

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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CAUSE AND EFFECT.

He was a tall, lanky specimen of the banjo tribe, and as he slouched into Hustler's music store, a smile was seen to go the rounds of the clerks accompanied by several knowing winks. It was evident they all knew him. With a familiar leer, and a "who-wouldn't-be-a-banjo-player" look on his bilious countenance, he drawled out to one of the salesmen:

"Say!" He stopped and leaned against the showcase.

"How is Mr. Slowthumb?" said the young clerk, who was juggling with some sheet music. "How is Mr. Slowthumb?" and then with a yawn—"What can we do for the leader of the Plunkville Banjo Club?"

A self-satisfied grin was seen to pass sweetly over Mr. Slowthumb's face, and then with a serious look at the young man, who was just then playing tag with Mozart and Beethoven, he drawled again:

"Is Professor Headache in?"

"No, but he——"

"Well, it's a good thing he ain't; that's all," said Mr. Slowthumb, with some animation, as he spurted a line of tobacco juice dangerously near some guitar cases that were sleeping in a corner.

"Why, what's the trouble, Mr. Slowthumb? Have you and Professor Headache had a falling out?"

"Yes, and that ain't all——" another column of brown juice went to join its companion—"We're going to make it hot for him. I'm going to get out a warrant this morning for his arrest,"—more juice,—"*unless he retracts what he said in this week's Catgut.*"

"Why, what did he say Mr. Slowthumb? Nothing bad about your club, I hope! You know the Weekly Catgut is a reliable musical journal, and would not be so——"

"It wouldn't, eh? Well, you just listen to this," said Mr. Slowthumb, as he pulled out the paper in question and read the following choice paragraph, punctuating its many startling disclosures with frequent expectorations of tobacco juice:

Kicktown, April 1, 1895.

To the editor of Weekly Catgut:

In response to an urgent invitation, your correspondent attended a rehearsal, last week, of the Plunkville Banjo Club, led by

our "talented" Mr. Slowthumb, and to say I was disappointed, but mildly expresses my feelings. Mr. Slowthumb was suffering from a sore toe—he was hit by a trolley car that day—and consequently could not mark the time properly. His other foot, the left one, was on deck, however, and did some noble work in the "Outlaw's March," one of his own compositions.

The rehearsal was held in Mr. Slowthumb's studio, 1806 Backway Street, which is magnificently fitted up with eight chairs and eight spittoons, all of which were in constant use during the progress of the rehearsal.

The club consists of the following eight men:

Mr. Slowthumb.....Banjeaurine.
Mr. Albert Gerald O'Hara.Piccolo Banjo.
Mr. Sop.N.Y.Berty Lateman.First Banjo.
Mr. W. Mulhooley Puttyhead.Mandolin.
Mr. Julius Napoleon McCarty.....Guitar.
Mr. Harry Albertus Judson Weakfingers

Second Banjo.

Mr. Always B. Hindhand.....Mandola.
Mr. J. Alexis Loosehead.....Bass Banjo.

The club got down to work after an hour's discussion on the merits of a certain brand of chewing tobacco. This "getting down to work" consisted of a half hour's tuning up, every one tuning to his own idea as to pitch. Their ideas seemed to vary as to the proper pitch, and the effect was quite interesting when they started to play "Sample Room Polonaise," a heterogeneous concoction, which Mr. Albert Gerald O'Hara acknowledged himself guilty of putting together.

The club play only those arrangements that are "put together" by its members; Mr. W. Mulhooley Puttyhead telling me there are no good publications, in this form, for club use. "Why!" he says, "The club music that is published by them cranks is no good!"

"How is that?" says I.

"Why, you see," exclaimed Mr. W. Mulhooley Puttyhead, "We want classic music. We don't want none of them 'ere snide marches and polkas that all the other clubs play. We want stuff that none of them chumps can't get. See?"

I made a note of this and thought to myself of all the really good club playing I had ever heard, and thought, how those clubs must suffer that play Stewart's publications.

It is not my intention to underrate or disparage the effect that can be obtained from a combination of banjos and guitars; for it has been my good fortune to hear some real musical and harmonious effects from such; but when the instruments are not in tune, as was the case this evening, it cannot be expected that remarks containing or expressing praise, will be showered on the club members.

I have been requested to give my candid opinion of the playing of this Plunkville Banjo Club, and I must say that I am very much surprised that they have not been arrested before now for disturbing the peace of Backway Street.

If this meets the eyes of any of the Club, as I hope it will, I would say that my advice is to disband. No club can be a success when such a careless and indifferent spirit is shown in the wretched condition that their instruments were in. There was not one banjo in the room that had a tight head. How, then, can they suppose good results to be the outcome. The Club did not tune together. There was no attempt to shade or vary the music rendered. The reason for this may have been the absence of expression marks in their music, as the manuscript parts I saw had no such marks whatever. The harmony produced was wretched, and in some spasmodic places, no harmony at all, but terrible discord. This was very noticeable in "The Devil's Return," where his Satanic Majesty returns from a hard day's work. If this composition was supposed to illustrate that fiendish, tired feeling of the evil one, the arranger can partly claim a success, notwithstanding his auditors may reciprocate this same feeling with the evil one.

When good musical effects are produced there is always a cause for it. This can be attributed to the proper attention, in every detail, to each individual and his instrument. When bad effects are given there must be something wrong with either the performer, his instrument or the arrangement that is rendered. All three of these faults were plainly seen in the Plunkville Banjo Club.

Yours in earnest,

Got. A. Headache, D. M.

As Mr. Slowthumb finished reading the above unique notice, a hum of astonishment seemed to completely surround him. O

looking up from the paper, he beheld all the members of the condemned banjo club around him. They had entered whilst he was reading and had formed a silent, listening circle during the recital of Professor Headache's article.

For a few moments not a word was uttered. Then Mr. Slowthumb said:

"Well, what do you think of it boys?"

"I think old Headache is right," said Harry Albertus Judson Weakfingers.

"What!" said Mr. Slowthumb.

"Yes," said the former gentleman, "I think he is right, and it's good advice he is giving us. Now look here, Slowthumb, you know yourself our club is not what it ought to be. It is not as good a club as it was one year ago. We have not improved one bit for a whole year, we have not kept abreast of the times; we do not play as good music as—"

"What! You little weasened up, second rate fakir, do you mean to insult my abilities as a—"

"No, I don't mean to insult anyone," said Harry Albertus Judson Weakfingers, "but I do want to say that some of our music is not arranged properly."

"That's what I've *always* said," put in Mr. J. Alexis Loosehead.

"And me, too," chimed in Mr. Julius Napoleon McCarty, the guitar player.

"Yes! and another thing, you fellows never have good strings on your banjos," said Mr. Always B. Hindhand, mandolin player.

"Well, you *are* right there, Hindy," said Mr. W. Mulliooley Puttyhead.

"Well, see here boys," said Mr. Slowthumb, with a half-confessed guilty look on his face. "I will acknowledge our club has gone down, and I'm in for turning over a new leaf. When I first read this article of Professor Headache's, I felt real mad; I felt as though he was taking upon himself the privilege of the press to insult us and depreciate banjo playing generally, but I see now my mistake. I think myself he is right, and if you fellows are with me we'll start in again and see if we can't change his views. Are you with me?"

"We are!" shouted the other members of the club.

"Let's have a rehearsal now," said Mr. Sop. N. Y. Berty Lateman.

"No," said Mr. Slowthumb, "you fellows go home and look at your instruments; put true strings on them and tighten the heads of your banjos. Then come to my studio at 8 o'clock this evening for *work*. Do you hear?"

"What are we going to rehearse?" said Mr. Julius Napoleon McCarty. "Let's get something new."

"Here is Armstrong's new overture, 'Cupid's Realm,'" said the young clerk, with an eye to business, "It is the latest and best thing out."

"All right, let me have all the parts," said Mr. Slowthumb, "and we'll try that this evening. I always admired that man's music. It has such good harmony for club use."

"You're right there, for once," said Mr. Harry Albertus Judson Weakfingers.

* * *

On reaching Mr. Slowthumb's studio that evening the club was greeted with a genuine surprise. Not one spittoon could be seen on the floor. On the wall, in a very conspicuous place, was a large sign containing these words:—

Those who expect to rate as gentlemen,
will not expectorate at all.

It was very evident that Mr. Slowthumb meant business. Before commencing rehearsal he made a neat little speech as follows:—

"Gentlemen!—Of course you all know why we are here. You also know that each one in this club acknowledges that we have been traveling on the wrong track for some time, and that this evening is the commencement of a new order of things. We are here for work and hard work, too. In the future I will not let this organization play any arrangement or musical composition, until such arrangement has passed through the hands of a competent musician, for inspection. We have here an overture, which we will devote the entire evening to practicing. Now, I know that in the past we have paid too little attention to expression marks, but *now* we are going to notice them and treat them with proper respect. I will now examine every instrument and see if you have them in good condition, for you know if we want to obtain good effects we must have no false strings or loose banjo heads.

Mr. Slowthumb then looked over every instrument, and was greatly surprised how much better they sounded than ever before. Not one false string could he find. The only real fault was in Mr. J. Alexis Loosehead's bass banjo. He had forgotten to stretch the head, but it was soon tightened and then they got down to work in earnest.

And it was a wonderful rehearsal, indeed; each individual member seemed to realize that he was filling an important position in the club. It was acknowledged afterwards that it was the first genuine rehearsal the club ever had. The different shades of *piano*, *pianissimo*, *mezzo forte*, &c., were intelligently observed, and treated with more precision each time the overture was rendered. The entire club became so interested in their work that many hours passed without notice. It was after one o'clock next morning when they finally decided to stop; and even then, it was with a feeling of regret that the rehearsal came to an end.

"I am more than ever convinced," said Mr. Slowthumb, "that old Headache was right in his theory of cause and effect." The removal of the cause has produced a grand effect in our club."

There is but little more to be told except that a moral can be drawn from that which followed.

Rehearsals were held three times each week and the club's improvement was apparent to all.

Professor Headache was again persuaded to attend one evening, and complimented each individual member of the club on their success.

A flattering notice appeared in an issue of the Weekly Catgut, and everybody was satisfied.

SOWING TO THE WIND.

In England the so-called Banjo Bands use Mr. Thomas J. Armstrong's standard Banjo Club compositions and arrangements quite largely. This well-known American composer's works, however, are, in that country, generally pirated and reproduced under false titles, bearing fictitious names, in place of the name of the composer. Prominent among these are the Love and Beauty Waltzes and Normandie March, pirated, and printed under the names of "*Baiser d'Amour Waltzes*," and "*Zouave March*."

Mr. Armstrong's well-known work on Banjo Clubs, entitled "Banjo Orchestra Music," has also recently been largely drawn from, in order to produce copy with which to fill space in a publication known as "The Banjo World," which has been referred to in former issues of the *Journal*.

Experienced performers in England, as well as in America, are more or less familiar with the original works of this prominent American composer, — others must follow along with the crowd and learn from experience, the true and the false.

When a customer for new music (?), however, orders some of the latest publications for a Banjo Club, and receives only what he has previously purchased from Stewart, re-issued in England under another name, he is not likely to feel very pleasant over the transaction. Therefore it is well to inquire a little into the antecedents of both composer and publisher before money is sent for such music.

The banjo has already had more fakes, fakirs and fools attached to it than it deserves, and its representatives to-day should be men of sufficient character to *desire* its advancement and to assist therein. The envious ones, who through jealousy of another's attempt to reach fame, while at the same time they deprive the rightful composer of a musical work of the credit due him for his work, will, in time find that having "Sown to the wind," they must "reap the whirlwind,"—for, of all sayings, and of all laws, there is none truer, or more just than this.

IN MELBOURNE.

Edward Lyons, the enterprising wholesale and retail musical instrument dealer, in Melbourne, Australia, whose establishment at 8 Royal Arcade, and 4 Eastern Arcade, has recently been removed to 297 Bourke Street, next to Cole's Book Arcade, in order to obtain still greater facilities for his increasing business, writes us that the Stewart Banjo is meeting with greater favor than ever in his locality, and his sales are on the increase. In order to save time, it would be well for those in Melbourne wanting Stewart Banjos to communicate with Mr. Lyons.

HOW TO GET SMALL ORDERS FILLED QUICKLY.

Those ordering the Journal, or sending small orders for sheet music, etc., should bear in mind that such orders cannot possibly receive attention unless accompanied by remittances for the net amount.

To those who have never been in business, but have been used to having a nurse, tutor or guardian to attend to their wants, and pay all bills, etc., for them, it may seem strange that any manufacturer or publisher should not feel disposed to fill their order for a few cents worth of music, without a remittance with the order. But strange as such a thing may seem, yet we are compelled to admit that it is one of the rules of this house.

A person may be as rich as they come, yet if he mails a letter he cannot get a bill for the necessary postage stamp, nor will his letter go through the mails on its *check*. Just think for a moment what a time dear old Uncle Sam would have, were he to undertake sending in bills at the end of the month, to every Tom, Dick and Harry who bought a few stamps at his post office department.

