproductions of their visages and convention raiment on the first page of this magazine. Some of the forty-one appear twice. Some are—or seem to be—happy. Others, we judge, were *very happy* when the photographer snapped them. And perhaps a few of the one-and-forty were just sleepy.

Every person who attended the convention ought to know every one of the forty-one, and be able to diagnose the expressions caught by the cameras. Just to find out whether anyone besides the Editor can give the *Who's Who and Why* of the group, we are going to offer a prize—one year's subscription to THE CADENZA—for the first accurate list of "Who's Who" and the best reasons "Why" *why* you think so, *why* they look happy or otherwise, *why* they got in twice—or at all—or any other *why* that appeals to you as pertinent or impertinent, and likely to help you get the free subscription.

The "snaps" are numbered; a list of the names of all people who registered at the Convention appears in this issue—it's up to you! Of course we will print the winning list, and no meritorious contributions will be consigned to the waste basket.

We must not neglect to give our thanks for the excellent informal photos to J. H. Johnstone and Wm. B. Evans—the majority of those used this month being from the dark room of the former.

Here are the names of just a few

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Book 3.....50c	Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c	Book 4.....50c
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Book 3.....50c	Book 3.....50c	Book 3.....50c
Book 4.....50c	Book 4.....50c	Book 4.....50c
Book 5.....50c	Book 5.....50c	Book 5.....50c
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Walter Jacobs 8 Bosworth Street Boston, Mass.

Send in your name. If you use Weidt's Studies we want to print your name in the list above. If you don't use Weidt's Studies we want you to have a sample set.

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Adams, Chas. C.
Audet, Jos. A.
Balassone, Alphonse
Barr, W. Richard
Bickford, Zach Myron
Brandenberg, W. G.
Carver, D. L.
Clark, Don Carlos (Mrs.)
Cleave, Daniel
Craig, F. V.
Dalton, C. S.
De Stefano, G.
Duffell, H. P.
Evans, Wm. B.
Fritz, Carl
Furman, P. B.
Galerno, Genie
Gallagher, T. M.
Gardner, Howard
Gardner, W. P.
Garratt, L. Guy
Gedney, Burton G.
Gill, Wm.
Goodrich, C. B.
Hamilton, J. J.
Hartnett, D. E.
Herwis, Robert E.
Holmes, Robt. M.
Jackson, Chas. H.
Jackson, Grace M.
Jackson, W. R.
Johnston, Ira L.
Klingel, Clement (Rev.)
Krick, Geo. C.
Lingard, Wm. H., Jr.
Long, Ed. P.
Mable, Horace R.
Mayo, M. S. (Dr.)
McAlfee, Carroll
McCune, Odo C.
Moore, Gladys E.
Moore, H. G. (Mrs.)
Nash, Alma M. (Miss)
Parker, John H.
Pellito, S. F.
Potter, Francis
Rice, Wm. M.
Riggs, Artemas
Rohrer, Wesley
Rowden, Claud C.
Saunders, R. S.
Savale, F. E.
Schooley, W. M.
Seesley, Ora W.
Seldomridge, C. H.
Sherman, Albert C., Jr.
Simpson, Thos. A.
Smith, Harry S.
Smith, Corydon D.
Sullo, John D.
Townsend, Horace
Tschopp, Carl
Villeg, J. Walter
Vreeland, Walter F.
Walters, Louis C.
Wardwell, Mary F.
Warren, C. C.
Watson, Alf.
Whipple, Leyland
Wilcox, Edna Dole
Wing, L. F.
Wood, Bertram G.

The American Guild of Banjoists, Mandolinists and Guitarists

OFFICIAL BULLETIN



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NOTICE

Guild members are notified to note the new address of the executive office, and to assist Secretary-Treasurer Daniel Teague by seeing that all Guild and Chapter correspondence, Chapter reports, etc., are correctly addressed as follows:

DANIEL H. TEAGUE,
Ballard Bldg., Peekskill, N. Y.

THE BOOSTER CLUB

The club is growing! And at last a champion has appeared to beat out D. E. Hartnett. Come on, you boosters! Put D. E. H. down in the pale-faced type next month. *Here is the list to date:

W. Richard Barr, Fort Wayne, Ind.	17
D. E. Hartnett, New York City	16
Walter Vreeland, Boston, Mass.	9
Francis Potter, Omaha, Neb.	8
Wm. B. Evans, New York City	5
Stephen Shepard, Paterson, N. J.	4
A. C. Brockmeyer, St. Louis, Mo.	4
John H. Nicholas, Nome, Alaska	4
W. Ewing Marks, Salem, Ohio	3
Jas. H. Johnstone, Kalamazoo, Mich.	2
Chas. L. Kurtz, Chicago, Ill.	2
C. B. Goodrich, Hanover, N. H.	2
D. L. Day, Boston, Mass.	2
Giuseppe Pettine, Providence, R. I.	2
A. C. Sherman, Jr., Boston, Mass.	2
Fred C. Martin, Boston, Mass.	1
Mrs. Rose F. Rogers, Syracuse, N. Y.	1
Alice Kellar Fox, San Francisco, Calif.	1
Virginia Hazard, Providence, R. I.	1
Dorothy Higgins, Boston, Mass.	1

* Figures after names indicate number of professional and associate members secured since Jan. 1, 1917. Any Guild member may join the Booster Club—entrance fee, one new member. Five with highest scores will receive Honorary membership for 1918, and suitable public recognition.

