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### Good Night Stories

By Charles S. Squire

Doris Meets the Champion Leaper.

One evening as Doris was on her way home through the woods, she spied a queer little creature sailing through the air. It would take a short flight, light on a weed, then he off again before Doris could catch up with it.

"Well, that's the funniest bird I ever saw, I do declare!" Doris gasped, almost out of breath from her chase. "Dear! I wish—"

"Wait a second! Wait a second!" laughed a merry voice, and Squeedee, the little elfin from Joyland, hopped down beside her. "Save your breath; you'll need it if you catch up with that jumper."

"Jumper!" exclaimed Doris. "I thought it was a bird flying. You mean to say that he's jumping instead of flying, Squeedee?"

Squeedee laughed and blew three times on his magic whistle, and the object of Doris' curiosity turned and sailed back to his side.

"Daddy Jumping Mouse, meet my little friend, Doris," said Squeedee, after shaking the queer little fellow's claw. "She saw you sailing through the air and thought you were a bird."

"Well, I guess you can see now that I'm not a bird—except when it comes to jumping," laughed Daddy Jumping Mouse. "You know, we're called the champion jumpers of these parts," and he flipped his very long tail and stretched his long hind legs proudly. "We've learned that it doesn't require wings to fly. These long legs serve the same purpose."

Doris thought he looked a great deal like the house mouse, except for his long hind legs and very long tail. He wore a little, soft brown suit instead of the mouse gray dress of his cousin.

"How does it happen that you are out before sundown?" asked Squeedee, for he knew that Daddy and Mama Jumping Mouse are children of the dark, and are very seldom seen in the daylight.

"Well, Mama Jumping Mouse had the children on her hands for so long that it's getting on her nerves a little, and just decided that I'd hunt up a beechnut tree to treat her. You know, she loves beechnuts better than anything else she eats. But, goodness me! there she is; she's grown tired waiting!" and as Daddy Jumping Mouse finished speaking, out came a little mouse with four wee baby mice clinging to her.

"Well, I thought something had happened to you!" she squeaked, after Squeedee had introduced her to Doris. "My! I'm glad you're safe!"

"Yes, indeed, I'm safe, and I've located a splendid beechnut tree," laughed Daddy Jumping Mouse. "And if Squeedee—"

"And may I help you gather the

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beechnuts?" asked Doris. They said they'd be delighted, and so away they all ran to the beechnut tree down by the stream, where Squeedee shook down the nuts while Daddy and Mama Jumping Mouse and Doris picked them up.

Doris was sorry when she heard her mama calling her, but the sun had dropped behind the hills and the meadows were fast growing darker. So, bidding her new friends good-by and promising to visit them in their cosy little nest some day, Doris ran home.

### MUSIC IN THE HOME.

Music is Self-Revealer.

Musical performance, whether it be singing or playing, is a great self-revealer. One need give out but a few measures to disclose what sort of a person he is. If you can speak through music, we shall know it at once, if you can not, we shall soon discover that also. You may have a very excitable, lively temperament, hence you will be more attracted by the gay and jovial in music, and express yourself best through that medium. The bright and happy side of music is always inspiring. Many of the older masters wrote most frequently in cheerful mood—Bach, Mozart, Haydn, Scarlatti, also Mendelssohn and often Schumann. There is plenty of joyous material to be found among these composers. On the other hand if you are inclined to be re-acted or even melancholy you will find much to your liking in the works of Brahms, Beethoven, Schumann and Schubert.

Musical Culture Growing in Japan.

The wonderful enthusiasm with which the young Japanese rush to music for their emotional nourishment indicates the way art education is receiving an impetus in Japan to-day.

The scarcity of proper entertainments for the youths in an artistic direction has been partly responsible for their social degeneration. The Home Office, however, recently set about investigating the condition of the empire with regard to public amusements and entertainments.

While the Educational Department has remained inactive in promoting the artistic in the educational system

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of Japan, the public has gone far ahead in its demands for artistic and musical culture.

An initiative has been taken by the students in the Waseda and Keio Universities where musical societies have been organized. The Imperial University of Tokio, where music did not weigh much in the past, has recently formed a music society with an orchestra composed of professors and students. Its largest hall has also been opened for concerts.

Music as a feature in girls' education has also got a start, a High School of Art for Girls, established by a private fund, having taken up music, painting and foreign languages; and G. Ishikawa, the Japanese composer, whose musical education was received in America, recently accepted an appointment as musical adviser of the Governor-General of Chosen. He will study the folk music of Chosen, and produce new compositions based thereon.

Thinking about something else, while music is being performed is common enough, but it is surely most uncomplimentary to the music, the performers or the listeners. Meditation is all very well, but it is to be assumed that people who go to hear an oratorio go to hear the oratorio, and that a fair measure of concentration on the music, rather than deliberate mind wandering, is the purpose of their being in attendance.

### The Well-Trained Singer.

An audience can recognize at once the singer who is well grounded and the one who flounders through his songs with all sorts and varieties of tone. "I shall always hold it as my great good fortune," writes Ida Geer Weller, a noted mezzo-contralto, in Musical America, "that I studied with a master who knows what tone is, how to produce it, and how to overcome the defects in voice production.

This knowledge carries with it the greatest of assets in the ability to sing a programme over again without a moment's fatigue. "The feeling that I am master of my songs and can carry them along as I like without fearing that every tone may be the last and almost fainting with exhaustion at the end of a performance; to be able to stand on my feet and open my mouth and let the tone flow, without feeling that I have to push and strain; wiggle and squirm and almost lift the top off my own head as well as that of each of my hearers; to be able to do songs of every type, and to color a programme so that there is food for every listener in it, is largely due to the clearly defined and solid training I have had."

### Teaching Children the Musical Instruments.

As a rule children cannot recognize and name the different instruments used and played in an orchestra, says a writer in Musical America. Hence to acquaint them with the appearance and sound of the various instruments, a Boston concert manager has conceived the idea of using orchestral concerts to interest the young in a better class of music generally and to acquaint them with a knowledge of musical instruments in particular.

In the spring just past, this music lover gave a series of six orchestral concerts for the young people of Lawrence, Mass., a suburb of Boston. At these concerts he had a clarinetist, an oboist, or other instrumentalist step out display instrument and play a few scales or arpeggios to show its compass and tone color. Then a composition was played by the whole orchestra which brought into clear relief the particular instrument under observation.

In his earlier programmes, this music teacher featured string instruments. To bring out the characteristics of the violin the "Souriant" by Dria was played. Incidentally the pleasing melody held the young people's attention. Then the violin and viola were shown side by side. The violin was played first, then the viola; and the differences in tone color, such as a greater plaintive and melancholy quality in the viola, were pointed out. Perhaps Forsyth's "Chanson Celtique" would then be played to display the tone quality of the viola.

To demonstrate the 'cello' the "Swan" by Saint-Saens was played and incidentally the "lapping" of the piano accompaniment was pointed out. Then the whole string family was lured up on the stage, much to the amusement of the youngsters, and after a string quartette was played, the children had learned considerable about the string section of an orchestra.

### Music School Encourages Young Musicians.

A "music school" set down last year in the congested area of downtown Toronto, where the fee is nominal or entirely free, has produced a number of embryo musicians.

Among the pupils are a number of newsboys, who had wanted more than anything else in the world to learn to "play the fiddle," and with their earnings had bought violins against that day when an opportunity might come to them to master the art.

The principal of the school in talking of her pupils said "there is some splendid talent among our pupils. We cannot manage to take all who come to us asking instruction. It is our intention next year to sift the classes and permit only those who show talent to enter the school. We will also add mandolin and guitar instruction."

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