Just think for a moment what a nice, sweet, juicy and elegant time you would have if you were running a Journal, or a music publishing house, and every mother's son dealing with you must have his orders filled for each 10 cents worth of music, and you must keep a set of books, and enter up every 10 cent charge, and send out monthly statements for 20 cents up to a dollar.

Wouldn't you have a most profitable and delightful business?

Perhaps so!

But just try it for a few years, and if you do not come to the conclusion that swearing may be, in certain cases, pardonable, and that a "damnable business" is about the only term that will express it, we will be willing to offer our full and humble apology for differing with you.

Yes, reader, the music business is sometimes called a damnable business.

Simply because those who constitute the majority of buyers of music, have not been able to realize that harmony in music and harmony in business life are two separate and distinct things.

To sing hymns on an empty stomach is not always so pleasant an occupation as the well-fed tenor may think. If you think so, try it. Starve yourself for five or six days, then begin singing psalms for a living.

Now, then, the long and short of this is, that those ordering music, books, strings and other goods of this establishment, must enclose remittance with order, for we can not otherwise give their orders attention.

It frequently happens that many small orders for music are not filled, simply because the amounts are too small to warrant the time required to look up the standing of the parties ordering, and the same orders could have been filled by return of mail if the parties had but taken the trouble to enclose postage stamps sufficient to cover the amount.

If it is too much trouble to remit small amounts with order, it must surely be too much trouble to the publisher to fill the order and carry the small account on his books. Therefore, we say to all, save time, temper and expense, by enclosing remittances with all small orders.

[From a successful New York teacher.]

BANJO STUDIO,
3rd Ave. and 85th Street,

New York, April 30, 1895.

S. S. Stewart, Esq.,

221 Church Street, Phila., Pa.

Dear Sir:

Have received "Special Thoroughbred" Banjo, No. 16420, and it gives me great pleasure to testify to the superior merits of this instrument. In my fifteen years' practical experience, I have played upon nearly all the prominent makes, and can truthfully affirm that this instrument far surpasses in quality, richness of tone and carrying power, any or all other banjos made,—every note throughout its entire register, proving as true and equal in purity of tone, as the best piano made; especially in playing tremolo movements, it can be tempered to rival the finest violin, while its perfect construction allows the manipulation of the most rapid and complicated passages, with comparative ease. It is really an *ideal instrument* in every respect.

Yours truly, E. PRITCHARD.

BANJO CLUBS.

Every Banjo Club should have a copy of the latest overture success, "CUPID'S REALM," by Thomas J. Armstrong, complete for seven instruments, PRICE \$1.50. It is safe to say that there are no arrangements for Banjo Clubs better than Armstrong's, and when it comes to original music—compositions, completely arranged for such organizations, Armstrong is *the man, first, alone and unapproachable*. Taking such favorites as "Love and Beauty" Waltzes; "Queen of the Sea" Waltzes; Brazilian and Norman-die Marches; Imperial Mazourka, Martaneaux and "Cupids Realm" Overtures, we have a line of compositions and arrangements that fit the Banjo Club like a glove, and it would be difficult to find their equals. All who organize Clubs should possess copies of Mr. Armstrong's books entitled "BANJO ORCHESTRA MUSIC; OR HINTS TO ARRANGERS," price 50 cents, and "DIVIDED ACCOMPANIMENT," price 50 cents. It is impossible to re-estimate the value of these works—in reality the only books published on the proper arrangement of music for Banjo and Guitar Clubs.

HAMILTON & GLYNN

MUSICAL ARTISTS.

"Tommy" (Glynn as a banjoist, is pretty well known in different parts of America, and associated with Harry Hamilton, the Violinist, the two are perhaps even better known, under their associate title of "Hamilton and Glynn." We take pleasure in presenting in this issue, portraits of these artists together with a few lines from each giving their opinions of the Stewart Banjo, style, "THOROUGH-BRED."

DON'T READ THIS.

Stewart's Journal is published six times each year, by S. S. Stewart, 223 Church St., Philadelphia, Penna. The price of subscription is fifty cents per year, (for the 6 numbers issued during the year) payable strictly in advance. Single copies are sold at 10 cents each. Correspondents are requested not to forward musical manuscripts for publication in the *Journal*, as it is almost impossible to find time to devote to their examination. All correspondence treating upon business matters will be attended to as soon after receipt as possible, but when information is desired, of some particular or special character a stamp or stamped envelope should be enclosed in order to secure attention.

The *Journal* has never been offered at the Post Office for transmittance through the mails as "second-class" matter; its publisher is therefore not compelled to accept advertisements for insertion in its columns, neither does he ask for any. The *Journal*, having the honor of being the *first* publication of its kind devoted to the banjo, naturally enjoys an advantage over its imitators, but it is an advantage earned by originality and close application to business for several years.

BACK NUMBERS.

Those ordering any of the late issues, or back numbers, are notified that the following are out of print and cannot be supplied: Nos. 64, 65, 66, 67, 68, 73, 74, 75, 76 and 77. These are entirely out of print, while of some other late numbers there remains but a limited supply on hand, and the publishers therefore cannot undertake to guarantee the filling of orders for back numbers—"first come; first served," must be the rule in this case.

Those who are anxious for a view of the "Banjo World," looking backward, should avail themselves of the following offer: We will make up and mail, upon receipt of \$1.00, a file of back numbers of the *Journal*, (dating backward from the issue of No. 64) some 25 or 30 different issues in all. These will be mailed, postage paid, by the publisher, to any address, for \$1.00. More banjo information can be obtained in this way, at a small price, than in any other way we know of.

* * * *

We have a few premiums from which to select. Each subscriber sending 50 cents for a year's subscription or renewal may select ONE of the following named premiums—One and only ONE. Those who do not mention

the premium desired will receive none. Please bear this in mind as it saves delays and misunderstandings.

PREMIUM LIST.

- Chart of the Banjo Fingerboard, called "The Banjoist's Assistant".....value 25c.
 Book, "The Banjo and Guitar Music Album".....value 25c.
 Book, "The Banjo and Guitar Budget".....value 25c.
 Book, "Portfolio of Banjo Music," " " 25c.
 " "The Banjo," (paper cover edition).....value 25c.
 Book, "Guitarist's Delight"..... " 25c.
 " Rudimental Lessons for Banjo " 25c.
 " Rudimental Lessons for Banjo part 2.....value 25c.

Select premium from above list, when sending in your subscription. We offer no other premiums at present; therefore do not ask for strings, sheet music or concert tickets. Save time by reading the above before ordering and avoid useless and unnecessary correspondence.

FARLAND IN PHILA.

A. A. Farland, appeared in this city, at Musical Fund Hall, Locust Street, above 8th, on Saturday Evening, May 4, at a concert given by the Carleton Banjo Club, under the direction of M. Rudy Heller.

The following program was presented :

- BANJO ORCHESTRA—M. Rudy Heller, Director
 { a. "Dandy 5th Quickstep"Farland
 { b. "Amphion March".....Stewart
 MR. ALFRED A. FARLAND
 Allegro Vivace from Overture to William Tell
 Rossini
 MR. CHARLES E. DODDRIDGE
 Whistling Solo—"Goodbye"Tosti
 THE CARLETON BANJO CLUB
 Overture—"Cupid's Realm".....Armstrong
 LEM STEWART—Vocal Selections
 Miss A. Florence Schmidt, Accompanist
 MISS MATTIE STEWART
 Guitar Solo—"Rippling Streams Var".....Persley
 MR. ALFRED A. FARLAND
 "Gypsy Rondo"Haydn
 THE AMERICAN STUDENTS MANDOLIN CLUB
 "Andalucia".....La Thiere
 MASTER GEORGE SALKELD (Boy Soprano)
 "Ora Pro Nobis"Piccolomini
 MR. ALFRED A. FARLAND
 "2d Polonaise Brillante".....Weiniawski
 MR. CHARLES EDWARD DODDRIDGE
 Whistling Solo—"Waiting," Harrison Millard

The reception tendered the Banjo Virtuoso, amounted to an ovation; never have we heard him play better than upon this occasion. His rendition of Weiniawski's 2d Polonaise Brillante was truly a masterpiece in Banjo playing.

The Carleton Banjo Club, and the opening numbers by the "Banjo Orchestra," were excellently rendered; special mention being due the former for the fine rendering of Mr. Armstrong's latest "hit," Cupid's Realm

Overture. Every number on the program was, in truth, so well rendered that it is difficult, outside Mr. Farland, to judge which among those participating was the particular star.

This was, in fact, a thoroughly enjoyable concert—one of the best we ever remember to have attended.

[From W. B. Farmer, of the Doré, Farmer Doré Banjo Trio.]

New York, May 6th, 1895.

S. S. Stewart, Esq.,

Dear Sir:

The banjo I ordered from you some years ago, I thought could never be equalled in brilliancy of tone and power, but I never was so much amazed as I was last night when I performed in the Casino, 39th Street and Broadway, and the Herald Square Theatre, 35th Street and Broadway, and listened to the volume of tone and sweetness that came from this last twelve inch Thoroughbred you made for me and its workmanship cannot be surpassed.

The Trio was obliged to play five encores at the Casino, and six at the Herald Square—where we played with the orchestra—and I lay our success to the Stewart Banjos. Believe me,

Sincerely yours,

WILLIAM B. FARMER.

THE MODEL PROGRAM.

Our Model Advertising Program, on page 6 of Number 86, caused some amusement, as well as to direct attention to an abuse, which if not checked, is destined to become a nuisance. In this issue we give a further specimen of what the amusement loving public is likely to have inflicted upon it by some of our enterprising managers in the near future.

There is scarcely a patron of concerts or other entertainments to-day who fails to remark this abuse of the program. It is becoming, in place of a detailed list of the acts or numbers to be rendered at an entertainment, a third-class advertising circular, and in many cases the auditor is obliged to search diligently page after page, before discovering which part is intended to fill the place of program, and which is allotted to the advertising department. Now-a-days when a concert is decided upon, about the first thing thought of is the securing of advertisements to defray the expenses of printing the sheet. This secured, a few more ads. are taken for profit, and finally the idea occurs to the showman to make a "good thing" out of the business, by giving a bad thing to the audience, and in place of a simple program of concert num-

bers, an advertising circular is presented, which is one part program and nine parts cards of various tradesmen. The worst of it has been the patron of the concert has no redress, for unless he is willing to do without a list of the events he has paid the price of admission to enjoy, he must put up with the abuse—there is no other remedy in sight.

(The May issue of *The 'Jo*, an English publication contains the following letter from Mr. W. J. Stent, the well-known Australian Teacher.)

THE BANJO IN AUSTRALIA.

The following is an abstract from a letter received from Mr. Walter J. Stent, teacher of the banjo, Sydney, N. S. W.: "I have received two copies of your smart little periodical for which please accept my thanks. It is dirt cheap at the paltry price of 4d. per copy. I could not glean from it whether it is issued as a bi-monthly, monthly or weekly. However if you will let me know the amount of a year's subscription, I shall be happy to forward you the same, as numbers of banjoists use the English notation and would doubtless gladly subscribe if they knew of its existence, it may result in augmenting your subscription list. 'S. S. Stewart's Banjo and Guitar Journal' and 'Gatcomb's Musical Gazette' are both in use here; the former has been in circulation for the last seven years. As you have printed an article on 'Banjo in Australia' from an English point of view, it would be perhaps interesting to the readers of your journal to have the views of a banjo teacher in Australia as well, there being generally two sides to every question. Mr. Carlton states that Mr. Hosea Easton uses an 'ordinary.' Well, 'a rose by any name will smell as sweet.' Mr. Easton's banjos are made by S. S. Stewart, Philadelphia, which is the instrument in general use in Australia. Mr. Carlton mentions the absence of the zither-banjos in Australia. Where did he look for them? There are plenty here manufactured by Temlett, which can be bought at all prices according to finish, from £4 10s. to £8 8s. The duty he refers to amounts to 3s. in the £, heavy enough of course, but nothing enormous. Mr. Carlton does not say whether the 'well-known local musician,' whoever he was, ratified the offer of £20 for his £10 instrument, or whether he backed out in time; it is to be presumed he did the latter. Steel wire and iron wire, &c., whether barbed or plain for whatever purpose required, is sold here as cheaply as in England. He adds, in conclusion, that 'the Australians have as yet hardly heard what banjo music really can be.' This is the conclusion arrived at by several Australian lovers of the banjo who heard Mr. Carlton perform at the Tivoli Music Hall. This reminds me of a certain musical specialist who struck Sydney some time ago and whose specialty was a steel banjo solo. His favorite selection was 'Ta ra ra Boom de ay' with pistol obligato firing the pistol off on the 'Boom.' While he confined himself to music halls, circus performances, and select bar room recitals he invariably 'brought down the house,' but one unlucky evening he was induced for some reason to perform a steel banjo solo at a concert, the audience consisting mostly of educated people, more or less musical. On this occasion the steel banjo solo fell as flat as the proverbial pancake, and the performer has not since visited the place, disgusted no doubt by the disagreeable demonstration that the people could not appreciate really classical compositions. There is always room for a good man, but before he sets out to enlighten the benighted Australian in banjo matters, he must properly observe that Australia musically considered, is not represented by the gods of the music hall, or the habitues of bar parlors.

GREGORY'S PRACTICAL FINGERING.

