

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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A WORLD OF FUNNY THINGS.

There is said to be an "end to everything." If this is true, there must be an "end to the world." No doubt we will unravel the tangle of life, and, if we live long enough, will witness the "end of all things,"—among them that of the "Banjo World;" for, while the world in general is generally supposed to be the large ball of earth, upon which we all physically exist, together with its surrounding ether, yet there are conceded to be other worlds, not only the "Banjo World" and other "musical worlds," so called, but also those little individual worlds,—our own little mental worlds, in which we at times live within ourselves. Now, granting these conditions, it follows that there must often be going on,—in fact, continually in operation,—events in each of these worlds, that are entirely unknown to the dwellers of the other. The "Banjo World" exists not at all to the dwellers in some of the other worlds; there are, in fact, many individuals living in the every day Mother Earth world who have not experienced the pleasure of dwelling in either the musical or banjo worlds.

Some of these individuals suppose the banjo to be a "twangy" instrument, of ignoble lineage, possessing an uncertain pedigree, and without claim to recognition as possessing a musical soul. These are those unfortunate relics, who have much yet to learn,—much that will afford them pleasure and delight. Let us hope they may experience this pleasure before the "end of the world" closes their ears forever and the following day.

After this little preamble, we may be allowed to proceed with our story. There are many events, incidents and scenes going on in the banjo, mandolin and guitar worlds that are not chronicled, and do not come before the notice of the ordinary outside world. Some of these little incidents we propose to discover to the eyes of all who may peruse these lines.

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Many publishers of banjo, guitar and mandolin music, as well as of all other music, have found to their cost—experience is always costly—that unless business is carried on upon *business principles*, whatever capital they may possess at the start dwindles

away slowly and surely. All cannot be practical business men, nor can all be musicians; it is even more difficult to combine the two; hence, it should not be wondered at that the musical class has acquired a somewhat poor rating as "business managers" in the past.

The chief "bone of contention" at this day seems to be, in sheet music business, the vast amount of small bills charged on the books and there *charged to stay*. *Because it costs more to enforce the payment of such petty accounts than the proceeds amount to.*

Some publishers are losing considerable by filling mail orders for music to supposed teachers, "upon approval," with bill—many such accounts proving very unprofitable, if not absolute losses. As an instance of this sort, we quote the following: A party wants to order three or four pieces of music. He, or she, will write to the publisher something like this: "Please send me by mail, enclosed list of music on selection. I will retain what I like and return the balance by mail in two or three days."

Now, in some cases the writer will name two or three persons as references, to whom the publisher is supposed to write. In many cases the order does not amount to more than eighty or eighty-five cents for the entire amount ordered, and, should, say, one-half the music be kept, and the balance returned, the entire sale will amount only to some forty cents. Then comes the clerical work—the cost of carrying on such a business, and the risk, so to speak, of collecting such small accounts. A case of this kind particularly notable occurred recently where the amount ordered was eighty-seven cents, the party agreeing to keep one-half the amount of music sent.

Our "blank," used in such cases, was properly filled out and sent to the party, whose reply, which came to hand in due time, was crowded upon a postal card, and the following extract is copied therefrom:

"All the large music houses—such as Lyon and Healy and Ditsons, send on approval, under the conditions I stated, and I supposed any establishment, however small, could do the same."

Phew! how the writer must have "riled up" about this eighty-seven-cent order. The reference to small establishments, etc., is quite funny, too. One is apt to wonder

whether anything could be "smaller" in a business way than expecting a music publisher to fill an eighty-seven-cent order with the privilege of one half the music being returned and no money to be paid until after this gigantic operation had been consummated. One would be apt to think that the "smallness" existed principally in the mind of the would-be purchaser.

We need only repeat—the inexperienced publishers are making their experience *now*. Some of the larger ones have already made theirs and wish they hadn't. As an old dry goods merchant once said—"It requires fully as much time to sell a yard or two of calico to a servant girl as to sell a thousand dollars' worth of goods to a wholesale buyer."