CHAPTER REPORTS

New York, N. Y.—At the meeting of New York Chapter No. 4, held May 5, the convention report of the C. S. had an important place on the program and was received with enthusiasm. The matter of increasing Chapter capita tax, as taken up at the convention, was discussed and to give substantial evidence of our emphatic approval of the proposed raise, the following resolution was unanimously passed. "RESOLVED, that inasmuch as we have no means for increasing our per capita tax this year to 50 cents, that each of the members of New York Chapter No. 4 contribute 25 cents to a fund to be forwarded to the National treasurer as a testimonial of our appreciation of the work done for us by the Guild, and to show our willingness to have our annual per capita tax doubled." At this meeting Jack Gieger presented his resignation, as he soon will leave for Washington. Three new members were received (see list, page 41), and D. E. Hartnett was voted an honorary member. The chapter voted to purchase a mando-bass and also discussed the matter of attending the Philadelphia convention in a body.—*Wm. B. Evans, C. S.*

Schenectady, N. Y.—At the April meeting of Chapter No. 8 it was voted to give a concert for

the Red Cross Society. The May Meeting, which met at the home of Mr. Greene, in Alphaus, was in charge of Mr. Clark, Miss Hines, Miss Hayes and Mr. Greene. At this meeting we heard the report of our Convention delegate. Plans were completed for our annual banquet, and other business transacted. No more business meetings will be held during the summer months.—*M. Herrgesell, Sec'y.*

Uniontown, Pa.—Chapter No. 47 is making continued progress. Goldie Wirsing is a new member, and others will be received next month. May meeting was held in Chapter room, No. 7 Seaton Bldg., and at the close refreshments were served, following which the Chapter Orchestra held its weekly rehearsal.—*Harry M. Wirsing, C. S.*

McKeesport, Pa.—This Chapter has had such remarkable success that the field secretary takes the liberty to print a portion of a letter received from Clyde Boyd, librarian of the Chapter. The letter offers a vivid lesson to other chapters and *should-be* Chapters: "We organized four months ago with five members and decided to meet at the homes of the members each week for rehearsals, but in a few weeks there were too many of us to accommodate in an ordinary room, so we began to look around for more spacious quarters. We were very fortunate in securing a lease on a large room, 15 feet x 45 feet, which had formerly been used by a church and which suited our needs admirably. Then our expenses began to mount—rent, gas, etc.—so with a membership of twelve we held our first business meeting and set the monthly dues at one dollar and elected Carl Fritz musical director and leader. Mr. Fritz was organizer of the Chapter, and is one of the leading musicians of the city. We feel very fortunate in having such a leader. Then came the question of furniture for our hall and it was decided to hold a box social and entertainment as soon as possible. This was held on the 24th of February and you can guess our delight when receipts were counted and we found we had cleared sixty-nine dollars over all expenses. Ice-cream and coffee were served free by the Chapter. During the evening the Chapter orchestra rendered a musical program which was well received. Later on one of our members, Mr. C. Erickson, an artist of much ability, offered to paint a picture in oils and donate it to the Chapter. Expenses deducted we found we had cleared seventy-five dollars on the sale of Mr. Erickson's picture. During the month the orchestra played at two church concerts. Now our orchestra numbers twenty-one instruments with more in sight, all of whom will be Guild members by the end of May. Clear of debt and a tidy bank account—we should worry!"

Plymouth, Mass.—Plymouth Chapter Banjo Club, composed of about twenty young musicians of this town gave its first public concert Tuesday evening, April 24, at the Baptist church. A splendid program was given: (a) "Marionettes," (b) "The Darkies' Delight," by the whole club; "Kaloola," piano duet, Mrs. Elmer Butland and Miss Helen McLean; (c) "Queen," (b) "Arion," (c) "Festival," banjo solos, Ralph Manter; "Little Sparkers," vocal solo, Miss Helen McLean; (a) "Boston Gallop," (b) "College Boys," flute solo, William Perry; "Yankee Dandy." This organization, only a few months old, has done such commendable work under C. S. Robert Holmes' efficient direction, that the F. S. is constrained to tender a little bouquet of appreciation.