Gregory's work "Practical Fingering for the Banjo," which was begun in No. 87 of the *Journal*, is continued in this number. The importance of this work cannot be over-estimated. The illustrations in the opening chapters are, like those in the American Banjo School, produced from actual photographs, and must be of much greater assistance to the student than any amount of mere descriptive explanation,—although the literary work of the author, alone, even without the engravings, would be very valuable. Mr. Gregory, being a man of brains, musical ability, and of long experience as a banjoist and teacher, "knows whereof he speaks," when he writes for his favorite instrument,—be it either music or letter press. A practical analysis of fingering for the banjo was never more needed than at the present time, and believing, as does the publisher of the *Journal*, that there is a time and place for every purpose under the sun," it is thought that the time for this work is now, and there can be no better place for such a work than within the covers of *The Banjo and Guitar Journal*.

Let banjo students study this treatise thoroughly, and practice the exercises as well; we are prepared to guarantee the results.

BANJO BRIDGES.

Those who glance at our illustrated banjo bridge advertisement, in another part of this paper, should not jump to the conclusion that we make but the two or three styles of banjo bridges there illustrated. "There are others"—In fact, we manufacture banjo bridges from the best seasoned maple stock, of any width or size desired,—but when such bridges are specially ordered, that is, made to order of a special size, the cost is much greater, and those ordering special work must expect to pay a fair price for the additional time and "monkey business" consumed in meeting whimsical requirements.

NEWTON'S HARMONY FOR THE GUITAR

Newton's Practical School of Harmony for the Guitar, by P. W. Newton, published by S. S. Stewart. This work is issued in board covers, and will be mailed to any address upon receipt of \$1.00. Teachers who take advantage of the usual reduction, must, however, enclose 13 cents extra for postage, when ordering this work. Newton's book will prove invaluable to teachers and students of the guitar, being the only work treating fully upon harmony and chord construction published for the guitar.

Those who desire to acquire a knowledge of all the chords possible to make upon the guitar, should possess a copy of this work. Remember, it contains 55 full plate pages and is neatly bound in board covers.

KOHLER & CHASE.

This well-known and long-established wholesale and retail musical instrument house of San Francisco, California, has handled the Stewart Banjo for more than a dozen years past, and the following extract from a recent letter from them is significant:—

"THERE IS ONE THING CERTAIN,—THAT THE STEWART BANJOS ARE ON TOP IN SAN FRANCISCO, AND, WITH US, NOTHING TAKES POSITION BESIDE THEM."

THE BANJO RECOGNIZED.

Our favorite instrument, the banjo, is, step by step, mounting to its proper position in the musical world—it has lately been admitted to the London College of Music—in other words, a banjoist may now go before the Examining Board of the London, England, College of Music, on the same footing as a violinist, or pianist, and if he possesses sufficient musical knowledge, is entitled to receive a diploma, the banjo thus being recognized as a musical instrument.

We have as authority for this statement, Mr. G. R. E. Kennedy, of Newport, Vermont, a gentleman who has for some time past been deeply interested in the higher development of our American instrument.

This recognition of the banjo by the London College of Music, is a step in the right direction. Of course, it cannot be of any benefit to the "ear player," or so-called banjoist of the "simple method" order, but the musician who plays the banjo can no longer be sneered at as a player of a "mongrel instrument, without pedigree or parentage."

We have no doubt that there are some very bad banjos, and some even worse performers, but this does not offset the fact that the same can be as truly said of the violin, and those who had never heard a good violin, in the hands of a good player, could not be blamed for thinking a *fidelle* a very poor instrument.

Those who have had the pleasure of hearing FARLAND with his Stewart Banjo, *know* fully well that the banjo has indeed a bright musical future,—all that is needed being a *hearing*. Thanks, therefore are due Dr. Stock Hammond, Musical Doctor, of Reading, who, we understand, through a recent letter from Mr. Kennedy, has been the means of bringing about the London College recognition spoken of herein.

THE AMERICAN BANJO SCHOOL.

The new edition of Stewart's American Banjo School has recently been issued. This work, *The American Banjo School, Part 1*, contains 118 full-size plate pages, and is largely illustrated with engravings, reproduced from photographic negatives, explaining to the banjo student, in a clear and lucid manner, much that has been left clouded in mystery in other works. All keys are given, scales, etc., and as a work that really *teaches*, this book, *The American School*, stands without a rival. Copies will be mailed to any address upon receipt of \$1.00

GEORGE BAUER.

The above-named gentleman, known to our readers as the Bauer Mandolin and Guitar originator, whose Philadelphia headquarters are situated at 1016 Chestnut Street, sailed for Europe, Saturday, April 27, upon a purely business engagement.

Mr. Bauer will penetrate the heart of the gut string manufacturing districts of Germany, and will purchase for S. S. Stewart, the banjo manufacturer, a fresh invoice of banjo strings. This, however, is but a small part of the mission which takes Mr. Bauer to Germany. There is a mysterious rumor floating about, in which some mention is made of a huge contract for a certain newly invented harp. Another rumor mentions a new invention in the way of an elastic pig-skin banjo head, with which the name of a certain Mr. Hogscratcher seems to be associated. Another rumor is afloat, having reference to a certain bass mandolin, of Mr. Bauer's invention, which, like the Stewart Bass Banjo, will give the mandolin clubs a fresh impetus,—but we are quite certain that none of these rumors are entirely correct—in fact, they are not "in it," at all.

Suffice it to say that during Mr. Bauer's absence, his offices, at 1016 Chestnut Street, Philadelphia, are in charge of Mr. Philip Nash, an affable and business-like young gentleman, to whom all orders may be safely intrusted.

It may not be amiss to state here, that the temporary office opened in New York, by Mr. Bauer, in the building situated at No. 20 West 14th Street, has been discontinued, for the reason that the building has been pulled down, to make room for a better one.

DURABILITY.

The only warrantee that is worth anything on a Violin, Banjo, Guitar or other instrument is the reputation and standing of the manufacturer. Any one can warrant a guitar "not to warp or crack," just as any horse dealer can warrant a horse "not to kick." But we all know that guitars crack, warp and split just the same, and some even do worse—they *give out* entirely in tone.

The question should be, if you are purchasing a banjo—"what is the reputation of the maker for durable and lasting work? Are the instruments of this make "thrown together," or are they properly made; with each part properly seasoned? How long have these banjos been in use in variable climates? How many really good performers have used this make of banjo, and for how long? Just remember that if a musical instrument is hurriedly and quickly made, it costs much less to manufacture and gives out in less than one-half the time.

The Stewart Banjo is the cheapest banjo for the customer to purchase, simply because it is a better and more durable instrument for the money, and costs more to manufacture than any instrument made by its imitators. OVER 16 YEARS USE in almost every climate, proves the Stewart Banjos to-day without an equal.



George Carr, the Scranton, Pa., teacher, writing under date of April 10, says:—"Please find enclosed a list of new names to be added to the subscription list for the *Journal*. Number 87 came to hand duly, and it surpasses all former numbers (which is saying a great deal). Gregory's Practical Fingering is fine, and I hope will compel some narrow-minded people to acknowledge that we have thorough students among banjoists. Gregory's articles will surely prove valuable to all earnest students of the banjo."

E. J. Henderson, the New Orleans teacher of Banjo and Guitar, is one of the most enthusiastic, energetic and enterprising teachers we know of.

Adah Mae Harbison, teacher, of Des Moines, Iowa, writes:—"The Thoroughbred *Special* Banjo, sent to me through Mr. Newell, has, after a careful trial, proven more than satisfactory—I am delighted with it. Please accept thanks for promptness and careful selection."

Vess L. Ossman, the well-known performer and teacher, of New York, writes:—"The *Journal* at hand, and after reading contents, I was very much surprised not to see any criticisms from the expert banjoists, (who were in attendance the evening of March 5th, at Chickering Hall) on Farland's wonderful playing. His was the genuine hit of the evening, and he deserves all the praise you have and can bestow upon him.

I am a little late with my criticism, as I certainly thought that the other expert banjoists would have written you of Farland's wonderful achievement, so I did not think mine necessary."

Eugene W. Meafoy, of Litchfield, Conn., writes:—

"Some time has elapsed since I received the *Special Thoroughbred* Banjo, and now, after careful trial, I wish to express to you my entire satisfaction with the instrument. It has a strong, pure tone, and the scale is very true.

Your reputation as a banjo manufacturer is well deserved."

P. C. Rosar, writing from Wenger's Theatre, New Orleans, La., says:—"Having just purchased one of your *Special Thoroughbred* Banjos, I can pronounce them excellent, and far superior to any I've yet manipulated, and I don't think I'm in error when I say the Thoroughbred leads them all."

S. C. Baldwin, Oakland, Cal., writes:—

"I received the 10½ in *Special Thoroughbred* Banjo on the 18th inst., and words cannot express how well pleased I am with it. I would have written sooner, but I wanted to give it a thorough test before writing to you.

I do not hesitate to say that I consider your banjos far superior to all others made. The tone is loud and brilliant, and it has that sweetness and wonderful vibration which one can only find in a Stewart Banjo."

O. L. Stuck, York, Pa., writes:—

"The Common Sense Tail-piece I received from you is the best I ever saw. I don't break half the strings with it on my banjo that I did with the other ones,—in fact, I have not broken any at the tail-piece."

C. G. Wells, of the '98 Banjo Club, of Princeton College, gave us a pleasant call recently. Banjo interest, he says, is increasing in the college

George H. Lackey, the banjo teacher, of Long Branch, N. J., writes:—"When I ordered my Orchestra Banjo of you, in Oct., 1890, I don't think there was a Stewart in town,—but now they are quite numerous. I had the wonderful banjoist here on March 22d—I refer to A. A. Farland. I enclose programme of concert of that date. Farland is certainly a wonder."

Prof. L. A. Bidez, of Holton, Kansas, writes:—

"I think the suggestion in your card of the 4th inst., that I might not possibly want the *Journal* any longer, is a very neat joke. I only wish that all musical magazines were animated by as good a spirit as yours, instead of being the heavy, pedantic, aphoristic things they generally are.

Since coming here fourteen months ago, my daughter and self, sixty-one string instruments have come into use; whereas, there were only half a dozen before.

Our classes for mandolin, violin, guitar and banjo are one of the attractions of Campbell University, and our orchestra, unique in its arrangement, numbers twenty-six. (Don't forget that this is a hole in the ground, with 3,000 inhabitants only.)"

J. B. Corbett, the Chicago banjo teacher, writes:—

"Two years ago I ordered a \$100.00 Orchestra Banjo of you, through Mr. Lewis of this city. It was received in good order and still remains the same; the tone has improved wonderfully, the quality of tone in the upper register being all that could be desired.

I played it at the Fairland concert held here last November,—being one of the members of the big banjo orchestra. I played the banjeaurine part on my banjo, transposing five frets higher than the music was written. The big banjo of mine sounded as brilliant as any banjeaurine in the orchestra. We played Farland's Dandy Fifth March and the Martaneaux Overture.

Every Stewart that I have sold has given perfect satisfaction."

Elbert L. Kirby, of Agricultural College, Michigan, writes:—"In acknowledging the receipt of the *Lady Stewart Banjo* and case, which arrived safely on the 6th inst., I must say, with others, I don't see how you can do it for the money.

It has already gained many admirers here from its brilliancy of tone, and passers by in the hall, who never before took special notice of banjo playing in my room, come in and listen, inquiring, 'What kind of a banjo is that?' It speaks for itself.

The S. S. Stewart Banjos certainly possess tone qualities distinctly their own."

The Dore Brothers and Farmer Banjo Trio, with G. W. Holloway, guitarist, played during the week of April 15-20, at the Casino, Atlantic City, N. J., making a decided hit. These gentlemen passing through Philadelphia, en route to New York, after their Atlantic engagement, made us a brief but exceedingly enjoyable visit.

Mr. Holloway, the guitarist, accompanies the Banjo Trio in place of the customary piano, the performance thereby taking the form of a quartet. The music rendered by the four is certainly very fine. Mr. Farmer, well-known as a former associate of Mr. G. W. Gregory, but who is now connected with the Dore Brothers, is certainly a finished performer,—an up to date banjoist in every sense of the term.

The Eastburn Banjo Club, of Philadelphia, an organization composed of young men attending the Eastburn Academy, on North Broad Street, although a young organization, has already won a high position among the prominent banjo, guitar and mandolin clubs of this city. The concert given by the Eastburn Club, at New Century Drawing Room, on the evening of April 22d, was a grand success, the hall being filled in every part with an appreciative musical audience.

The membership of the Eastburn comprises the following named:—*Banjeaurines*; Messrs. Geo. G. Maloy, (Leader) W. R. Jones, W. H. Bickham, Wilson Stiltz and L. B. Robinson. *Banjos*; C. L. Sayers, Geo. Eastburn, Jr., T. B. Shriver, Jr. *Guitars*; J. L. Brastow, W. H. Pancoast, J. M. Headman, H. L. Pierce. *Mandolins*; C. R. Fowler, H. B. Pancoast, Jr.