Just so does it require as much time to fill an order for a few cents' worth of music from some cranky old maid, who haggles and chokes over a ten-cent piece, as is required to sell five or ten dollars' worth of music and other goods to a customer having business sense as well as musical ability.

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NOTE:—The foregoing article was written by the editor some time ago, but neglected through lack of space. Let it serve a good purpose now, as it is never too late to learn a little common sense.

DON'T PAY BILLS.

Long credits and small accounts, carried from month to month, in many lines of business, are getting to be the gradual damnation of many otherwise prosperous lines of business in this country.

It is far easier to enclose amounts for small orders, with the order, than to expect the bills to be charged upon the books and the time of the bookkeeper employed in rendering monthly statements of the small and petty accounts,—and such accounts, in the long run prove, by far, a greater nuisance than they are worth.

An old saying is that "Many a mickle makes a muckle," and so it is, in the music publishing business particularly.

Correspondents should understand that our rule as to such bills and for subscriptions to the *Journal* are invariably cash; and the rule will be strictly enforced.

We have the finest and choicest line of music and book publications for the banjo that are procurable anywhere, and the prices for the same are exceedingly low, considering the cost and labor of their production, and no one can deal elsewhere than with Stewart, and secure so great value for their expenditures, as with S. S. Stewart, and indeed he must indeed prove a very thick-headed and "behind the times" individual who views the matter in any other light.

A hundred or more small accounts carried upon the books amount to a considerable sum in the total, and the methods of delay in settlement of these accounts should no longer be allowed to become a part of the small or large music dealer's business methods, than of any other properly organized business of the country.

Some will maintain that "a musician is always quite far from being a business man;" yet we consider this a poor and lame excuse, and shall endeavor to avert the consequences of such methods as much as lieth within our power.

Let the teacher and the dealer start out in the coming Fall season with a brighter view of music and business, and put the best foot foremost for the elevation of the banjo, its music, and everything pertaining to it. Then with a revival of good times, will come the greatest "banjo boom" the world has yet experienced, and this boom will be shared in with the mandolin and guitar, and things will be brighter than ever before.

STEWART'S BANJEURINE.

The banjeurine, or tenor banjo, which is at present the life of the banjo club, was first introduced by S. S. Stewart, after years of careful study and experiment, some thirteen years ago, at the Franklin Institute Novelties Exhibition, of West Philadelphia. The first banjo clubs that were organized upon philosophical principles were introduced by the well-known teacher and writer, Thomas J. Armstrong, who assisted S. S. Stewart in the aforesaid Franklin Institute Novelties Exhibition. A complete account of this work may be had in Stewart's book, "The Banjo," price, cloth binding, 50 cents; stiff paper cover, 25 cents. Or, we will mail, free of charge to all interested, a copy of this work.

The 12½-inch "Imperial" Banjeurine was the first style made by Stewart, which was afterward followed by the improved "Solo Banjeurine," and the "22 fret Banjo-Banjeurine," all of which were the original devices of S. S. Stewart. Since the origin of the instrument the form and style have been much imitated by incompetent and unconscientious makers, and many damnable implements of torment have been placed upon the market and offered to the musical public, to damn the existence of the banjo organization to the greatest possible extent.

However, for such rubbish the responsibility does not rest upon S. S. Stewart.

It is well to state here that the only works yet published bearing upon banjo clubs are the publications of Stewart. We have "DIVIDED ACCOMPANIMENT," and "BANJO

ORCHESTRA-MUSIC," by Armstrong; both valuable and important works, at 50 cents each. These books should be in the hands of all interested in the banjo who do not wish to remain "block-heads." The "Banjeurine," originally invented and named by Stewart, has been largely imitated everywhere, the so-called banjo makers of England being no exception to this country.

