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 THIS JOURNAL STANDS FOR PROGRESS, DEVELOPMENT, GOOD GOVERNMENT, AND NO DEGRADED LABOR.

THE MEETING OF THE WATERS.

There is not in the wide world a valley so sweet
 As that vale in whose bosom the bright waters meet;
 O, the last rays of feeling and life must depart;
 Ere the bloom of that valley shall fade from my heart.

Yet it was not that nature had shed o'er the scene
 Her purest of crystal and brightest of green;
 'Twas not the soft magic of streamlet or hill,
 O, no it was something more exquisite still.

'Twas that friends, the beloved of my bosom, were near,
 Who made every dear scene of enchantment more dear,
 And who felt how the best charms of Nature improve,
 When we see them reflect from looks that we love.

Sweet vale of Avoca how calm could I rest
 In thy bosom of shade, with the friends I love best,
 Where the storms that we feel in this cold world should cease,
 And our hearts, like the waters, be mingled in peace.

—Tom Moore.

YOUNG MEN AND THE MINISTRY.

There has recently been a flood of articles in the religious press of the country regarding the dearth of candidates for protestant pulpits. Although a few churches are able to present some contrary statistics, yet the only conclusion that can logically be reached from a study of the articles referred to is that young men are not so ambitious to become exponents of the gospel in the present day and generation as they were only a few decades ago.

In their discussions of the subject, the various writers in the religious periodicals take many different views as to the cause of this falling off in candidates for the pulpit, but of them all, none offers an explanation so clear and lucid to the lay mind as the Rev. Dr. David J. Burrell, for many years pastor of Westminster Presbyterian church in Minneapolis and later of the Dutch Reformed church on Fifth avenue in New York city.

DR. BURRELL, IN THE CHRISTIAN INTELLIGENCER, DENIES THAT THE SHORTAGE IS DUE TO THE FACT THAT YOUNG MEN ARE GROWING LESS RELIGIOUS, OR TO THE SMALLNESS OF THE PREACHER'S MATERIAL REWARD.

HE FINDS IT IS DUE TO THE "BRIGHTNESS" OF THE YOUNG MAN—TO THE KEENNESS OF HIS PERCEPTION OF WHAT THE PULPIT, JUDGED BY MANY OF ITS MOST CONSPICUOUS OCCUPANTS, REALLY STANDS FOR AND OF WHAT ARE HIS CHANCES OF REALLY DOING ANYTHING IN THE PULPIT.

Urged to enter the ministry, the young man asks, "What for?" To week and save the lost?

There seems to be a great deal of doubt whether there are any "lost," and some conspicuous preachers deny it altogether.

To preach the truth? Yes, but what truth?

A personal God? Again, many now in the pulpit seem to doubt whether there is a personal God—anything but an impersonal law—a "something not ourselves that makes for righteousness."

A divine Christ? He is affirmed by many preachers to have been not divine but merely a more than usually excellent man.

The atonement? "The idea that sin requires expiation is pronounced unphilosophical and therefore untrue."

Justification by faith? From what and by faith in what? With no personal God to be conscious of an atonement and no divine Christ to make it there would seem to be nothing for faith to justify.

Yet if none of the doctrines once regarded as fundamental remains to fight for with the sword of the Spirit the prospective preacher can at least devote himself to morals and ethics.

But where is he to get his ethics?

In the Bible? It is said by many in the high places of the church to be merely one of many volumes of "world literature," superior in some respects to other "sacred books," but not essentially different from them.

Hence the young man finds himself invited to enter a profession which, according to the teaching of some of its most renowned representatives, has no ultimate authority for truth save such as may be found in the inner consciousness of the individual.

After a very lucid statement, of which the above is a brief summary, concerning the question confronting the young man of today, Dr. Burrell concludes with the following question, which he says every young man with the idea of a ministerial career before him is sure to ask:

"SHALL I INVEST THE ASSETS OF MY LIFE IN A PROFESSION WHICH HAS NO END BUT TO PERSUADE A MAN TO BELIEVE WHAT PLEASES HIM, TO BE WHAT HE WOULD LIKE TO BE, AND TO DO WHAT, IN HIS OPINION, WITHOUT ANY REFERENCE TO 'AUTHORITY,' HE OUGHT TO DO?"