Chas. E. Scharf, the Baltimore, Md., teacher, is one of those pleasant gentlemen who make friends easily and retain them long. Musical by nature, he has cultivated his talents, and is easily selected from among a thousand, as the man who will soon have more pupils than he can attend to unless he doubles his prices for instruction very soon.

MacGregor Douglas, Oklahoma City, writes:—

"The *Journal* has proven invaluable to me; all the more so, now that I am located so far from musical centers, and particularly banjo centers.

It may interest you to know that I play one of your *Orchestra* Banjos, and that the same has improved in purity and power of tone as steadily as could a well-built violin."

LA VAN AND LESLIE, "The Premier Banjoists," writing from Baltimore, under date of April 22d, say:—"The Orchestra Banjo we ordered through Will Carle, arrived and was received O. K. Have used it since with great satisfaction to ourselves, as well as to our audiences. We are perfectly satisfied with it."

Oscar Harris, West Brighton, L. I., N. Y., writes:—

"The 12-inch Orchestra arrived safely and it is a beauty; the tone is perfect and the verdict of all who have heard it, is that it is the most beautiful in tone and finish on the Island. I must also thank you for the fairness and courtesy with which you have treated me in my dealings with you."

W. D. Kenneth, Westerly, R. I., writing under date of April 20, says:—"Our Second Annual Concert was an immense success, musically speaking, our audience being composed of some of the best people of the town, and our program was greatly appreciated. Farland was received with applause, and encored even to his last number on the program,—a thing which seldom happens in Westerly. We hope to have him with us again this summer."

From the Westerly Daily Sun:

"The Westerly Banjo, Mandolin and Guitar Club gave its second annual concert at Bliven's Opera house last evening. A concert of so superior merit deserved a much larger house. The program was greatly appreciated, if repeated encores mean anything. The club itself shows a very marked improvement over its work of last year. The local artists need no meed of praise, as they are too well-known to have their musical reputation enhanced or lowered by one concert. Alfred A. Farland, the great banjo player, was at his best. His hearers had the pleasure of hearing the master of the banjo."

Erastus Osgood reports an excellent season's business in Concord, N. H. He has had his hands more than full for several months past, with teaching and concert engagements.

The Cornell Banjo Club, (of Cornell University) will visit England on a concert tour this summer. Mr. Frank S. Senior, of this organization, has had a Stewart Banjo made to order, with 6 strings, specially adapted for accompaniment work, which he will use in the club while upon this European tour.

H. S. Lawrence, of the Aeolian Mandolin and Guitar Club, Topeka, Kan., and teacher of Banjo, Guitar and Mandolin, of that place, does quite a good business, notwithstanding the dull times. We all know that only hard and intelligent workers can succeed as teachers, at any time, and Mr. Lawrence covers the ground for he meets all the requirements.

A. M. Goodwin, Saco, Maine, is quite successful as a teacher of banjo music; he is also a gentlemanly and interesting correspondent.

J. G. Showell, Great Falls, Mont., who recently organized a Banjo Club, writes that:—"The BASS BANJO (recently purchased from Stewart) is very satisfactory, and is much admired as a beautiful instrument, as well as an odd one.

Geo. R. Stebbins, banjoist is now associated with Joseph Flaunce's Music House, Milwaukee, Wis.

Paul Eno, the well-known teacher and banjo club director, of Philadelphia, accompanied the University of Pennsylvania Banjo Club on the road, with the "Mask and Wig Club" of the same university. A recent letter from Mr. Eno contains the following: "THE SPECIAL THOROUGHbred BANJO IS MAKING A DECIDED HIT:—IT IS A GREAT INSTRUMENT, THEY ALL SAY."

NOTE—The *Special Thoroughbred* is now made as first constructed, with 10½-inch rim and 19-inch neck, and also with 12-inch rim and 19-inch neck. The 10½-inch size has 22 frets, 3 octave compass,—the 12-inch has 19 frets, or can be ordered with 19¼-inch neck and 20 frets. For full particulars send for special circular.

Laura Marks has changed her home address, from 452 Marshall Street, to 515 North 7th Street. This lady is a competent and thorough teacher. She will still continue the branch studio at 224 North 8th St.

Thos. J. Armstrong is kept constantly busy at his studio, at 1416 Chestnut Street, Philadelphia, in the Haseltine Building. He will not close entirely during the Summer, but will keep certain days open during the week to receive pupils. He will do his musical arranging while at his Sea Isle City home.

F. H. J. Ruel, St. John, N. B., writes:—

"The last banjo-banjourine I received from you when at Easthampton, Mass., is a most charming instrument, and has given most complete satisfaction."

W. J. Stent, the well-known banjo teacher, of Sydney, N. S. W., has been kept very busy for some time, devoting his spare moments to working upon MS. of his banjo instructor, which he will bring out soon. This work, he says, will embrace both the American and English systems of notation for banjo.

Amos E. Dacke, writing from Houston, Texas, under date of May 2d, last, says:—"The banjo, *Special Thoroughbred*, came promptly to hand, even much sooner than I expected. Many thanks for your promptness. As for the banjo, it is a beauty, and for tone it can not be excelled. All who have seen it admire its brilliant tone and elegant finish. The neck is the best shaped of any I ever saw in a banjo, and renders left-hand fingering wonderfully easy."

T. H. Fonda, Omaha, Neb., writes:—

"I beg to acknowledge receipt of the *Special Thoroughbred* Banjo, am very much pleased with it. It is a *much better* instrument than I expected, and I thank you very much for the selection."

From a Shamokin, Pa., paper:

THE SHAMOKIN BANJO CLUB.

The Shamokin Banjo Club made its entree last night among the musical organizations of our thriving town, and we predict for it a place in the front ranks of local music circles. The club was conceived for the purpose of social entertainment, so the boys intend giving their friends the best music in the market during the coming summer and autumnal months. The celebrated S. S. Stewart banjos have been purchased, which will aid materially in making the organization a success. The club is under the direction of E. H. Price, and management of S. John Bird, while the following complete the membership: Robert Burke, E. H. Price, John Dunkleberger, Frank Henry, mandolins; Edward Raup, banjourine; S. John Bird, piccolo banjo; Gus Kershner, first banjo; John Oram, Joe Ogden, second banjos; Al. Hughes, bass banjo; Harry Leader and Harry Keiser, guitars.—April 30, '95.

Mrs. B. A. Son, of Utica, New York, has opened a new studio for mandolin, guitar and banjo instruction, at No. 183 Genesee Street, for larger and better facilities than before.

Mr. Farland's concert in Richmond, Va., on the evening of May 2d, was a very successful one, the best people attending, and expressing their delight at every selection rendered by this great artist, notwithstanding the unfavorable conditions of damp weather.

Mr. Farland speaks in high terms of Malcolm Shackelford, and of the management in general, as well as of the kind treatment of all the Richmond people.

We have received, through the kindness of Charles McFarlane, of Hobart, Tasmania, a handsome photograph of the banjo club of which he is director. Each member of the group is shown to have a Stewart instrument,—banjourines, ordinary banjos and bass banjos. Each man also has the badge upon his coat, a silver banjourine, patterned from the Stewart instrument. This club seems to be well organized, and the banjourine badge, or pin, has been adopted as the symbol to be worn by each member attached to this organization.

We wish them every success.

John P. Wall, Sioux City, Iowa, writes:—

"I received the *Special Thoroughbred* Banjo, Saturday, in good condition. The banjo is *out of sight*; it meets all my expectations and even more,—it is, in fact, an IDEAL INSTRUMENT, and one anybody may well be proud of.

Outside of the beautiful finish and workmanship, its tone is superb. I had it along side of a \$300.00 violin Sunday, in the hands of an able professor, and everybody was astonished; they could not understand where the tone came from. I tell you it did blend beautifully."

Van L. Farrand, the well-known banjo and guitar teacher, and leader of the Mignon Banjo, Mandolin and Guitar Club, gave a very successful entertainment in the Presbyterian Church at Menominee, Mich., recently. Mr. Farrand delighted the audience with his banjo solos and club performances, and the Harper Brothers of Oshkosh again demonstrated the possibilities and musical powers of the banjo and guitar. Local papers report the concert a grand success.

Prof. Fleischhauer informs us that the mandola, which was offered as an additional first prize, at his late contest, was awarded to the Manual Training School Banjo and Guitar Club. This is the prize which was to have been voted on by each holder of a reserved seat check.

Dore, Farmer and Dore, Banjo Trio, made a big hit at the Herald Square Theatre, New York City, Sunday evening, May 5.

The *Journal* has many friends and customers throughout the Colonies of Australia, as well as Tasmania. The latter, it may not be known to some of our home readers, is an island, south of Australia, covering about the same area as Scotland, and its principal harbor, Hobart, being classed as second to none in the Southern Hemisphere. Located in Hobart is Mr. Thomas Midwood, an artist with pen, pencil and brush, whose equal cannot readily be found. His delight is to read the *Journal* as soon as he receives it from America, and then to try over on his banjo the music published therein,—for Tom is something of a banjoist, as well as pen and pencil artist; and having a young son possessing no little talent for music, has recently imported from America a small size Stewart Banjo, which young Midwood has already learned how to play. Father and son, then, pour their musical inspiration into the large and small banjos, producing a harmonious home life and mutual happiness. Without going further we take pleasure in stating that the somewhat poor engravings of the Kangaroo Scene, the Banjo Bridge as the Lovers' Retreat, and the Banjo Player seeking admittance to Heaven, contained in this issue, are merely reproductions of quaint pen sketches, with which our correspondent in Hobart has hurriedly decorated the outsides of the envelopes containing the letters from time to time mailed to our Philadelphia home.

E. M. Hall, the celebrated banjoist, and Tommy Donnelly, comedian, of Al. Field's minstrels, have organized a party of first-class people, to be known as E. M. Hall and Donnelly's minstrels, for a summer tour through Maine, under the management of F. A. Owen, of the Bangor Opera House.—*Dramatic News*.

A young man rode 40 miles on his "wheel" to hear Farland, the Banjoist, play at Kidgway, Pa., recently.

Another big hit was made by a Banjo Club with Armstrong's "Cupid's Realm, Overture," at the concert of A. A. Farland, at Association Hall, Harrisburg, on May 1. This Overture is bound to become the leading club piece for next season.

The Imperial Club, under Frank S. Morrow's direction played this Overture in a highly finished manner. Farland's Banjo solos were highly spoken of by the press.

The Farland Recital, given under the management of C. C. Rowden, at Kimball Hall, Chicago, on May 11, was a complete success, artistically, at least. Farland never played better, it is said, than on that evening. "The Elks Banjo Quartette," also played beautifully.

A. E. Hynds, Little Falls, N. Y., writes:

"I received the Banjo, *American Princess*, and am more than pleased with it. It is perfect in every detail, and has a fine tone. In short, "It is a Peach."

That well-known and popular musical organization of Philadelphia, The Hamilton Banjo, Guitar and Mandolin Club, has announced its sixty-second concert, to take place at Musical Fund Hall, 8th and Locust Streets, on Thursday evening, May 23. This is the second concert of this series, given this year, and will be the last given this season.

Mr. M. Rudy Heller, of the Carleton Banjo Club, states that he has postponed his proposed tour of Europe with his Club, owing to numerous engagements here. The Club will play at Harrisburg, Pa., week of June 10, following with Atlantic City, N. J., Wilmington, Del. and Easton, Pa.

Lee Rogers, Petersburg, Va., writes that the concert of the Petersburg Banjo Club, given on April 17, last, was a big success.

Speaking of his Stewart Banjo, Mr. Rogers says:

"My *Thoroughbred*, the first Stewart Banjo in this city, has awakened in every Banjo player here, a desire to possess one of the same make."

Speaking of Farland, he says:

"Language fails me to express my surprise and delight at his wonderful execution. This is the sentiment of all who heard him; among his audience being many of the first musicians of Richmond.

Mr. Farland is one of the most delightful gentlemen I ever met. His pleasant manner makes lasting friends of all who come in contact with him."

[From a prominent and popular New York performer and teacher.]

9 West 125th Street,

New York, May 7th, 1895.

S. S. Stewart,

Dear Friend Stewart:

Pardon me for not answering your letter before this. I have been very busy arranging music for banjo and piano and I find it keeps me very much engaged.

I can't add any more to what I have already said about the Stewart Banjo. I received a letter from my old partner, T. E. Glynn, in which he states that he is using the Stewart Banjo exclusively. Business for May is the best I have had in my career as a banjoist. We have the entire month booked.

Fraternally yours,

VESS. L. OSSMAN.

Andy Collom has closed a successful season with The Bandit King Co., and is now resting at his home in Delanco, N. J. He has not yet closed with any company for the coming season, but has several tempting offers to go on the road with his banjo.

The banjo music rendered by Doré, Farmer and Doré was a feature at the Midnight Fancy Bicycle Ride, which took place at the Metropolitan Bicycle Academy, New York, in the early hours of the morning, May 10.

The banjo playing of Mrs. Emma Wolfe, of New Harmony, Ind., at Thrall's Opera House, at an entertainment given for the benefit of the Public Library, under the auspices of The Woman's Library Club, on May 4, was much commented upon, being highly spoken of by every one. Friend W. S. Wolfe has good reason to be proud of his better half's musical ability.