The "BASS BANJO," as well as the Piccolo Banjo, have each their just and proper places in the banjo club, and the proper instruments have been perfected by Stewart, being, as is invariably the case, largely copied and imitated by the mugwumps of the trade. Every one of Stewart's instruments is backed by his personal guarantee, based upon several years of practical experience, as well as upon a musical, mechanical and business education. Stewart's name and reputation underlie and support the banjo and banjeurine stamped with his name and bearing his trade-mark, and buyers are cautioned against all others.

A. A. FARLAND.



In the latter part of April last, A. A. Farland, with his Stewart Special Thoroughbred Banjo, passed through Stewart's City of Philadelphia en route for the West and South, on an important tour of banjo recitals, which lasted for some two months, and which, considering the times, was a highly successful tour. We have clipped a few extracts from the press during this tour which are hereby presented, in order to show our banjo readers what the newspaper editors are now saying on the banjo subject, and also upon the Farland subject. When we think that only a very few years ago the banjo was considered but a "negro instrument," we cannot but note the vast progress made. *Let the good work continue.* There's nothing to equal a Stewart Banjo.

The following newspaper clipping is from the Joliet (Illinois) *Republican* of May 18th.

FARLAND AND HIS BANJO.

Most Wonderful Performance Ever Given in Joliet—At Auditorium Last Night—His Playing is Marvelous—A Program Selected from the Musical Masters—Beethoven, Chopin, Haydn, Rossini and Others—Farland as an Artist.

When Editor Watterson wrote that "people were willing to believe in miracles after they had heard Farland," he meant just exactly what he said. There is certainly an expression of truth in the assertion. Prof. Farland and his banjo is the wonder of the nineteenth century.

The Professor gave a recital in the Joliet Auditorium last night before a very musical-

inclined audience. He surprised the people at first, then startled them; lost them in the harmonies of beautiful modulation, then held them spellbound, rooted to the spot as though a long breath would disturb the dream. No wonder Editor Watterson thought it little short of a miracle when from the face of an insignificant banjo, which has been but comparatively little associated with anything apart from a plantation "buck and wing," came the heavy scores from Beethoven's sonata, op. 30, No. 3, the soft full, rich and perfect theme of Hauser's Cradle Song. But this was not all. Chopin, Schubert, Rossini, Popper, Yradiar, Verdi and Mendelssohn!

Aside from being considered wonderful, to Farland must be given the first place, in his art in the world. It would not seem so strange had the execution been by Eddy on the organ, Marteau on his violin, or Godowski at the piano. It is every bit a fact that Farland must be given a place in this dignified and accomplished company, and when he is placed there he must be given a wondering stare from his associates. They have all the accompanying mechanism of instruments upon which it is easily possible to do the things they do. The requisite is a musician with energy who will practice, and the execution can be accomplished. It is far different with Farland. He has the simple sheepskin faced instrument with five strings stretched across its surface, and that is all. Yet the instrument under his touch does credit to the highest era in classical art—the days of the masters when Haydn, Mozart, Handel, Mendelssohn, Beethoven and their peers ruled the world of art in music as their estates inherited by posterity do even to this day.

The pre-eminence granted Farland as the foremost representative of this branch of art, lies not alone in his execution, but in his unequalled concert repertory, his great experience as a concert player, and his authority at home and abroad in all that relates to banjo literature and its interpretation. It would seem that this performance must be judged from the restrictions placed upon Mr. Farland by his instrument; that his tone, his touch, his expression, was entirely at the mercy of the instrument. But it is not true. The banjo became an orchestra with the scores of Rossini's Overture before it; or the plaintive serenade from Schubert. One might almost close their eyes and hear the Gypsy Rondo coming from the violin under the exquisite execution of Ysaye, the world's greatest violinist, of which Belgium is proud.