To a secular mind, there is but one sensible answer that could reasonably be expected to a question like that.

It would undoubtedly be that the ministry game is not worth the candle, because there is nothing to fight for and win and nothing to change by his efforts.

It follows, therefore, that the young man to succeed in the ministry must have faith in the Bible, as an inspired book.

If these young men are rare, let us do more for them.

Let us have fewer churches, larger congregations and larger salaries. We must not lose the ministry.

What Boy Knows?

Why do the winds always travel from the left to right or from east to west and west like the hands of a watch?

Why do the winds always blow in a spiral or like the threads of a right hand screw?

Why do whirlwinds always travel in the shape of a funnel from left to right?

Why does water flow in a rotary motion?

Why are the sandbars on a stream always on the left bank?

When clouds form and are blown away without precipitation, what becomes of the moisture which formed the clouds?

When two streams flow together and form a third, why does the water from the left hand stream always flow over that of the right hand, or vice versa the water from the right hand stream flow under?

Why does a floating object, such as a log or tree, as it travels down stream always turn over from left to right?—Minneapolis Journal Junior.

The old Pennsylvania Dutch Duskard recommends "Hickory Bark Cough Remedy." Guaranteed to cure your cough, and guaranteed to be pure. Made from the bark of the shell bark or white hickory tree. For sale by dealers everywhere.

ADVICE TO VOCAL PUPILS

THE RESOLUTION—

So you have decided to study singing, have you? Well, that is good. But will you kindly listen to a little advice from one who has had much experience? You will not find it an easy task to learn to sing well. You must practice long and faithfully meet many discouragements and do an endless amount of drudgery before you can lay claim to even singing passably well.

START RIGHT—

Many make the mistake of thinking that any cheap teacher will do to begin with. Never a greater mistake! The foundation is the principal thing. It is a lamentable mistake to spend money and waste valuable time and then later on find out that all you have learned was worse than nothing;—that you had formed habits that must be unlearned before any real musical progress can be made.

SHAM HUMBUG—

The first difficulty in selecting a good teacher, which is no easy task, for no profession is so full of "sham and humbug" as Vocal Training. As a rule, a few teachers are thoroughly prepared and in place of correct instruction use all kinds of little "kinks" that are of no possible value and often very detrimental. A voice when once spoiled can never be restored, hence the great importance of selecting a good teacher.

GOOD EDUCATION—

A few vital points may be noted. In the first place, the good teacher will have a broad, liberal education. His mind must be broader than just music. He must possess a well developed, well balanced brain power, which comes only from a broad education. He must be a man among men, and not one-sided, "cranky," "finicky." The reason that so many musicians are so touchy and jealousy, is because they are very narrow because of the lack of a good general education.

VOCAL TRAINING—

The good vocal teacher should have studied Voice Culture, Sight Singing, Solo and ensemble work, including Opera and Oratoria, not less than FIVE years, TWO years of which should have been with some great master in Europe. He should be thorough in Harmony, Musical History, Musical Biography, Musical Science, Musical Pedagogy, Laws of Sound and Physiology and Hygiene of the Voice. A teacher thus prepared will have something reliable to teach and not the "imagination of a fertile brain."

POPULAR SINGER—

The good teacher should have a good voice and be a popular singer. He can teach all the better if he can show how, as well as tell how to sing. He should be so popular that churches, socials, lodges, concerts, operas, and oratorios, all seek to employ him. He should be heard frequently in public, even in a full Song Concert programme, alone. Do not learn to shoot mark from a blind man, or to talk from a dumb man, or physical training from a paralytic, or singing from a teacher who is not a good popular singer, one who meets the approval of the public.

NATURAL TEACHER—

Some one has said: "The good teacher is born, not made," which is especially true of vocal teachers. One may know ever so much and be able to sing magnificently and yet not be a good teacher. There must be the ability of detecting the needs of a pupil and then the ability of correcting the faults by giving the required instruction. He must also be able to inspire energy and confidence in the pupil so as to draw out his very best effort.