Charles Holland, the Newport, R. I., teacher was so highly pleased with a recent purchase of Stewart Banjos that he wrote:—"I was more than pleased, but I had to sell the No. 2 *Universal Favorite*, as a friend of mine would give me no peace until I let him have it." He therefore had the nerve to send and buy another one just like it. To send out first-class goods is the best of all advertising. This is indeed the secret of Stewart's Successful Success.

The Century Weelmen Banjo Club has filled many engagements this season:—The Union College Charter Meeting and Commencement, at Association Hall, May 4, Saturday evening, being among them. Here their rendition of *Cupid's Realm, Overture*, by Armstrong, was very finely done; as was also their rendering of *Columbian Students' March*, by Eno.

Alfred S. Wright states that the "Crescent Banjo Club," under his direction, will practice during the hot summer season, as they are booked for several concerts during the fall.

W. O. Patch, San Francisco, Cal., writes:—

"Your banjo, Special THOROUGHbred, received. It is a beauty both in tone and finish. Every note is clear and true as a Piano. I would not trade it for two of any other first-class make. Mr. S., you are away out of sight in banjo making.

A recent letter from A. Johnstone, Staffordshire, Eng., contains the following:—"I received the music sent by you on March 18th last, quite safe and am delighted with it. I have had plenty of American banjo music before, but think this is particularly fine. It is simply impossible to get anything like it over here, and for ordinary music, we have to pay twice as much, and even then most of it is only fit to put behind the fire. I am particularly struck with the *American Banjo School*. It is a very fine work.

I am pleased to see your remarks in the Journal, on the Zither Banjo craze. I tried one myself about twelve months, but soon dropped it like a hot potato. It is a most horrible instrument. I don't know if you have ever tried one, but it sounds very much worse than a bad Guitar strung with steel strings.

After all, there is nothing like the old gut string Banjo, and I think the players over here are beginning to find it out. We are very much in need of a man like Farland to give the banjo a lift in England."

C. A. Dockstader, Three Rivers, Mich., writes:—

"The recent Farland arrangements, which you sent me, are proving a revelation to the few of my friends who had not already become convinced that the Banjo is adapted to something else than the old time jig."

The concert of the Century Wheelman Banjo Club, which took place at Mercantile Hall, (the theatre of the Mercantile Club, at Broad and Columbia Ave.,) on the evening of April 23d, was a grand success, both musically and financially. "*Cupid's Realm*" Overture, by Armstrong, was well rendered by the club. Mr. Eno's banjo solos, and Henry Meyer's zither solos were leading features.

Jcel J. Brown, Petersburg, Va., writes:—

"The Banjo Special Thoroughbred received today. I can hardly express my opinion. To say I am delighted would be putting it mildly. Its tone is unexcelled by anything I ever heard, except the Thoroughbred used by Mr. Farland, whom I had the pleasure of hearing and meeting on May 2nd, in Richmond, Va. It was my only opportunity, and I could not let it slip."

Dore, Farmer and Dore's Banjo Trio, with C. L. Van Baar, pianist, were among the attractions on the program of the New York Athletic Club Smoking Concert, Saturday evening, April 13, last.

Commonwealth Jones came very near being sued for Income Tacks. It is alleged to have happened in this wise: As Com. was riding gaily along on his wheel, with an extra one or two in his head, so it is alleged, his tire struck a more or less sharp pointed tack, which lay concealed in the rim of his scorchers. There was, as usual, a loud noise heard, when the wheel was discovered to have been taxed. It became necessary to lay off for necessary repairs, and during the lay Com. came to the conclusion that life, in many respects, was a mystery, and the more so since the new law for taxing wheels came into fashion.

Later reports do not state whether Com. has yet succeeded in solving the mystery or not.

A. M. Purdy, Mystic, Conn., writes:—

"Farland was at Westerly recently, and I made a special effort to hear him,—driving ten miles on a very cold night,—but I must say that I was amply repaid; such banjo music I never expected to hear,—*simply wonderful*.

I had a pleasant chat with him after the concert, and his popularity is not due alone to his musical ability; for a more affable, gentlemanly and altogether superior young man, it would be hard to find.

He has expressed a desire to come to Mystic,—and while it is too late now, in the early Fall we are going to have him here. I am bound that the good people here who are musically inclined, shall hear the banjo in the hands of an artist, and force them to admit what I have tried to make them believe,—that the banjo is a musical instrument second to none."

W. P. Coldwell, banjo soloist and teacher, of 123 Congress Street, Newark, N. J., has become the possessor, through recent purchase, of a Stewart *Special Thoroughbred* Banjo, of which instrument he speaks in the highest terms.

Will Barter, Mt. Vernon, Indiana, writes:—

"I am now getting a nice class of banjo and guitar pupils, and hereafter I intend to devote my entire attention to advancing the interest in banjo and guitar in this section."

We wish him every success.

The Dore Brothers and Farmer, Banjo Trio, performed at a concert given by Will A. Halliday, at Hardman Hall, New York, Friday evening, April 26, meeting with their usual success. Vess L. Ossman, the well-known banjoist, was also an attraction.

L. H. Wheat, of the Newark (New York) Ideals, writes:—"The banjo, style, *American Princess*, ordered of you recently, came to hand O. K., and it is a beauty, all right in every respect, and the tone is great. The Newark Ideals have had a good season, having given ten concerts and playing at six receptions. We are looking forward to next season and hoping to do more and better work. I am going to try and sell the Stewart Banjos, although there is not as much profit in them as in some of the inferior makes. There is some satisfaction in handling instruments which you know to be all right."

Paul Eno has led an exceptionally busy life during the entire season; one wonders how he can get through with the amount of work he accomplishes.

FLEISCHHAUER'S CONTEST.

The musical and sporting event mentioned in our last issue came off at the appointed time and place, viz:—Association Hall, Philadelphia, April 24th, under the direction of Prof. H. Fleischhauer. Of the 17 or 18 clubs entered for the "contest," twelve "came to time,"—a very good percentage.

At the hour of 8.33 the entertainment had its beginning, and not until 11.05 was there any secession in the flow of excitement. The twelve mandolin, guitar and banjo clubs entered the Arena, figuratively speaking, and fought out a bloodless battle for the prizes. There were six prizes offered, and as twelve clubs competed, it being impossible to cut each prize in two, six of the clubs came in, and the other six got left.

The judges were Mark Hassler, Paul Sentz, C. L. Bowman and S. Behrens. The clubs declared the prize winners are the following:

MANDOLIN AND GUITAR CLUBS.

First Prize, Quaker City Mandolin and Guitar Club.
Second Prize, Penna. Mandolin and Guitar Club.
Third Prize, American Students Mandolin and Guitar Club.
Fourth Prize, Philadelphia College Mandolin and Guitar Club.

BANJO AND GUITAR CLUBS.

First Prize, Y. M. C. A. Banjo Club.
Second Prize, Germantown Academy Banjo Club.

Entertainments of this character, it is perhaps needless to say, do not elevate the banjo, nor is it evidently intended that they should. People who attend such concerts, unless there is a good *Soloist* on the programme, are apt to go away with a wrong impression as to the capabilities of a good banjo.

Mr. Heward, the banjoist and teacher, of Montreal, Canada, reports the McGill College Banjo Club, under his charge as progressing finely, and doing some excellent work.

Mr. Heward is a great advocate of the Stewart Banjos and Banjeaurines, and has many pleasant things to say about these instruments in his recent letters.

W. A. Huntley, at his Providence, R. I., studio, was very busy with pupils when we last heard from him, also filling numerous concert engagements in the immediate vicinity.

James P. Ingram, Newark, N. J., writes:—

"I received the banjo O. K., and am very highly pleased with it,—being far beyond my expectations. It has the purest and most brilliant tone of any other make I have used. Thanking you for your promptness and good taste in inlaying as per order, I remain, etc—"

Chris Goehringer, banjoist, has opened a studio, at 411 Nicollet Avenue, Minneapolis, Minn.

Master Eddie Buchart was tendered a benefit in the form of a "Grand Sacred Concert," at Music Hall, Providence, R. I., on Sunday evening, April 21, at which entertainment Jas. H. Jennings, banjoist, Signor Pettine, mandolinist, and other noted performers appeared,—besides Master Buchart, who is a host in himself.

A. J. Starnes, New Orleans, La., writes:—

"After giving my *Special Thoroughbred* Banjo a thorough trial, I can say that it is about as near perfection as anyone can reasonably expect; it is the only instrument on which the better class of banjo music can be played with entire satisfaction.

Please accept my sincere thanks for sending me such a grand instrument."

Samuel Durham, of Germantown, Philadelphia, banjo player and teacher, writes:—"I have received the second *Special Thoroughbred* Banjo I ordered from you, and almost believe it is better than the first one—it is so fine."

MANDOLIN AND GUITAR NOTES.

Frank S. Morrow, the well-known teacher, of Harrisburg, Pa., writing to George Bauer, says:—"The mandolin you shipped some time ago is certainly a fine instrument—every note true and clear. In short, the finest instrument for tone I have ever heard, for the price."

Concerning Bauer Mandolins, J. Ruger Wood, of Atlantic City, writes:—"I have been playing one of your mandolins for nearly two years; it has given satisfaction in every respect, and I like it as well today as when I bought it, and then I thought it the finest mandolin I had ever played.

I cheerfully recommend it to anyone desiring a thoroughly good instrument."

The National Mandolin Club, J. F. Metcalf, manager, may be addressed at 337 Cortlandt Street, Chicago, Ill.

E. H. Frey has recently composed several beautiful things for the mandolin and guitar; among which may be mentioned the "Driving Club Waltz," for mandolin and guitar, 65 cts., piano part, 35 cts. extra; Overture, "Fairy Dell," for 2 mandolins, guitar and piano, complete, \$1.40.—Published by S. S. Stewart. Fuller particulars given in advertisement of new music.

The gentlemanly members of that noted organization, The Tuxedo Mandolin and Guitar Quartette, comprising Messrs. Arthur E. Yundt, Henri F. Ramseyer, J. Ruskin Currier and B. Francis Ramseyer, gave us a pleasant call recently.

Johnson Bane, the guitarist, showed at his recent Philadelphia recital that he could make the guitar "talk." He certainly causes it to speak volumes, musically.

A beautiful and "catchy" selection of E. H. Frey's for mandolin and guitar, originally intended for this issue of the *Journal*, has been held over for the next number.

William Barth is teacher of the mandolin, guitar, banjo and zither, at the Chautauqua, N. Y., School of Music during the months of July and August, each year. He begins his third season at this school on July 9th.

His private studio is located in New York City, at 65 E. 59th Street.

The Aurania Waltz, guitar solo, by Newton, is just published by Stewart, price 25 cts.—This should become a great favorite among guitarists.

Philadelphia, May 8th, 1895.

Mr. S. S. Stewart,

Dear Sir:—The S. S. S. Guitar-Neck Banjo received from your factory two months ago, has proved to be a perfect instrument in every respect. Shortly after getting it, I used it at a concert, and felt convinced that the greater part of my success that night was due to the superior tone quality of the instrument. Above all, I would especially recommend it as an accompaniment to the banjo.

Yours, very truly,

Domingo I. Lynch.

FOR GUITAR STUDENTS.

"Wolverine" writes:—"I was greatly pleased to read in No. 86, Miss Lynch's Hints to Guitar Players. I hope it is an evidence of better things to come. I have often wondered if our expert perform-

ers only knew the amount of good they could accomplish by an occasional communication if they would but feel moved to write.

I write this to assure them there are many struggling players throughout the country unable to obtain instruction, who would be greatly benefited by a few hints in this way. The article emanating spontaneously from Miss Lynch has emboldened me to ask for information. The pleasant and pleasing face of the young lady, reproduced with the published sketch of her life, in a recent number, should have assured me of courteous treatment without this latter added inducement, but I was doubtful.

Will she—or any other artist who may chance to see this—explain what right hand fingering they employ in making rapid runs on the guitar? In such runs, in the bass especially, I find great difficulty. Now, as an illustration, and because all who read this will be apt to have the piece I refer to; how are the bass runs to be executed in "Neptune and the Elf," contained in the "Guitarist's Delight?"

The runs I refer to are found in the second and third strains, also in the closing passage. I cite this merely as an illustration of my meaning, recognizing the piece referred to is one otherwise of no great difficulty. The runs in this piece in the treble are easily made, but I have other music with rapid passages in the treble, that seems necessary in the execution to employ some other mode of fingering—notably ornamental passages (delicate and rapid movements) that are so often introduced into music nowadays.

Besides Miss Lynch, couldn't we hope to hear from Arling Shaeffer, Johnson Bane, Henlein, Bemis, Newton, and any or all of the guitarists of note, on this and other subjects relative to guitar playing?

I hope the editor will not misjudge me, and think I am trying to get more for my money than he intended to give me. I am more than satisfied with the *Journal* as it is, but I think it is the guitarists' own fault that more space is not devoted to their interest; they seem to manifest no concern whatever. I do hope, now that our leaders have been called upon, that they will respond.

As regards myself, I had no opportunity to study the guitar under competent instructors. I studied the violin and piano for a long while and am well up in music. I took up the study of the guitar for recreation and amusement, became fascinated, and thus am seeking light.