Sioux City, Iowa.—Sioux City Chapter, No. 45, of the American Guild of Mandolinists, Guitarists and Banjoists held their regular meeting at the Y. M. C. A. Monday evening, April 9. The following program was rendered: "March Curcio Cuchares" (The Bull Fighter) (Gerardo Metallo), "O Sole Mio" (My Sun) (E. di Capua), overture, "The Merrie Musician" (E. C. Ramsdell), Sioux City Mandolin orchestra, Charles A. Templeman, director; guitar solo, "Hermose Polka" (M. Carcassi), Ruth M. Wedgwood; mandolin solo (selected), Dan G. Lake; banjo solo, "Poem Rustique"

(Ego), Axel Johnson, guitar accompaniment by Linder Johnson; cornet solo—"La Fille Du Regiment" (Donizetti), Olga Almskog, Ellen Almskog at the piano; vocal solo, "He was a Soldier from the U. S. A." (Howard Kocain), Thomas L. Caine, Miss Mary Laurence at the piano; reading, "Man's Place," Pearl Jane Doughty.—*From Sioux City News.*

New York, N. Y.—Chapter No. 25 held its annual reception and dance at Reeves Academy, 2642 Broadway, April 26. The affair was a pronounced success. Refreshments were served. We are planning other social events for the summer. Five members of our Chapter attended the convention—Mr. and Mrs. W. J. Kitchener, Miss T. W. Hutchins, Miss Julia Greiner, and the writer, who was the official delegate—*Louise Clemenceon, C. S.*

Battle Creek, Mich.—Two members of Battle Creek Chapter were married on April 6—Ethel L. Brown and Russell A. Mott. Mrs. Mott is our recording secretary, assistant pianist and vocalist and Mr. Mott one of our mandolinists. The enclosed clipping will give facts regarding the reception recently tendered our "newly weds," at which the Monarch Mandolin Orchestra furnished music. The Chapter has one representative in Uncle Sam's service—Raymond Miller, who is now on the Mexican border.—*Edna Dole Wilcox, C. S.*



GUILD MEMBERSHIP

In this column are published the names of trade, professional, associate and chapter members who have paid dues for the year during the month preceding the publication of this issue of the Official Organ. New members are introduced in other columns.

Professional

210 Walter A. Boehm	Buffalo, N. Y.
213 Jos. Constantino	Lawrence, Mass.
212 B. Oakes	Providence, R. I.
215 Jos. L. Ivers	Lawrence, Mass.
214 Erwin J. Rung	St. Louis, Mo.
215 T. Abell	St. Louis, Mo.
216 Leah M. McCormick	St. Louis, Mo.
217 Thos. S. Lea	Chicago, Ill.
218 Jacob Boomsma	Pasadena, N. J.
219 Al Urquhart	Regina, Sask.
220 Carl W. F. Jensen	Chicago, Ill.

Associate

129 John Obrecht	Boston, Mass.
130 Louis Vachra	Omaha, Neb.
131 John McCabe	Omaha, Neb.
132 Harold Russell	McClendon, Iowa
133 R. J. Maguire	Omaha, Neb.
134 J. H. Clarke, Jr.	Omaha, Neb.
135 Robt. P. Kimball	Omaha, Neb.
136 Nellie A. Pritchard	Omaha, Neb.
137 Albert Brintzhofer	Fort Wayne, Ind.
138 Arthur Ulrich	Fort Wayne, Ind.
139 Wm. Pigeon	Meriden, Conn.
140 W. S. Connaught	Nome, Alaska
141 Dr. W. D'Arcy Chase	Nome, Alaska
142 John H. Nicholas	Nome, Alaska
143 A. V. Faust	Long Island City, N. Y.
144 Jas. C. Daniels	Gardens, Cape Town
145 Miss L. Levison	Bronx, N. Y.
146 Galen B. Frey	Nome, Alaska
147 Henry Conrad	Nome, Alaska
148 Alfred Roberts	New York, N. Y.

Kalamazoo Chapter No. 32—Geraldine Van Brussell, Lucile French

(2) **Orange Chapter No. 43**—Alice Hazarian, Charles Bier, William D. Brown, R. C. Hysky, Fred J. Kugelmann, Fred Schutze, Charles F. Heunton, Edward H. Fox, E. Trabold, A. W. Lander, Nellie Willms (11).
Pueblo Chapter No. 28—O. D. Allen.
Salem Chapter No. 11—Edith Coffee, Charles Hart, Chancie Fitzcraft, Lawrence Frost, Fred Bova.
Peckskill Chapter No. 58—Bedard Hedlika, Frank Blakeley.
Uniontown Chapter No. 47—Goddie Wirsing.
New York Chapter No. 4—Benjamin Lobou, Antonio Gonzalez, Joe R. Sanjurjo.