STRONG PERSONALITY—

Nothing that is weak or effeminate can inspire or direct the work of the pupil. The good teacher should be strong and vigorous, with a personality that stands behind the pupil giving him power to do his best. The course of study will be positive and concise in proportion to the personal strength of the teacher. A weakling for a teacher produces vacillating pupils and in such cases very little good is ever accomplished.

FORCEFUL ORGANIZER—

The good teacher should be able to organize his pupils and the musical public into Quartettes, Singing Societies, Operas, and Oratorios, giving many Recitals and Concerts, thus giving the pupils an opportunity to put into actual practice the principles studied in private lessons. Most vocal teachers give the private lessons only and send out their pupils, absolutely helpless, when it comes to taking up the actual work of a musician. Vocal teachers should provide this essential drill for their pupils.

A REAL SPECIALIST—

Do not study with a vocal teacher who teaches Voice, Piano, Organ, Violin, Cornet, etc., etc., or with a man who is in some other business and gives a few voice lessons on the side, or with a woman who spends much of her time with household or society duties, or with a young lady who is passing the time nicely until she gets married, or with an old maid who is "cranky" and "finicky," but study with a real specialist who makes vocal training his only business and life work.

MODERN WONDER—

Sometimes some girl with a good natural voice, will go "East" and study a year or two and come back to her home town and try to make the people believe that she has developed into a "Modern Wonder." When she sings she will raise up on her toes, heave the chest, shrug the shoulders, gaze vacantly at some imaginary spot and roll up her eyes, so angelic (?) until some people suppose that this is true art. Happily, after a while, she loses these "fads" and gets back to singing natural again.

DEFINITE COURSE—

Many teachers have a few incoherent exercises over which they have their pupils practice and in books they skip around singing only here and there an exercise. Such practice is aimless practice and can do but little good. A definite course should be followed by all, but its application to individual pupils is vastly different. Some are lacking in one thing, some in another, yet the same general knowledge must be mastered by all who expect to be thorough musicians.

PUPILS PROGRESS—

It is said: "By their faults ye shall know them." Some pupils succeed in spite of their teachers and not because of them. A "star" pupil, always given extra help and brought to the front, is no index of a teachers' ability. WATCH ALL THE PUPILS! If nearly all are improving—if from those who knew nothing of music, good, reliable amateur singers are developed, the teacher may be trusted as a safe teacher.

MUSIC COLLEGE—

It is best to study in a College of Music, incorporated under the laws of the state, for such a College will employ, as a rule, teachers who are much better than local teachers—specialists in each department—Concert soloists of recognized ability—Masters that only a large school with financial backing could afford to employ. Then there will be a definite course of study, regular examinations, Recitals, Concerts, Classes, Lectures and Diplomas and Degrees on the completion of a prescribed course of study. There are hundreds of so-called little musical conservatories that have no charter from the state and no legal right to confer diplomas. A diploma from such a school is not worth the paper on which it is printed. The standing of the school alone gives worth to your diploma.

TITLE TATTLE—

No profession is subject to more unjust gossip than the music teacher. Some times a pupil becomes dissatisfied, and then he heralds broadcast every seemingly fault of the teacher, magnified a hundred-fold. But worst of all is the "Sainted Hypocrite," who absolutely lies to defame the character of some one who does not conform to his narrow, bigoted standard. You find a few of such scandal mongers in most churches, in the Y. M. C. A., and in universities. The fact that they attack a teacher is proof that he is doing something.

MUSICAL ETHICS—

A good teacher will obey the rules of Musical Ethics, as set by artists all over the world, and never do any of the following:

- Never personally solicit or canvass for pupils.
- Never employ an agent to solicit or canvass for pupils.
- Never ask pupils or friends to solicit or canvass for pupils.
- Never use a "star" pupil to especially advertise for pupils.
- Never give free lessons or reduced rates for advertising pupils.
- Never give a favorite or especially talented pupil over time.
- Never cut short the lesson period of any pupil at any time.
- Never criticize any pupil in a public manner. Never, never.
- Never say unkind things of any teacher, at any time.
- Never offer free musical suggestions to any one at any time.
- Never try to get another teacher's pupils in any manner.
- Never accept another teacher's pupils who have not stopped.
- Never try to teach any subject until thoroughly mastered.
- Never sing gratuitously except for real charity to the poor.
- Never give Voice Culture to children under 16 years of age.