Yet within the necessary limits of his playing (if there are any), Mr. Farland's work gave that sense of complete satisfaction that is always conveyed by one who is master in his sphere. His style is marked by dignity, perfect self-control, and exquisite finish. His sense of tonal values is perfect. He merges himself completely in the work which he performs; it seems to flow spontaneously from his hands, as though he were himself its original creator. Such a criticism seems strange of a banjo artist. Yet it is every bit sincere and true, as will be conceded by those who have had the pleasure of listening to the greatest artists of Germany, Belgium, Russia, France, Italy and England, besides America's leading musicians, and in analyzing Mr. Farland's work, so far as the artistic sense is concerned, he must be placed in the same company with these people and criticised from that standpoint, for he deserves it. It is not so much that the programme is new, for Haydn, Beethoven, Schubert, Rossini, Chopin and Verdi are old friends, but the wonderfulness of the execution on the instrument. Farland is king; beyond a wonder he is almost a miracle.

Here is his programme:
Beethoven—Sonata for piano and banjo, Op. 30, No. 3. (Original for piano and violin.)
a, Allegro Assai; b, Moderato; c, Allegro Vivace.
Hauser—Wiegenlied. (Cradle Song.)
Haydn—Gypsy Rondo.

Farland—Variations on My Old Kentucky Home.
 Wieniawski—Second Mazurka.
 Schubert—Serenade.
 Rossini—Allegro vivace from the Overture to Wm. Tell.
 Popper—Tarantelle.
 Yradier—La Paloma.
 Paderewski—Minuet a l'Antique.
 Verdi—Selections from Il Trovatore.
 Farland—Variations on Auld Lang Syne.
 Chopin—Nocturne, Op. 9, No. 2.
 Mendelssohn—Allegro molto vivace from Concerto, Op. 64.
 Miss Jessie K. Reed, who assisted Mr. Farland, sang "Ernani Involami," from Verdi; and "Call Me Back," from Denza. She did very well.

From the Yorkville (Ill.) *Record*.

FARLAND VISITS YORKVILLE.

A Most Pleasing Entertainment at the Court House in Yorkville.

Last Saturday evening the court-room in the court-house was filled with people from Yorkville, Aurora, and by people from various towns of the county to witness the proceedings of the entertainment which was given under the auspices of the Epworth League. For several weeks a few of our young ladies, under the direction of the Misses Mabel Beebe and Mae Galfrey, had been unceasing in their efforts in arranging for the event. It is not a usual thing for a town the size of Yorkville to have the opportunity of having such a noted musician as Alfred A. Farland, the finest banjoist of the United States, visit them—but it pays to have a "pull," and that is what Yorkville had. Prof. Richey, of Aurora, was instrumental in helping secure the services of the artist.

Just what to say in regard to the execution of the several numbers given by Mr. Farland, we are at a loss—we cannot find words with which to express the high esteem in which he is held by our people; graceful and easy in his manner with this instrument he takes an audience into a beautiful visionary musical world, and loath they are to have the music cease. It takes a big sum of money to have this gentleman visit a town or city, but when one stops and thinks what practice he has had to put on this instrument to gain perfection, he is worthy of all he gets. His visit is an honor to Yorkville, and should he come again a larger room will no doubt be necessary in order to seat the people.

The following article is from the amusement column of the Omaha (Neb.) *Bee*, dated May 28th, last.

Last evening at the Creighton Theatre Prof. George F. Gellenbeck's Banjo, Mandolin and Guitar orchestra gave a concert in the presence of a fairly large audience. Mr. Gellenbeck was assisted by members of A. O. Mueller's Zither orchestra, by little Madeline Davis and by Mr. Alfred A. Farland, who was advertised as the world's greatest banjoist. It is but just to Mr. Farland to say that upon his instrument he is an artist. With its very meagre capabilities the banjo is ordinarily considered to be fit only for the accompaniments for negro songs, and to attempt to play Beethoven and Mendelssohn upon it is to invite condemnation in advance—but only in advance, for it can be done. This Mr. Farland proved last evening. The banjo is, in the hands of the average player, a colorless, soulless instrument, but Mr. Farland draws from it tones as tender and sweet as ever come from the guitar. To be sure, he has a card up his sleeve in the form of an invention of his own, which consists of an appliance inside the head of the instrument that presses up on the feet of the bridge and neutralizes its pressure on the drum. This is managed by a sort of stop in the rim which the player can press against his

body as he holds the instrument in playing it. The tone-color which results from the use of this contrivance is mellow and quite like that of a guitar.