Washington Chapter No. 19—A. D. Bailey, N. W. Barrett, W. R. Barry, S. H. Beck, Miss U. Berger, Miss M. Biscoff, F. B. Blackburn, Wm. E. Bowman, Miss M. O. Cannell, E. V. Carr, Mrs. E. V. Carr, D. Carpenter, Miss D. Cobb, Miss R. Cobb, C. A. Conrad, Alf Costlow, E. F. Danforth, C. V. Davis, B. W. De Loss, Miss D. Diggett, E. Ditoto, C. O. Dodge, Mrs. C. O. Dodge, Mrs. J. H. Doty, G. C. Furbershaw, J. Gately, Miss B. L. Griffiths, Miss L. Hamilton, Mrs. J. M. Hancock, Miss C. Harbers, Mrs. Harris, Miss S. F. Harvey, Miss L. M. Healy, Miss P. L. Heck, Miss A. E. Hill, W. T. Holt, Mrs. W. H. H. Lee, H. Lee, H. L. Loftus, Miss M. Neidich, Mrs. T. J. McDowell, Miss R. L. O'Donnell, F. Quinn, E. W. Quinter, H. Ramsaur, L. X. Simmons, Mrs. O. Stutsman, L. W. Teller, H. H. Teller, Miss D. Thomas, Miss L. Whitaker, Dr. A. S. Whitman, R. Whitman, M. W. Wither, Mr. A. L. Williams, Miss E. Wynkoop, A. Yung Kwai, Miss H. Zepp (58).

AN ALASKAN BOOSTER

John H. Nicholas of Nome, Alaska, has jumped into the Booster Club column, with a score of four to start with. Here's a cordial greeting to Booster Nicholas and our four new Guild brothers up North!

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ALIVE WITH LIVING LIFE

(Continued from page 6)

rigidly censored (cancelled) and the change from khaki to black—from blouses to "spike tails,"—was made wholly to keep a promise and in deference to Mr. W. M. Rice. Rah, Rah, Rah for the Harvard Banjo Club!

Mr. George C. Krick deserved the reception accorded by his audience, and exemplified the merit of that reception by his playing of the triple guitar number presenting Coste, Mertz and Tarrega—three guitar classicists—as only the true musician can. Mr. Krick evidently knows his instrument, revels in his art and loves and exploits the best in that art. His enforced encore was especially and artistically fine—"Krickian" in every respect.

In the mandolin solo of Mr. Stellario Cambria the auditors were treated to another example of an artist interpreting a composition designed for his especially exploiting by a living writer. The number bristled with mandolinistic difficulties that were calculated to display Mr. Cambria's mastery of the instrument, and which in his hands seemed the merest child's play. The delicate contrasts demanded between the three movements disclosed Mr. Cambria's tonal control and musical temperament, combined with wonderful position work and a technical execution that was marvelous in its lightning-like speed, perhaps at times too swift for absolutely clear articulation. The Guild was fortunate in securing Mr. Cambria for its big concert, for he disclosed himself for what he is—a virtuoso of the mandolin.

The "Philoplectrians" closed a splendid program (not the concert) with a "Gen. Mixup," which was a mixup in name only, but never in tone, tune or tempo. It was a fitting finale filled with verve or, in words without wrinkles, "ginger" and "gimp." The concert itself was actually closed with the playing of "The Star-Spangled Banner," all of the musicians with the exception of the harpist standing. This probably sounds and looked easier than it really is for fretted instrumentalists.

Students' Contest

It was somewhat in the nature of a disappointing impression that, upon its initial appearance as a possible future convention feature, the students' contest should have merged more into the form of a recital than competitive exhibition,



ALBERT C. SHERMAN, JR.

but for some reason teachers and pupils were backward in entering for the contest. One entrant, Mr. De Nicola (pupil of Mr. Pettine), was forced to withdraw because of illness, while others seemed to fail in grasping the importance of the affair. As a result there were but three entries: Mr. Albert C. Sherman, Jr., guitar (pupil of Mr. W. F. Vreeland), Mr. Everett Morine, mandolin (pupil

of Mr. F. C. Martin, and Miss Roberta Lovely, banjo (also pupil of Mr. Martin)—naturally, an insufficient number to rank the performance strictly in the contesting class. However, it was interesting as a pupil recital and prizes were awarded, the decision of the judges (Mrs. Vahdah Oleott-Bickford, Mr. Alfred A. Farland and Mr. S. A. Thompson) being that, while under the conditions it could not be considered in the nature of a full contest, nevertheless the pupils deserved recognition and reward for their individual efforts and that teachers and pupils were to be commended for taking the initial step in what probably will prove a most valuable and educational feature of future Guild conventions.

Mr. Sherman, who ranks as a professional player of the mandolin family of instruments, has been studying guitar for some time with Mr. Vreeland and met with a gratifying degree of success, as was demonstrated by his rendition of "The Blushing Bride" Gavotte. Mr. Sherman played with excellent taste, his previous experience with other instruments evidently standing him in good stead. We predict that he will not remain long in the "student" class as a guitar player.