GOING AROUND—

A good teacher will never need to go around from house to house to give lessons, but will draw pupils to him at his studio or where the pupil is in a musical environment with everything he sees and the home life excluded. Under such conditions, musical education is more rapid and the chances of going on with a musical education more certain. Neither will a good teacher need to go to small towns to get pupils. It is the second rate teacher that has to resort to going up classes in smaller towns.

GOOD TEACHER—

To sum it up in one short review, the teacher that you should have a liberal education, thorough vocal training, a powerful voice, sing frequently in public, a natural born teacher, with strong personality, a forceful organizer, a real specialist, with a definite plan with pupils all improving, in a College of Music, observe Musical Ethics and does not go around from house to house or from town to town.

CHORUS SINGING—

Many singers have an idea that singing in chorus is the best way to give lessons, but will draw pupils to him at his studio or where the pupil is in a musical environment with everything he sees and the home life excluded. Under such conditions, musical education is more rapid and the chances of going on with a musical education more certain. Neither will a good teacher need to go to small towns to get pupils. It is the second rate teacher that has to resort to going up classes in smaller towns.

GOOD SONGS—

Many a singer has lost his keen appreciation for the best music by dabbling with the trashy popular stuff and so-calledcoon songs. Music is as catching as the Smallpox, as obnoxious as the Plague and as fatal as Yellow Fever. Once a pupil works with stuff his love for good music is soon crowded out. The gaudy title page is an index of musical prostitution, and it is best to never examine such a song. Your musical taste is as the songs you sing.

DO NOT STOP—

Many good singers stop singing when they get married or some other business. This is all wrong. They should sing some of their own songs, but the simple vocal exercises. To keep up as it would be a good plan to take 15 or 20 lessons every year of teacher available. This will spur you up to practice. Sing in public. Do not wait for some one to come to hire you, work things yourself. Men and women both ought to be singing every year of age.

FINAL ADVICE—

As a parting word, let me admonish you that the teacher direct you. You must work it out yourself. Every day work! work! WORK! A new world of beauty and harmony will unfold to you as you study and life will be sweeter and more complete when you have a good understanding of the youngest of all the great Arts. The way is long and full of work and many disappointments but it will more than repay satisfaction and enjoyment that you receive all the way. If you are resolved to study, do so at once.

\$10,000 BEAUTY COMING

And Will Be Here Monday Night With Priceless Other Beauties

The performance given by the Lewis & Lake Musical Comedy Co., and dancing girls contain all that is best in the great metropolitan successes, such as those of Weber & Fields and others who left the beaten tracks and gave the public something new, sparkling, and original. Manager Lewis has gone them one better, and has interjected into style of musical comedy more life and musical numbers.

The present company comes with the highest encomiums from the other cities where it has played. There is the usual number of pretty girls, including the American Beauty girls who wear the prettiest of costumes, sing bright and catchy songs, and have a bewildering array of graceful dances. The Lewis & Lake productions are original. They sparkle and effervesce throughout, and are clean and wholesome. The company will appear at the Grand Opera House next Monday night, and will present "A \$10,000 Beauty," described as a merry, musical mixture.

The Limit of Life.

The most eminent medical scientists are unanimous in the conclusion that the generally accepted limitation of human life is many years below the attainment possible with the advanced knowledge of which the race is now possessed. The critical period, that determines its duration, seems to be between 50 and 60; the proper care of the body during this decade cannot be too strongly urged; carelessness then being fatal to longevity. Nature's best helper after 50 is Electric Bitters, the scientific tonic medicine that revitalizes every organ of the body. Guaranteed by J. C. Perry, druggist. 50c.



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