Mr. Farland possesses wonderful technique and is an object lesson in industry. What a pity it is that the hundreds of talented young people in this city could not have heard him and realized what one can do in music if he will persist and work. It is useless to attempt to explain his feats in fingering, trilling and in the production of harmonics. The reader should have been there.

The orchestra, under the direction of Mr. Gellenbeck, did some good work and was vigorously applauded. Mr. Gellenbeck possesses much ability as a leader and deserves credit for giving a decidedly enjoyable concert.

Mr. Farland wrote the publisher of the *Journal* recently, as follows:

"I am planning a trip for next season, as follows: New England, New York, Pennsylvania, Ohio, Michigan, during September and October; Illinois, Indiana, Western Kentucky, Tennessee and Southwest into Texas, in November; California, in December, and back through the central portion of the country."

Mr. Farland has recently issued his celebrated arrangement of the "OLD KENTUCKY HOME WITH VARIATIONS, for the BANJO AND PIANO, price \$1.00. Copies may be ordered of this office.

THE FRENCH NEED FARLAND.

A correspondent in the West, who is an ardent disciple of the banjo, sends us the following letter:

"It is difficult for an American to realize the utter contempt with which the humble banjo is regarded by the natives of Continental Europe. The following, from *Le Menestrel*, gives some idea of the French opinion on the subject:—'A London newspaper informs us that a Banjo College,—that is to say, a Conservatory devoted to the instrument of American negroes, called minstrels,—is about to open at Bournemouth, a well-known watering place. The banjo is an instrument of no artistic value whatever, has become very popular in English high life, even among the ladies; the Conservatory in question is not for minstrels, but for fashionable amateurs who desire to perfect themselves on this savage instrument.'"

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It requires all kinds of people to make up a world, and among the bright gems of the musical press there are countless blockheads, and ignoramuses of the first water. But our correspondent is not correct in assuming a position for the French critic pertaining to the banjo. Those who wish to inform themselves upon such subjects, have only to turn to page 10 of the book, *The Banjo*, and there peruse an account of the success then being made in Paris by the banjo, in the hands of the young artist, DeWitt C. Everest. This was, of course, previous to the time of the great artist Alfred A. Farland, and Europe has before it a great musical revelation when the time comes to hear Farland. There are all kinds of banjo players, just as there are and have

been, every kind and grade of scrapers of the cat-gut, calling themselves violinists; and almost every kind of screech-owl sailing under the high sounding cognomen of vocalist or musical artist. The margin in this world is large, and leaves plenty of room for all, but there are countless thousands who have never heard the banjo played, and have about as much idea of what a

GOOD BANJO

in the hands of a GOOD PLAYER is like, as they are capable of distinguishing the Angel Gabriel from a fairly well-painted portrait of Bolsover Gibbs.

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There are some well-written works before the public, such as "*Gregory's Practical Fingering for the Banjo*," which are destined to become revelations at no far distant day, to French, English and German musical students. The banjo has, within the next few years, a future before it which is destined to "do us proud," here in America. No instrument has previously, at any time, made the progress in the musical world that has been won by the banjo. Farland is the great light, destined to shed upon the musical world a perfect radiance.

We can well feel proud of our work, and we look forward to the next few years with great pleasure.

Let every banjoist keep an eye open, and be alive to his work. The banjo has got to be heard, and the good time is coming.

AVOID IMITATIONS.