ROBERTA LOVELY

This demure little miss of only eight summers delighted the audience by displaying a technique and knowledge of which a player of twice her age might well be proud. She played a "Medley of Home Songs" (Armstrong) and, in spite of the fact that she was obliged to use a regular-size banjo instead of her own smaller instrument, her left-hand work was accurate and clean-cut, while her right-hand manipulation of the strings was unusually good, to say the least. She played smoothly, with no apparent embarrassment and with excellent interpretation. The little lady was awarded vociferous applause, and many enthusiastic predictions for her future were expressed by the visiting Guilders.

Mr. Morine played Siegel's duo arrangement of "Nearer, My God to Thee," and was at perfect ease before his distinguished audience and judges. His tremolo was good and his double-stopping was also good, while his interpretation of the number gave pleasing premonition of musicianly insight. The generous applause given him was emphatic verdict of the approval of the assembled musicians and critics.

Trade Impressions

A more than fleeting and wholly pleasant impression was created by the entertainment ensembles presented at the trade members' concert on Wednesday forenoon-afternoon in the session room. Superseding the old go-as-you-please-single-room-method of instrumental exploitation by a special concert in a special hall devoted

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Adalid. March.....	Hall	B	30	10	20
Ah Sin. Eccentric Two-Step.....	Rolle	B	40	10	20
Airy Fairy. Schottische.....	Weidt	A	30	10	20
Aloha De.....	Lilukalani	A	30	10	20
Baboon Bounce. A Rag-Step.....	Cobb	B	40	10	20
Big Ben. Descriptive One-Step.....	Allen	B	30	10	20
Big Eyes Susan. Schottische.....	Osman	B	30	10	20
Boston Yodel. Dance a la Fandango. Weidt	A	50	10	20	
Butterscotch. Characteristic March.....	Weidt	A	30	10	20
Camille. Chilian Dance.....	Bone	B	30	10	20
Caper Sauce Rag.....	Griffin	C	40	10	20
Chain of Daisies. Waltz.....	Weidt	A	40	10	20
Chicken Rag. Buck Dance.....	Daly	B	30	10	20
Chiming Bells. Waltz.....	Lansing	A	30	10	20
Cloud-Chief. Two-Step Intermezzo.....	Phille	B	40	10	20
Colored Guards. Characteristic March. Weidt	A	30	10	20	
Commander. March and Two-Step.....	Hall	A	40	10	20
Cowboy Capers. Characteristic March. Allen	B	40	10	20	
Crystal Wave. Waltz.....	Habb	A	30	10	20
Cupid's Victory. A Waltz.....	Weidt	B	40	10	20
Dance of the Clowns.....	Trinkaus	B	40	10	20
Dance of the Lunatics. An Idiotic Rave. Allen	B	40	10	20	
Dance of the Moths. Caprice.....	Weidt	B	30	10	20
Dance of the Phantoms.....	Farrand	B	30	10	20
Darkey's Dream. Fox Trot.....	Lansing	A	30	10	20
Dat Yam Rag. A Darkie Delicacy.....	Weidt	B	40	10	20
Disie Twilight. Characteristic March. Johnson	B	40	10	20	
Dushka. Russian Dance.....	Lansing	A	30	10	20
Encouragement. Waltz.....	Moyer	A	30	10	20
Evolution Rag.....	Allen	C	30	10	20
Falling Meteors. Valse Caprice.....	Bowen	B	40	10	20
Fanchon. Mazurka.....	Weidt	A	30	10	20
Fascination. Waltz.....	Bone	B	30	10	20
Fire-Bly. Polka.....	Weidt	A	30	10	20
Four Little Blackberries. Scot. Honor	B	30	10	20	