P. W. Newton deserves the thanks of all students of the guitar—beginners especially—though one acquainted with the science of harmony could apply the principle for himself; I had that drummed into me long ago. His work, though, is an excellent one, and I do not wish to disparage it in the least. I wish he would favor us with an article on execution."

In executing quick forte runs on the bass strings of the guitar, I have found that the wrist must be slightly arched to produce this effect well,—this position enabling one to strike the string with the thumb curved outwardly. If the third joint (the one nearest the finger nail) is bent, the string is hit in the wrong way—it is pulled up instead of being pressed down—with the almost invariable result of a rasping sound. Keep the thumb well ahead of the other fingers, and never bury it modestly in the palm of the hand, when not in use.

If the two bars at the close of the "Neptune and the Elf" Polka, referred to by our correspondent, are played with the thumb in the above indicated position, the difficulty will disappear; after striking the first A in the group of sixteenths, the thumb falls on D, and is ready to repeat the same figure over again.

Regarding the fingering of runs on the gut strings, our correspondent says in his letter: "It seems necessary in the execution to employ some other mode of fingering." As he does not state which fingering he uses, I will offer the following rule, which governs most cases: The same fingering is rarely used consecutively in runs on the gut strings; alternating between the first and second fingers will produce a much more rapid execution. If we analyze the movement of a finger when striking a string we will soon see the economy of time and energy in using two fingers consecutively. When a string is pulled, the finger springs up; now, to strike again, it must fall once more on the string. Here we lose time if we

use the same finger, but in changing to the next one, we economize both in energy and time, for that finger lies already close to the string, and there is no need of a downward motion; while the second finger is doing its work, the first falls to its place, ready to repeat this little see-saw act.

I think that our correspondent is quite right in blaming the guitarists and not the editor for the lack of "Guitar Notes" in the *Journal*; our best players and composers do not seem to have anything to say, and I join him in his appeal to them to come forward and elbow the banjoist enough to make room for themselves.

In conclusion I would thank "Wolverine" for his kind words of appreciation of my work.

Domingo I. Lynch.

J. S. Evans, Jr., leader of the Haverford College Mandolin and Guitar Club, writing to George Bauer, says:—"I can only say good things concerning the instruments of your make. I find the guitars the best I have ever used, both for club and solo playing, possessing the loudness and clearness necessary for the former, and at the same time being mellow and rich, which makes an instrument pleasing to the soloist.

I have also noticed that your mandolins not only have an excellent tone, but have an easy action which is so necessary for smooth playing."

"Ah, George!" said a clever young woman, some time recently,— "That mandolin of thine is certainly 'a bird.'" This, however, was simply a figure of speech. The young woman meant to convey the thought that the George Bauer Mandolin was a fine instrument, and that George was "a brick,"—or, in other words, a fine fellow, for selling such excellent mandolins. We all have peculiar ways of expressing ourselves once in a while.

E. H. Frey, of Lima, Ohio, the noted guitarist and composer, also leader of the Lima Orchestra, recently received the following commendation from the press,—and it is needless to say he well merits it:

"No city of like size in Ohio can boast of a better Orchestra than ours. Under the leadership of Prof. Frey it has reached a degree of perfection that is not excelled in many of the larger cities."

The following letters have reference to the GEORGE BAUER Mandolins and Guitars:

Lewis J. Palmer, Pottstown, Pa., writes:—

"It gives me great pleasure to write concerning your instruments. The Bauer Guitar has given me great satisfaction and has fulfilled my best expectations. It has been much admired for its fulness and richness of tone."

Charles B. Carlson, the well-known teacher and performer, of Erie, Pa., writes:—"The mandolin I ordered is received, and must say it is A No. 1 in every respect, and the tone is elegant. I am perfectly satisfied with it. I expect to be able to send you an order for another before very long.

I wish you would send me a catalogue, if ready. If your catalogues are not printed yet, and you are putting any testimonials in, you may write one and put my name to it."

J. Charles Andrews, of University of Penna., writes:—"I have, during the last few months, been playing one of your \$30.00 mandolins. It has given me greater satisfaction than any instrument I have here-to-fore used. The tone of the mandolin I consider especially sweet and full."

W. R. Moyer, of Norristown, Pa., writes:—

"I enclose you a check for \$30.00 in payment for mandolin. I certainly shall do all I can in recommending and advertising your instruments, as this is as fine a toned mandolin as I ever heard."

John L. Brawstow, of Philadelphia, writes:—

"The Large Grand Concert Guitar you made to my order has exceeded my expectations. The tone is clear and loud, the scale perfect, and the shape of the neck makes fingering the easiest of any instrument I ever used.

I thank you for your efforts to make me the best instrument you could, and certainly think you have succeeded splendidly."

A. E. Pfahler, of Swarthmore College writes:—

"Last spring I decided to buy a mandolin, and after carefully examining a number of different makes, I selected yours, as it eclipsed all others, both for appearance and tone. Since I bought it its tone has improved wonderfully.

I have used it both for club work and solo playing, and it has given me very great satisfaction."

J. B. Rumbf, Millville, N. J., writes:—

"About three weeks ago I was in your city and purchased a mandolin of your salesman, for \$25.00. At the time I purchased it I did not think much of it, but since then I have changed my opinion, and think it the best one I have ever played upon. I have tried both—and—but like yours the best."

J. H. Welschans, the Lancaster, Pa., teacher, writes:—"Please send me a mandolin, \$30, also canvas case to fit. I have sold this instrument on the merits of the guitar I received from you. I sold my old guitar and kept your make for myself, which gives entire satisfaction."

George Stannard, the well-known teacher, of Trenton, N. J., says in a recent letter:—"The large number of your instruments that I sold this season give universal satisfaction, everyone is pleased. The action is easy, the fingerboard true, with correct adjustment, the workmanship, I do not think, could be improved upon, and in whole, the instruments are all that could be desired."

Valentine Abt, of Pittsburgh, Pa., is finer than ever,—the delicacy of expression, and the ease and rapidity with which he executes the most rapid and difficult passages on the mandolin, is truly marvelous. He will astonish the "mandolin world," as Farland has aroused the "banjo world."

We had a pleasant visit from Johnson Bane, the guitarist, recently. He is a fine performer.

George Bauer, mandolin and guitar dealer and manufacturer, of No. 1016 Chestnut Street, Philadelphia, Pa., has taken a business trip to England, France and Germany.

Miss Domingo I. Lynch, the West Philadelphia guitarist, thinks the Stewart Six-String Guitar-Neck Banjo is "a peach,"—although the young lady does not express her opinion in quite such homely language.

BANJO WORLD

Continued from page 8

John Davis, of Springfield, Mass., is very much occupied with his banjo classes. During the past season he taught more than pupils ever before.

W. J. Connolly, the Buffalo banjo teacher, gave a grand concert in that city, on Monday evening, May 6th,—the first of the kind ever given in that city. A. A. Farland was the star of the evening. The Buffalo Ideal Banjo Club, under Prof. Connolly's direction, was the moving spirit in getting up the concert. "Push it right along. It's a good thing." Let the people wake up to the merits of the banjo.

W. G. Collins, of Cullen & Collins, banjoists, gave us a pleasant call recently. Mr. Collins has many pupils in Washington, D. C., where he has resided for several years past.

D. C. Everest and wife give instructions in violin playing and vocal music. For address see "Teachers' cards" on cover page. Mr. Everest also teaches the banjo and mandolin.

Our old friend, Justice of the Peace, A. Baur, of Brookville, Pa., will contribute an article to our next issue.

C. S. De Lano, of Los Angeles, Cal., writes that his Ideal Club gave its Twelfth Grand Concert, May 27, with great success.

W. W. Watkins, of Scranton, Pa., writes:—

"*Cupia's Realm, Overture* received all right; and after giving it a trial the members of the Dickson B. M. & G. Club are fairly delighted with it, and all hands shouted hurrah for T. J. Armstrong, and requested me to congratulate him on behalf of this beautiful composition, which it gives me much pleasure to do. It will surely become a favorite with all banjo clubs.

We hope that Mr. Armstrong will live long; for we expect to enjoy more of his great work,—this is the sentiment of each and every member of the Dickson B. M. & G. Club."

E. I. Beal, Ursina, Pa., writing under date of May 20, says:—"The Special *Thoroughbred* Banjo arrived safely. Please accept thanks for your promptness in filling my order; I was indeed surprised that it came so soon. My testimony in regard to the banjo will be of little value to you; but to me it surely is a darling."

Mr. E. Pritchard, banjo teacher, of 179 East 85th Street, New York, has published one of his recent compositions, entitled "March Romantic," which he dedicates to the publisher of the *Journal*, on account, we presume, of his Stewart Banjo having afforded him so much satisfaction in a musical way,—for in a recent letter he says—"My Stewart Banjo is perfect." A few words sometimes speak volumes.

The "March Romantic" has quite a romantic flavor, is tastefully gotten up, as to print and title, is not very difficult, and the price is 40 cts. For further particulars, address the composer and publisher, as above.

THE EASTBURN BANJO CLUB.

Thanks are due the Eastburn Banjo Club members, for a large and handsome photograph of this organization, lately sent to the *Journal* office. We consider it a kindly remembrance and wish to express our appreciation of it in this public manner.

NATIONAL BANJO SCHOOL

Farland's National School for the Banjo, by A. A. Farland, teaches this master's system of right and left hand fingering, and contains scales, exercises and chords in all the keys. It is a high-class work. Copies mailed to any address upon receipt of \$1.00. Address S. S. Stewart, publisher of the *Journal*.



S. S. Stewart's Banjo Manufactory, with Wholesale and Retail Salesrooms and Office, 221 and 223 Church Street, (between Market and Arch Streets, and Second and Third Streets,) Philadelphia, Pa. Remember, please, that Stewart has the largest manufactory in the world, devoted exclusively to the banjo and the publication of banjo music.

A. A. FARLAND'S SUMMER ADDRESS.

It is not unlikely that Mr. Farland will give up his residence and studio in New York City for the summer months, in order to remove his family to the suburbs, as numerous professional engagements necessitate his absence from home very frequently. All letters addressed to his New York studio, however, will be forwarded to whatever location he may decide upon, or he may be addressed in care of S. S. Stewart, and all mail received will be forwarded to him without delay.

Mr. Farland would be pleased to hear from teachers and others in Northern New Hampshire and Maine, relative to concerts during the summer season.

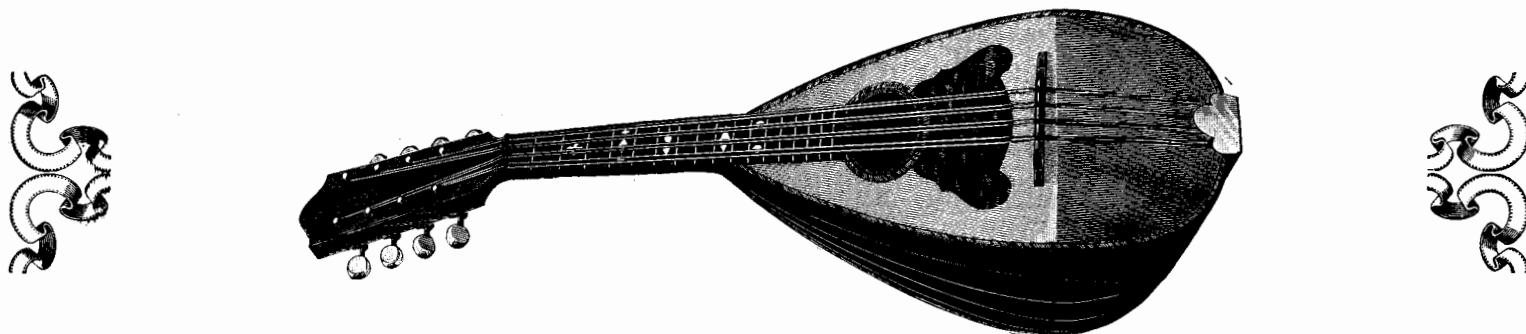
THE DRAMATIC NEWS BANJO VOTING CONTEST

Every reader who is interested in the banjo should not fail to get copies of Leander Richardson's New York *Dramatic News*.

The voting contest, for a very fine Stewart Banjo and case, was begun in this paper with its issue of March 30, and will continue for three months, weekly, until the last of June. The contest is reported each week, and the vote every week published up to the Monday before the *Dramatic News* goes to press.

It is an interesting matter for banjo players and can not afford to be missed.

The George Bauer Mandolin



SEND FOR CATALOGUE AND PRICES. ALSO THE BAUER GUITAR
 ●●● THE BEST MADE ●●●

Address **GEORGE BAUER**

1016 CHESTNUT STREET, PHILADELPHIA, PENNA.

BANJO STRINGS.

A good banjo must be strung with *good* strings, if the performer expects to get good music out of it. Good strings are not always high-priced strings; remember this. Many is the 10 cent string sold to the uninitiated buyer as a 25 cent Italian String. There are no Italian Banjo Strings. Let this be understood at once.

Did you ever see an Italian Banjo? No: Very well, then whence comes this "Italian String" night-mare? Of course, there are some excellent strings made for violin called Italian Strings.