One of the musical instrument jobbing houses prefixes the following wording to their catalogue. We should very much like to know where and by whom this very "great deal of experimenting" was accomplished. The whole thing is absurd, and there is nothing new in the idea of 22 frets, as it is as "old as the hills."

"BANJO No. 1000.—After a great deal of experimenting we have at last succeeded in placing before the public a banjo at a very moderate price which is as near perfection as a banjo can be made.

"The peculiarity of it is: On account of it having 22 frets you have 3 octaves on the fingerboard, which enables the performer to play the most classical music with great ease. This result cannot be obtained on banjos with ordinary scale.

GREAT ATTENTION IS PAID TO DETAILS AND FINISH.

"Description.—10½ inch double wire edge German Silver rim, 2¼ inch deep with ⅜ inch grooved hoop, 22 frets, 20 brackets, mahogany neck, heavy fingerboard, position dots, scroll head, artistic ebony pegs, metal wedge and brace."

There should be no mistake in understanding that the METAL BRACE, or neck-adjuster, in the Stewart Banjos, is protected by LETTERS PATENT, and any infringement of the same will be prosecuted to the fullest extent of the law. Therefore jobbers, and those who attempt inferior and cheap imitations of the Stewart Banjos, should be

governed accordingly. S. S. Stewart has not given over nineteen years of his life to steady work on the banjo in order to allow any musical brigand, that may chance to come along, to possess himself of his ideas. We may remember the old saying that "He who steals my purse, steals trash," etc. By referring to our article in another column headed "*A Few Publishers' Notes*," perhaps a better insight into the subject may be gained. We will simply say here that the best years of a studious and careful life have been devoted to the Stewart Banjos, and it is the BEST and CHEAPEST FIRST-CLASS MUSICAL BANJO to be had anywhere. We have no desire or intention of making the Stewart Banjos "cheaper," or less durable, and we guarantee every instrument we sell.

"HONOR IN THE TRADE."

There are lots of great *business concerns* "busting up" here, of late. For instance, we had an account against a certain concern in Wilkes-Barre, amounting to \$2.51, and running from January, 1896, to May, 1897. This account was placed in the hands of a noted and reliable collection agency, when the same was returned, with the following letter:

"Defendant has been sold out by the sheriff and has nothing which can be reached by execution. We have sued him several times without avail, and we return the matter for these reasons, as we can do nothing with it."

Truly, indeed, what a fine condition of finance the people of this country are coming to. "First in war, first in peace" and last in business and honorable principles. A "rope" for some of them, we judge, would even surpass a "National Bankruptcy Law."

When a man, or firm, is willing to pay, but unable to pay, we have no quarrel with such a party; it is the deliberate "humbug" who excites our contempt.

A FEW PUBLISHERS' NOTES.

As friend Armstrong remarks in the last issue of the *Journal*, in "music there is plenty of material just now, good and bad."

As the Irishman said of the rubber-shoes, those his dealer sold were of two kinds—"bad and dom bad."

Just so it is with some of the critics who essay to write upon the banjo subject. Those who call the calf-skin head of a banjo "*the sheep-skin*" need a few more lessons before going any further.

The violin may be called a "fiddle" by the ignoramus, but still be highly prized as a *violin* by the skilled musician.

Since the entrance of Farland into the field as a banjo soloist great progress in this line has been made. What even another decade may bring forth it is hard to determine. In the banjo club line much very satisfactory work has been done by Thomas J. Armstrong, as well as by Paul Eno, and the little work put forth under the name of "Practical Fingering for the Banjo," by George W. Gregory, and selling at the low price of 60 cents, is really worth its weight

in gold to any student, and should be carefully studied by all such as attempt to become banjo players.

There are many things that the editor of the *Journal* wishes to present to its readers as soon as circumstances and conditions will admit of it, but with the over-taxation of the past few months, coupled with the amount of unfinished work on hand, and the somewhat prolonged and dangerous illness recently undergone, it is quite useless to attempt this work just at the present time.