Four Little Pipers. Schottische.....	O'Connor	B	40	10	20
Frog Frolics. Schottische.....	Hildreth	A	30	10	20
Ger-Ma-Nee. One-Step or Two-Step. Weidt	B	30	10	20	
Hazers. March and Two-Step.....	Weidt	A	30	10	20
Hikers. March and Two-Step.....	Weidt	A	30	10	20
Humoreske.....	Dvorak	B	40	10	20
Invincible Gude. March.....	Shattuck	A	30	10	20
Irvine. Intermezzo.....	Rolle	B	40	10	20
Kaloola. A Darktown Intermezzo.....	Weidt	A	30	10	20
Ken-Tuc-Kee. Fox Trot.....	Weidt	B	30	10	20
Kentucky Wedding Knot. Two-Step. Turner	B	40	10	20	
Kiddie Land. One-Step.....	Weidt	A	30	10	20
Kiss of Spring. Waltz.....	Rolle	A	40	20	35
Knock-Knees. One-Step.....	Cobb	B	30	10	20
La Sirena. Danza Habanera.....	Burke	B	30	10	20
Light Heart. Polka.....	Weidt	A	30	10	20
Lilies of the Valley. Waltz.....	Weidt	B	30	10	20
Lorain. Mazurka.....	Nichols	B	30	10	20
May Belle. Schottische.....	Weidt	A	30	10	20
Mr. Melican. An A Pigtail Rag.....	Weidt	B	30	10	20
Minor Jig.....	Kenneth	B	30	10	20
Montclair Galop.....	Weidt	A	40	10	20
Mo-Kee-Toe. One-Step or Two-Step.....	Wilson	B	30	10	20
Myopia. Intermezzo.....	Wilson	B	30	10	20
*National Emblem.....	Bagley	B	30	10	20
Desert Sands. Intermezzo Two-Step. Allen	B	40	10	20	
Onion Rag. A Bermuda Essence.....	Weidt	A	40	10	20
On the Curb. March and Two-Step.....	Allen	B	40	10	20
On the Mill Dam. Galop.....	Habb	A	40	10	20
Our Director. March.....	Bigelow	B	30	10	20
Pagani Waltz.....	Arr. Hartnett	A	30	10	20
Paprikana. One-Step.....	Friedman	B	30	10	20
Parade of the Puppets.....	Allen	B	30	10	20
Paragon. Waltz.....	Grover	A	30	10	20
*Pauline. Waltz.....	Allen	B	40	10	20
Past and Pretty. Waltz.....	Weidt	B	30	10	20
Phantom Bella. Gavotte.....	Weidt	A	40	10	20
Polonaise Le Grand.....	Griffin	C	50	10	20
Pranks of the Pixies. Caprice.....	Lansing	B	30	10	20
Rabbit's Foot. Fox Trot.....	Cobb	B	30	10	20
Rag Tag. March and Two-Step.....	Weidt	A	40	10	20
Raiders. Glop.....	Weidt	A	30	10	20
Rambling Rose. Waltz.....	Morse	B	40	10	20
Red Rover. March.....	Weidt	A	30	10	20
Rye Reel. Two-Step.....	Lansing	A	40	10	20
Sand Dance.....	Allen	B	20	10	20
Serenade d'Amour.....	Von Blon	B	30	10	20
Sing Ling Ting. One-Step.....	Cobb	B	30	10	20
So High. Galop.....	Allen	A	30	10	20
Spanish Fandango.....	Arr. Jacobs	A	30	10	20
Speedway. Galop.....	Weidt	A	40	10	20
Starfire. Polka di Concerto.....	Allen	A	30	10	20
Starry Jack. March and Two-Step. Hildreth	B	30	10	20	
Stop! Look! and Listen! Fox Trot.....	Allen	B	30	10	20
Sweet Corn. Characteristic March.....	Weidt	A	40	10	20
Sweet and Low and Foraken.....	Lansing	B	30	10	20
Swing Along. Characteristic March.....	Allen	B	30	10	20
Swing Song.....	Lansing	C	30	10	20
That Banjo Rag.....	Weidt	A	40	10	20
Troopers. March and Two-Step.....	Bacon	B	40	10	20
Turkish Towel Rag. A Rub-Down.....	Allen	B	40	10	20
Ultimatum. March and Two-Step.....	Allen	B	30	10	20
Under the Double Eagle. March.....	Wagner	B	30	10	20
Under the Spell.....	Allen	B	30	10	20
Watch Hill. March and Two-Step. Kenneth	A	30	10	20	
Westward Ho! March.....	Lansing	A	40	10	20
Whip and Spur. Galop.....	Allen	B	30	10	20
Yankee Boys. March.....	Weidt	A	30	10	20
Yankee Dandy. Characteristic March. Weidt	A	40	10	20	
Zamparite. Characteristic March.....	Lake	B	40	10	20