The genuine *Italian* are soft and very sensitive,—well adapted to expressive playing by the violin virtuoso,—but such strings would be far too soft for a fretted instrument like the banjo.

There are no Italian Banjo Strings. Just bear this in mind.

We can sell you the very best German gut or Russian gut banjo first strings at 10 cents each. This is as high as we go nowadays for the best gut first strings for banjo.

You can buy a bundle (30 strings) of these for \$1.75.

We also have some others that are cheaper.

Bear this in mind. There are many gut strings sold for banjo, the most of which are made in Germany. But the cheapest priced are not always the cheapest, nor the highest priced the best.

Also, make a note of this fact: No gut string, at whatever price it is sold you, can be depended upon for *trueness* or with-

stand the hot, humid weather of certain seasons. The only way to test a string is to put it on your instrument and give it a trial.

While you are making a note of the above, it may be well to remember that Stewart has been, for more than 20 years, a practical performer upon, and manufacturer of banjos, as well as a dealer and writer. In the last 20 years it is safe to say that Stewart has handled more strings than any other banjo dealer living.

BANJO CASES.

Purchasers should beware of cheaply made, thin leather cases, offered them by certain dealers as "Stewart's Cases," or, "just as good as Stewart's."

The cases for banjos and banjeaurines sold by Stewart at \$6.00, are worth \$6.00, and cannot be had of cheap dealers, who may offer a thin leather case, stiffened out with paper board (which may cause a cheap case to retain its shape for a few weeks (in place of the heavy hard rolled leather, used in the Stewart cases.

Buy a good, durable, and lasting article—get your leather or canvas cases of S. S. Stewart.

There has been a late rise in the price of leather. This affects banjo cases, and banjo heads—they must rise like the hides. Then there will be more cheap imitations to guard against.

One has to be pretty sharp in these times, to steer clear of humbugs. We challenge examination and comparison of the Stewart Banjo Case with all others.

NEW MUSIC FOR

MANDOLIN AND GUITAR

●●●

"Driving Club" Waltz, by E. H. Frey

For Mandolin	\$.35
For Mandolin and Guitar65
Guitar part, separate30
For Mandolin and Piano70
Piano part, separate35

This selection can be used either for Mandolin and Guitar or Mandolin and Piano, or as a trio for the three instruments, as desired. It is very fine.

Overture, "Fairy Doll," by E. H. Frey

For two Mandolins, Guitar and Piano.....	\$1.40
For one Mandolin and Guitar.....	.65
For 1st and 2d Mandolin and Guitar.....	.95
For Mandolin and Piano.....	.85

Either part may be purchased separately if desired

1st Mandolin	\$.35
2d Mandolin30
Guitar30
Piano50

This is a capital thing and cannot fail to make a "Hit." It will become a favorite with Mandolin Clubs.

Aurania Waltz, Guitar Solo, by P. W. Newton.

A very tasteful composition. Will be much in demand among Guitarists. Price, 25 cts.



— DORÉ, FARMER and DORÉ

...Banjo Trio...

Geo. S. and William C. Doré, have long been known as teachers and performers, in New York, having their banjo studio at 666 Sixth Ave. As "Doré Brothers," Banjoists, these gentlemen have played many concert engagements, meeting with continuous success. Last summer they made a tour through the west, to the Pacific Coast, which was so successful that a second tour has been arranged, to begin about the middle of June, and to embrace all the principal cities and towns between New York and San Francisco. In this tour the Brothers Doré will have the assistance of a valuable addition, in the person of W. B. Farmer, a gentleman of recognized musical ability and talent, and, in fact, one of the finest Banjoists of the day. The trio, Doré, Farmer and Doré, then, may safely be counted as the foremost Banjo Trio of the age, and their concert tour through the United States can scarcely fail to be a most successful undertaking, both artistically and financially.

From the *Music Trades*, N.Y., May 11, 1895.

Mr. S. S. Stewart, the renowned banjo manufacturer, of Philadelphia, has an ardent admirer of the Stewart Banjo in Tom Midwood, a banjoist, of Hobart, Tasmania, an island lying south of Australia.

Mr. Midwood has an eye for the artistic, and is exceedingly clever with the pencil and pen and ink, and Mr. Stewart has many excellent sketches of his which adorn the walls of his office.

He is also original in his ideas, and the face of the envelopes addressed to Mr. Stewart always contain a pen and ink drawing in which the Stewart Banjo is the main point. On one he gave a drawing of two kangaroos in which they are conversing about the banjo, so the lines in the picture tell. Another is on the negro basis, and one depicts two lovers seated on a bridge playing the banjo. The one printed in this issue is the the latest of them, and gives warning to all banjoists to play the Stewart Banjo or they will never be able to get chummy with St. Peter.

Mr. Midwood, besides playing the banjo himself, has done a big business with the Stewart Banjos, and his letters are always filled with the highest praise for this excellent instrument.



ST. P. " WHO'S BANJOS DO YOU USE
 (Singer) " S. S. STEWARTS -"
 ST. P. " WALK RIGHT IN "

"L'INFANTA" MARCH.

By GEORGE W. GREGORY.

Arr. for GUITAR by EARLE GRAINGER.

Intro.

Guitar. *ff*

March.

f

ff

Copyright, 1895, by S.S. Stewart.

Originally composed for the Banjo, by Geo. W. Gregory.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a series of chords and single notes. Fingerings are indicated by numbers 1-4 above notes. The dynamic marking *mf* is present at the beginning.

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. This staff features a melodic line with eighth and sixteenth notes, including slurs and ties. Fingerings are indicated by numbers 1-4.

Musical staff 3: Treble clef, key signature of two sharps, 2/4 time signature. This staff contains chords and single notes. Fingerings are indicated by numbers 1-4. Specific fingerings (5) and (6) are noted below certain notes.

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. This staff includes a section marked "After D.C. to Coda." with a repeat sign and first/second endings. Fingerings are indicated by numbers 1-4.

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. This staff features a melodic line with slurs and ties. Fingerings are indicated by numbers 1-4. The dynamic marking *D* is present.

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. This staff contains chords and single notes. Fingerings are indicated by numbers 1-4. The dynamic marking *p* is present.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. This staff contains chords and single notes. Fingerings are indicated by numbers 1-4. The dynamic marking *p* is present.

L'Infanta March.

1

3# 7 3 7 *f* (5) *ff* 0 1 2

2

f (2) (2) 1 2 1 3

ff 3 1 1 1 1

(4) 3 3

1 2 *f* D.C. ⊕

Coda

f 1 3 1 2 2 *ff*

f *ff* Fine.

L'Infanta March.

IMPERIAL MARCH.

BANJO.

J. E. FISH.

Intro.

The musical score for the Banjo piece "Imperial March" by J.E. Fish is written in 2/4 time and the key of D major. It begins with an "Intro." section. The first staff starts with a *ff* dynamic and includes a triplet marked with a 3* and an accent. The second staff continues with a *p* dynamic and features a triplet marked with a 5* and an accent. The third staff has a *f* dynamic followed by a *p* dynamic and a triplet. The fourth staff begins with a *f* dynamic and includes first and second endings. The fifth staff starts with a *ff* dynamic and has several accents. The sixth staff continues with a *ff* dynamic and accents. The seventh staff begins with a *p* dynamic and includes a triplet. The eighth staff concludes with a *p* dynamic and a triplet, ending with the word "Fine."

6* 3* 2*

mf

4 1 2 3 1 2 3 Bar.

6* 5*

6* 3* 3

ff

3 Bar.

8 Bar.

5*

D.C. al Fine.

Imperial March.

DANCE FANTASTIQUE.

BANJO.

By ETHEL G. DAHL.

. 1st.finger of right hand.

: 2nd.

+ Thumb

. — . First finger glides from first to second string.

f *mp* *p* *mf* *f* *mp* *p* *mf* *p* *mf* *dolce.* *f* *f*

8* 4 Pos

3 Pos

3*

3*

13 B 12 B 8* 3*

Musical staff 1: Treble clef, p dynamics, triplets, f dynamics, 3* marking.

5* 3*

Musical staff 2: Treble clef, ff dynamics, 5* and 3* markings.

5* 3 0 1

Musical staff 3: Treble clef, 5* marking, 3 0 1 marking.

3* 1*

Musical staff 4: Treble clef, 3* and 1* markings, mf and p dynamics.

3-3 1-2 4 4 4 Pos.

Musical staff 5: Treble clef, 3-3, 1-2, 4 4 4 markings, 4 Pos. marking, mf dynamics.

2d. & 3d. Strings ff

Musical staff 6: Treble clef, 2d. & 3d. Strings, ff dynamics.

1* 3-3

Musical staff 7: Treble clef, 1* marking, 3-3 marking, p dynamics.

4 Pos. 1-2 mf p

Musical staff 8: Treble clef, 4 Pos., 1-2, mf, p dynamics.

4 Pos. 4 Pos. + : . + : . + : . + : .

Musical staff 9: Treble clef, 4 Pos., 4 Pos., + : . + : . + : . + : . markings.

D.C. al Fine.

"MELODY IN F"

(TRANSPosed.)

RUBINSTEIN.

Arr. by GEO. W. GREGORY.

Banjo

Bass

Bass

Bass

Bass

Bass

Bass

Bass

Tremolo

Bass

Bass

Tremolo

rit.

pp

* In this Cadence all single notes are played on the Bass string.

Practical Fingering for the Banjo.—(Continued.)

Began in No. 87.

By Geo. W. Gregory.

Copyright 1895, by S. S. Stewart.

6

EXERCISES IN ALTERNATING.

Right-hand fingering. (•), first finger. (••), second finger. (•••), third finger. (×), thumb.

Left-hand fingering. (1), first finger. (2), second finger. (3), third finger. (4), fourth finger.

An × placed over the E (E) indicates that it is to be played on the 5th string, otherwise it should be played on the 1st string.

The musical score consists of six exercises, labeled I through V, arranged in two columns. Each exercise is written on a single staff in 4/4 time with a key signature of one sharp (F#). Exercise I is an ascending eighth-note scale followed by a descending eighth-note scale. Exercise II is similar to I but with a different fingering. Exercise III features triplet patterns. Exercise IV is another ascending and descending eighth-note scale with a different fingering. Exercise V consists of slurred eighth-note patterns.

It will be observed that in the foregoing exercises the first finger leads the thumb in ascending, and the thumb leads in descending, except where notes occur on the first string.

EXERCISES FOR BOTH HANDS.

In these exercises, the fingers of the left hand, when not in use, should remain on the frets. This is a point to bear in mind at all times. In writing studies like the following three for the banjo, it becomes necessary to employ a number of chromatics, owing to the fact that from one fret to the next the progression is a half step.* (This particularly for the benefit of those who have studied the piano and recall the simplicity of the notation of the first exercises learned on that instrument.)*

* In this work the word "tone" is used exclusively to signify a musical sound.—As every tone is caused by a *certain* number of vibrations, when we speak of a tone we mean a definite musical sound of certain pitch. For the popular terms "whole-tone" and "half-tone" the more appropriate terms "step" and "half-step" are substituted, they being used by such eminent theorists as Richter, Weitzmann, Vincent, MacFarren and others. The advisability of this substitution is evident,—The word "step" immediately suggests a progression from one tone to another, whereas the word "tone" merely suggests one sound without reference to any other. Then, again, it is easier to imagine a step being halved than a tone undergoing that process.

(NOTE.—The influence of a chromatic extends throughout a measure unless cancelled.)

The image displays three sets of musical exercises, labeled V, VI, and VII. Each set consists of two staves of music. The top staff of each set is in treble clef and 4/4 time, with a key signature of one sharp (F#). The bottom staff of each set is in bass clef and 4/4 time, also with a key signature of one sharp (F#). The exercises are written for the right hand, with fingerings indicated by numbers 1-4 above the notes. The notes are placed on the strings of the instrument, with 'x' marks indicating muted strings. Exercise V starts with a bass line of 0 1 0 1 0 1 0 1 and a treble line of 1 2 1 2 1 2 1 2. Exercise VI starts with a bass line of 0 2 1 2 0 2 1 2 and a treble line of 1 3 2 3 1 3 2 3. Exercise VII starts with a bass line of 0 2 1 3 0 2 1 3 and a treble line of 1 3 2 4 1 3 2 4.

No's V, VI and VII, should first be practised as written, on the bass string, and then in turn on each of the other strings, substituting the first and second fingers of the right hand for the thumb and first when playing on the first string. In this, as in most cases, use the second finger (of the right hand) first on the first string.

8

VIII.

IX.

In the fourth measure of No. IX, note that the thumb is used to play the B, and again, for the following note A (in the next measure.) This may seem contrary to Rule II, but is permissible under the circumstances. First:—The B is a whole note, and therefore the A does not follow it in rapid succession. Second:—If we were to play the A with the thumb it would necessitate one of two things: either taking two of the following notes with one finger, or leading with the thumb in ascending from 4th to 3rd string, which is objectionable in most cases.

X.

XI.

XII.

Exercise No. XII, suggests a point upon which considerable difference of opinion exists. Which is the correct left hand fingering of the second measure, Fig. I, or Fig. II?

FIG. I.

FIG. II.