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wholly to specialized groups of especially selected artists, was a most happy innovation and one which probably left a lasting impression that instruments and their makers were also "alive with a living life."

The Gibson Mandolin-Guitar Company of Kalamazoo, Mich., presented a big all-star, *geographical* Gibson quintet, composed of Messrs. Wm. Place, Jr. (Rhode Island), Walter Boehm (New York), J. H. Johnstone (Michigan), Ralph Huse (Rhode Island), and Francis Potter (Nebraska). These players displayed the Gibson instruments to excel-



EVERETT MORINE

lent advantage, giving an effective demonstration of their tonal coloring, depth and purity. With the exception of Mr. Huse, who confined himself wholly to the mando-bass, the players alternated on first mandolin in the following numbers: "Grand Opera Strains" (Johnstone), Mr. Johnstone playing first; "Lady Dainty" (Odell), Mr. Boehm on first; Selection, "Cavalleria Rusticana" (Masagni), Mr. Place on first; "Gypsy Prince" (Kiest), Mr. Potter on first. The work of the quintet was thoroughly enjoyed and heartily applauded.

Messrs. Lyon & Healy of Chicago were sponsored by the Moore-Sherman Trio—Miss Vora I. Moore (mandolin), Miss Gladys E. Moore (mandocello), and Mr. Alfred C. Sherman, Jr. (piano)—in a program well calculated to display the tonal qualities of the Lyon & Healy instruments in all their beauty. From the viewpoint of the pleuralist these instruments ensemble is usually considered a difficult combination, yet from the standpoint of these "Versatilitarians" the combination seemed to present no musical difficulties. The trio number, a dainty selection from "Coppelia" (Delibes-Adler), was faultlessly rendered, all of the delicate tonal beauty of this famous ballet being splendidly brought out. The vociferous outburst of applause was fitting tribute to the artistry of the performers, as their playing was a testimonial to the instrumental achievements of the manufacturers.

Miss Gladys Moore, who is usually associated in the public mind as a *banjoiste par excellence*, demonstrated the extent of her instrumental domain, and proved her musical rights as a big one-quarter of a "Versatile" quartet, in her mandocello solo "A Little Story" (Odell). Her mastery of the instrument and artistic rendition also proved a wonderfully demonstrative vehicle for

IN YOUR JULY The great marching song hit
CADENZA "The Battle Song of Liberty"

the mellow-richness of the Lyon & Healy fretted cello.

Miss Virginia Hazard and Mr. William Place, Jr., represented the Clark Irish Harp Manufacturing Company of Syracuse, N. Y., in a number for mandolin and harp. Mr. Place, as a mandolin virtuoso, is so closely connected with that instrument in the minds of everyone that his artistic manipulating of the Irish harp was a distinct surprise to all, but, then, Mr. Place is always artistic. His fingers rippled over the harp strings like those of an habitual harpist, gaining effects which certainly were artistic as well as a valuable demonstration of the latest addition to mandolin orchestra instrumentation.

This exhibition was primarily intended to display the musical adaptability of the harp as an adjunct to the mandolin tone, yet it is impossible to pass without making specific mention of Miss Hazard's splendid exhibition of mandolin tone production. While her work was particularly effective in the harp-mandolin duet, her individual technique, tone production and interpretative ability were worthy of more pretentious solo numbers than those played, which were the "Aloha Oe" and "Believe Me If All Those Endearing Young Charms."

The Vega Company of Boston—probably instigated by its representatives Messrs. Day and Nelson—made a big impression with a "surprise" demonstration of how the Vega banjos and tenor banjos can put the "pep" in pepper when it comes to modern dancing with a modern banjo dance orchestra, i. e., tenor banjos, saxophone and piano. The Company had engaged professional Union musicians for the demonstration, and after it had been demonstrated that less than two minutes was sufficient to clear the floor of chairs, the joyful Guilders were "demonstrating" their hearty approval of the Vega Company's "demonstrate." Walter Vreeland and "Jimmie" Johnstone couldn't resist the temptation to "sit in," so they "sat" and did their goodly bit in adding to the volume and harmony. Mr. W. C. Knipfer also caught the enthusiasm, and interpolated steel guitar solos.

"On with the dance," said the Vega Company, and on it went with stirring rhythmic harmony—the Vega instruments, clear-toned and vibrant and in just the proper blend with saxophone and piano, putting the banjo-bug into many a head, as well as the banjo-bug in the feet. It certainly was a warm and joyous impression of the dance with "joy unconfined," of feminine waists impressed by masculine arms and of dainty feet in time with "sevens" and "nines" impressing the floor, slaves to tempo and "serving time." Dancers who never had felt the invigorating influence of a banjo-saxophone-piano combination were enthusiastic and danced on, regardless of lunch, dinner or sight-seeing tour for nearly two hours. Everybody was enthusiastic and complimentary to the Vega Company who, thanks to the thoughtfulness of Messrs. Day and Nelson, had put the right finishing touch needed to splendidly round out the entire convention festivities. It undoubtedly left everybody with fuller impression of the "half-Nelson," as well as impressing with the fact that, if it be true that every day'll be Sunday by and by, then the genial D. L. had out-billed "Billy," although the Vega trail was not "saw-dusted" and did not lead to the "mourner's bench."

An impression of everyone "doing his bit" was strongly manifested throughout the whole convention in innovations new and efficient. Although Mr. C. V. Buttelman was the prime mover who practically outlined and handled all the convention's affairs from badges to banquet, without the aid of C. V. (conscripted and volunteer) helpers he would have been actually defeated in his many strategic movements for everybody's comfort and pleasure. These aids—committees, conferees, coadjutors and conspirators—all caught the convention spirit, and the result was a hallelujah or a hurrah from start to finish. As one instance of

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"first aid," Messrs. Fred C. Martin, F. E. Cole, D. L. Day and others were a most efficient committee who met incoming Guilders at trains and formed a guard-escort to the hotel, where they steered them to the Guild registering book and so started them right. This was an innovation at this convention which ought to become an established precedent for all future conventions.