We think the latter, because in it each finger of the left hand is used once, while in the former the second finger is used twice to the exclusion of the fourth. While this may seem of little importance to the uninitiated, yet it is one of the many small points which go to make up a perfect system. This is the fingering advocated in this work for the scale of A, of which the above figure is a section.

SPECIMEN PROGRAM

SHOWING WHAT WE ARE LIKELY TO COME TO IF WE DON'T LOOK OUT

IT IS NOT OVERDRAWN

A few select ads.
are taken in this pro.
to cover
the printer's bill.

"Up the Spout"

Do not put your watch up
the spout when in adversity,
but lay up your treasures in
the

Penny Wise Annuity Co.

10 cents a day secures
a paid up policy



THE
"DUDE'S"
FAVORITE
CIGARETTE
CO.

No Liquorice
No Nicotine

Be sure to ask your
dealer for

THE "DUDE" BRAND

All others.....
.....are N. G

No Trust Here

but **House Furnishing
Goods** sold at the lowest
prices for cash.

STOCK LARGE
CASH SMALL

Jones & Green....

Temple Palace

Owing to unavoidable circumstances, this concert will begin
at 8.30 p.m. Whilst waiting, read the ads.

The audience will confer a favor on the management by re-
maining seated until the close of the entertainment. Gentlemen
will remove their hats, and all others must do the same.

Chewing gum and cuspidores may be had by dropping a dime
in the patent apparatus attached to each alternate seat.

...PART I

1 PROFESSOR DEFUNNEA will tackle the Grand Piano
(The Gold and Silver Harp Piano is used
on this occasion)

2 VOCAL EFFUSION
"The Dark and Dismal Midnight Hour"
MISS BANGGS

All the songs used by Miss Bangs are published and
for sale by the Christopher Columbus
Pub Co.

3 VIOLIN SOLO—Selections from the Great Masters
PROF. HERR MODERATO

4 VOCAL QUARTETTE—"The Heart Bowed Down"
THE BACK-ACTION QUARTETTE

The beautiful floral designs presented during
this act are loaned by the Patent Funeral and Un-
dertaking Co. Send for circulars. Address, Corner
Brown and Setback Streets.

5 DUO EXTRAORDINARY
On Mandolin and Phonoharp
MESSRS ANIM AND DOODLESOCK

These artists must be seen in order to be appre-
ciated. They will give life-like and characterisic
imitations of the great artists. By the way—these
gentlemen patronize Adams, the Dardy Tailor.

6 LIVING PICTURES—By ladies and gentlemen, too
modest to have their names made known.

1. The Dead Corpse.
2. The Jolly Undertaker.
3. The Grave Digger and his P.ck.
4. The Same Old Tale.
5. The Dead Witness.

..... FOR ALL..... COUGHS AND COLDS

TAKE
Dr. Price's
Baking Powder

Don't be a Ham

Monkey Brand.....
Won't Wash Clothes

The National - Undertaking Company

will conduct funerals in the most modern
manner. Bills settled on the
instalment plan

EASY PAYMENTS
PROMPT SERVICE
PRICES CUT IN HALF

Dancing Taught



Ten new steps by an
improved easy method

Terms, \$10.00

PROFESSOR SMALLFEET
Broad and 15th Sts.

..Teeth Extracted..

WHILE YOU WAIT

Guaranteed, or no charge
Full New Sets - - - - \$3.00

Will fit the most
tender mouth

DR. BOWLER'S DENTAL
..PARLORS..

PROGRAM

A fine stock of
New and Second-Hand

PIANOS AND ORGANS

Pianos . . . \$100 up
Organs . . . 7 up

Call and examine our stock

"NO FEET NO HOARSE"

Keep the feet warm and dry, and you
won't be **Hoarse**. See?

For Hoarseness, try our

RUBBER OVERGAITERS
AND USE
PRIZE LUNG SYRUP

RED HAIR DYED BLACK

25c. a Bottle. Try it

..Use My Strings.

... THEY NEVER
... BREAK

"SHANK'S BLUE POINTS"

USE NO OTHER

SHANK'S MUSIC STORE

Don't be ..Bamboozled

Good watches, stem or
key winders, \$2 00 up.
Go up. The elevator
runs you up.

..The..

**Steam Watch and Prey
Company**

Gentlemen's.... Shoe Strings

A Fit Feat to Fit Feet

No Fiddle Strings
Sold Here

...PART II

- 1 OUR BANJO CLUB—Selected
Shine your boots with Dix's Blacking
It will not rust
- 2 GUITAR SOLO PROF. FAVORITE
Ladies should shampoo the hair with Ringlet's wash.
It will not stain or remove ink stains. Free
from poison and harmless.
- 3 READING
"Why Mrs. Smith didn't wear Bloomers"
MISS JULIA
Bicycles sold on instalments
The best wheels at Pike's Wheel Co.
- 4 BANJO SELECTION PROF. TOUGH
Our Choice Mixtures, pure and sweet, 25c a box.
Pure, Green & Co., Nofake Ave.
- 5 VIOLIN DUO—On one fiddle
MR. DOUBLESTRING
Have your shirts laundered while you wait. Three
for a quarter. Why, Pay, More & Co.
- 6 GRAND FINALE—The Model Program, or the Art
of Advertising, without Pain
THE ENTIRE COMPANY

The Odorless Advertising and Printing Co.



PROGRAMS
SOUVENIRS
SHEETLETS
TRACTS
and all sorts of **FAKES**

Printed and circulated for amateur and other concert companies.
Notices, criticisms, puffs, etc., carefully prepared.

**Prices Reasonable
Work Seasonable**

*Collars, Cuffs, Suspenders
Gent's Underwear*

— FOR SALE CHEAP

Close, Fit & Company

A. BLOADER Ladies - Hair - Dresser

Bangs Rebuilt
Freckles Removed
Moles and Tan Removed

Change Your Luck

Madame Contorsio, the Greatest
Living Clairvoyant changed
the luck of 493 people in one year.

Friends parted;
 Lovers united.

Stolen animals restored.
Consult the Madame and learn
your destiny.

She Never Fails

Insure your life
and avoid death's messenger.
There is no friend like a
good insurance
policy

THE.... MUTUAL ADMIRATION COMPANY

Charter Perpetual

Cream of Roses

For the Complexion and
Chapped Hands

TRY A BOTTLE

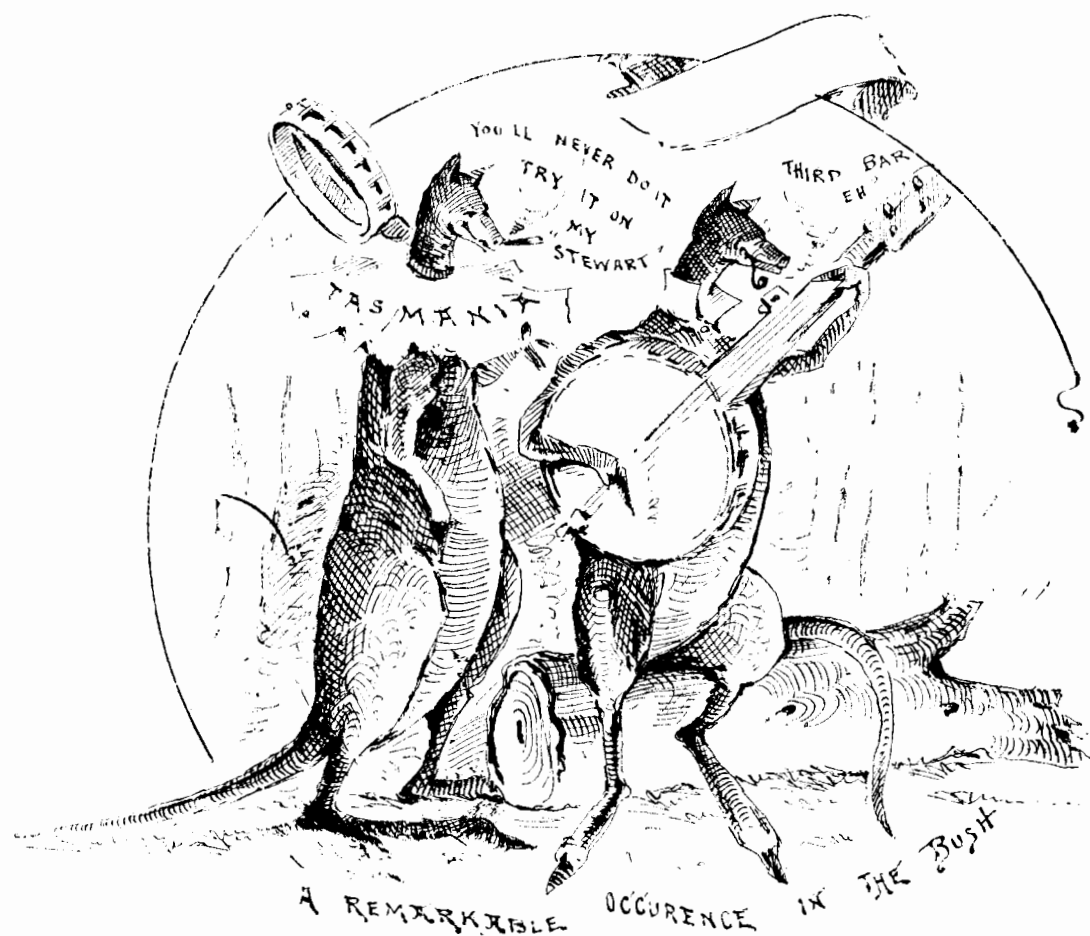
OF
Peterson's
Extract of Tomatoes

Good for Nothing . . .

SMITH'S
 BED BUG
 POWDER
 Won't kill cats

**Old Panes Removed
Try Glass Putin**

What a traveler discovered in the Australian Bush

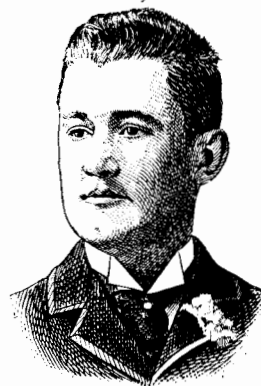


N. B.—Those who have used the Kangaroo-Skin Head, with hair on, will understand the point



Hamilton & Glynn

...Musical
...Artists



Detroit, Mich., April 30th, 1895

Mr. S. S. Stewart, Dear Sir :—I received the S. S. Stewart Thoroughbred Banjo all O.K., while performing at the Empire Theatre, Philadelphia, with Primrose & West's Minstrels, and it was the finest banjo I have ever played upon; but the New Special Thoroughbred Banjo I received April 6th, is far above it, and it is impossible to find its equal in its loud, clear and brilliant tone and carrying power, and it is a handsome and firmly constructed instrument.

I never had any idea of such a great improvement over the first banjo I received, of your make. I have played on every banjo, but none can equal the **S. S. S. New Special Thoroughbred**. I use it exclusively.

Yours very respectfully

*Thos. E. Glynn
Late of Primrose & West's Minstrels
Now Hamilton & Glynn.*

S. S. Stewart, Esq., Dear Sir :—My partner has one of your new banjos—it is called the "**Special Thoroughbred**," that covers all the ground. It has a beautiful full tone, elegant workmanship, and I consider it the best he has ever used.

Yours truly

*Harry Hamilton
J. Hamilton & Glynn.*

We publish, by permission, the following letter, from the well-known house of Alfred Dolge & Son, manufacturers of Felts, Sounding Boards, Piano Lumber, Mouldings, Pianoforte Materials and also the well-known Autoharp. The following was received from the Autoharp Department, in New York City—the Dolge Works being located in Dolgeville, New York—as is pretty generally known throughout the entire country by this time.

110 & 112 East 13th Street. New York Jan. 22nd, 1895

Mr. S.S. Stewart,

221 Church St., Philadelphia, Pa.

Dear Sir:--

We are in receipt of your new illustrated catalogue of banjos, for which please accept our thanks. It is a magnificent work, which no doubt will be appreciated by every banjo player.

The writer has been following with a great deal of interest, the careful work which you are doing to bring the banjo before the American people, and has especially read your "Banjo and Guitar Journal" with a great deal of interest.

Again thanking you, and complimenting you, we are

Yours very truly,

Alfred Dolge & Son

S. S. Stewart's Maple Banjo Bridges



This style.....5 cents each
50 cents per dozen



Hand finished10 cents each
\$1.00 per dozen

Bridges for Banjeaurine at same prices



S. S. STEWART, MANUFACTURER

Nos. 221 and 223 CHURCH STREET, PHILADELPHIA, PENNA.

G. W. GREGORY, }
F. WILBUR HILL, } BANJOISTS

NEW YORK, July 17th 1895.

S. S. Stewart Esq^r
221 Church St.
Phila Pa.

Dear Sir;

Enclosed please find checks
in payment for the "Thoroughbred" and
the "Special Thoroughbred" banjo sent me
on approbation.

For workmanship, purity of tone,
resonance and carrying power, these
banjos surpass any I have ever seen
or heard; even those you sent me
two years ago, and which at that time
I had never seen equalled.

Besides, their construction allows
of the greatest facility of execution.

Yours very truly,

G. W. Gregory.