At the Sunday evening artist recital Mr. Joseph A. Audet acted as floor-marshal, thus avoiding the usual come-in-as-you-can confusion of a really informal affair. He was ably assisted in this duty by a dress-suited staff of aids comprising Messrs E. B. Harper, T. E. Shepherd, C. Zahn, E. A. Lord, R. J. Wolf, B. M. Wolf and S. R. James—a gentlemanly corps of Audet pupils mobilized from the Huntington School. Also, at the big concert in Jordan Hall, Mr. W. M. Rice assumed entire charge of the stage people, assisted by volunteers from Mr. Audet's class. This was no light task in view of so large a number of players totally ignorant of Jordan Hall stage environments, and it was a mighty long way towards eliminating stage waits, confusion and individual interference in stage seating, exits and entrances. And so it was all through this convention—everybody was willing and waiting to do his or her bit. In every instance it was a silent singing of "We'll Rally Round the Guild, Boys," with all living up to the "Guild Glory" badge innovated by Brother Buttehman.

A Bigger Bite at the Banquet

If any of the readers, on Hallowe'en, have ever roasted apples at an open fire and passed the hot fruit rapidly from one hand to the other until it was cool enough to hang on to and bite into, they perhaps can appreciate the conditions under which the banquet "write-up" has been made. It has been juggled back and forth from the hands of C. V. to M. V. until both gave signs of temper becoming P. V. The writer (who wasn't there) wanted *cold* facts from the "biter" (who was there), while the latter invariably became so warmed up at the memories of the occasion that he was unable to give a lucid and coherent account of the happenings. However, the whole thing settled itself with a cold accounting submitted by an eye and mouth witness, although he put up an awful howl about not being able to eat anywhere near his money's worth because he was kept laughing all the time. This submitted account will be found on page 8.

From the rambling vagaries of Mr. C. V. B. we did succeed in gathering one or two salient points. We gathered that the big success of the banquet was mainly due to its not being a one-man-handled-affair, but the combined results of several ingenious brains acting as a banquet committee—one instance where too many cooks didn't spoil the broth, although some of it came mighty near the scorching point. We also gathered that there wasn't any order of services (?), but mostly disorder—howls, screams and convulsions of laughter. For those who managed to munch a few mouthfuls lurking pains of indigestion were laughed off, and any colicky tendencies were chuckled (not chucked) out. Mr. D. E. Hartnett was a toastmaster who "toasted" impartially and

served his toast hot from the toaster—no, toasting fork is better—in nice warm slices lavishly buttered, and handed out mostly “butter-side” down.

It also seems that Mr. Contumacious Veracious Buttelman was not content to remain quietly behind the scenes as one of an invisible “advisory” committee, but must needs “fork” right into the prandial with a few telegrams which were heated to about ninety-nine degrees in the shade. These telegrams were all on the regulation blanks and looked like the real thing, but what they sounded like when read—well, read them for yourselves on another page. Under their reading (by their unabashed author) the ladies glowed from excessive laughter, the men perspired and C. V. B. ought to be made to “sweat.” He probably will be when the telegraph company misses those blanks for, at the present prices of paper, we don’t believe they “were gave to him.” It is not at all likely that those who were present at the sixteenth annual banquet will ever forget the prandial and post-prandial “exercises,” which were alive with a red-hot life.

The Last Impression

Like fleeting days, events dawn, run their brief courses and then fade into the darkness of oblivion leaving deep impressions of either good or ill that are indelibly imprinted upon the film of life. Such impressions, if ill, all too often return as the restless ghosts of a wished-to-be-forgotten past, but when good they come as memories of beauty and joys everlasting. The Sixteenth Annual Convention had its dawning, run its brief course of activity and has passed on into the impenetrable shadows of the once were, leaving with all, who were present and played their parts, manifold impressions in some form or shape. These impressions will be varied as individuals are different, yet for all the most vivid and most lasting impression must be that of birth and life. Of the convention’s dawning, moving and passing it now only remains to write—not *finis*, but rather *quod erat demonstrandum*, i. e., “which was to be proved,” and which in its action was proved that the American Guild of Banjoists, Mandolinists and Guitarists has seen a new birth and is now *Alice With A Living Life*.

TALELIGHTS

Al Sherman says he hopes the new secretary will grow portly on his job. Wants to call him Fat Teague—an appropriate title for secretaries, about convention time.

“Beale” picks attracted considerable attention in the joint exhibit room on the ground floor. Judging by the arguments developed, Bro. Beale should attend the next convention and personally demonstrate.

The Carl Fischer music exhibit was a source of wonder to Guild members. Very few of the fraternity had fully appreciated the extent of the Fischer fretted instrument publications.

Messina Music Co. had on hand a display of Mr. Cambria’s popular compositions. These came in for an unusual amount of attention.

Just before convention Mr. Farland played in Schaghticoke, N. Y. Besides playing there he learned how to pronounce the name of the town fluently.

Bill Place made one of the hits of the banquet program when, before commencing his toast, he very carefully reached up and closed the tiny Jap parasol which adorned the crest of his sweet little banquet hat. Then, at the close of his speech he didn’t forget to modestly raise said dinky shade. “Twan’t what he did but the way he done it.”

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