Speaking of George W. Gregory reminds us of the fact that he was always accustomed to playing a 12-inch rim banjo with a 19-inch neck, and tuning the third string to the pitch of A, and the fourth, or bass string, to D. Now, this may appear a high pitch, and no doubt it is, for such a pitch requires very tensely stretched strings and fingers that are almost as tough as steel for the manipulation of the strings. Again, it is very difficult to maintain such a pitch, keeping the strings in tune, and harder still in murky weather to prevent gut strings from constantly breaking. Therefore, to become a successful manipulator of such a banjo requires not only talent, but dexterity and genius.

The plan of adopting steel wire strings for an instrument like the banjo we consider a failure, even if it be with the closed-back English "Zither-Banjo," so called. Wire strings will never harmonize with the calf-skin head, however small the head may be made and regardless how much the instrument may be altered in shape and appearance. Then, again, silk strings have proven themselves as much liable to snap off as the gut strings, and, lying aside their ability to withstand moist and humid weather, they have not as yet shown themselves to be altogether a success.

The musical quality of tone in the gut string surpasses everything except where one happens to strike a line of false strings, which is often the case, and more patience than a little is required in such cases, for a string shown to be false must *come off at once* and make room for another, and so on to the end.

We are led to believe that the time will come when the right thing in strings will be produced, but the "world was not made in a day."

Now, it is pretty sure that:

1st. The first man to make the banjo a musical instrument was S. S. Stewart.

2d. The first great artist in playing the banjo was Alfred A. Farland.

Here we have two very significant points hardly to be disputed.

Another point is: The Marvelous Sounding Stewart Thoroughbred Banjo is used everywhere by all good players.

And so goes on the world. Much has been accomplished; more will be accomplished. The banjo will come along to the front. Suppose they had stopped playing the violin two hundred years ago and gone back to "fiddling," where would our violinists have been by this time?

But progress is all there is to live for. Show us the poltroon who has no desire to progress and we will at once point out the veriest donkey that ever crawled the earth. Even the British banjo artist who purloins Armstrong's musical compositions, issues them under fictitious titles, with his *nom de plume* attached, can scarcely be compared to a four-footed beast of this sort.

Some of these "very original" musicians must find their level in time. The sneaking of Armstrong's compositions will bring its own punishment, for the original compositions are so well-known that the pirating is sure to become thoroughly well-known.

An amusing letter from a friend in Australia recently assured us that a certain party in a nearby district had taken the trouble to remove all the name-plates from the Stewart Banjos he had imported, and to substitute his own unknown name in place of Stewart's.

So goes the world. But the Stewart Banjo is so well-known by all professionals that even if Stewart's name and trade-mark were removed, and the names of Queen Victoria or the Czar of Russia substituted, the expert would know a Stewart Banjo as soon as he got his hands upon it. Such monkey-ite banjo players will get ahead of their "sheep-skins" in time, sure enough.

There are those who, lacking the natural capacity, the ability, or the experience necessary to a successful pursuance of the work, nevertheless undertake to show us how to run musical *Journals*. A few examples of this kind have passed in and out of our daily experience, that is, "bobbed up and down," until they are seen no more.

Without a little of this sort of thing the work would become very monotonous, for, as some have it, "variety is the spice of life."

Stewart's *Journal* was not only the *first Journal* of the kind published, but was also for a time the only *Journal* of the kind published. Those others now in existence followed after Stewart; none of them ever preceded him. Stewart originated; the others copied.

Having all the data and the records with which to prove our claims, we care very little what statements may be made upon any other side.

It is very much the same with banjos. Stewart was the original in a line of fine instruments. He set the pace for the come-afters. There are many of them. Some are jobbers, whilst others are slobbers. Of the latter there are not a few.

The story of how one of those jobbing houses got a Stewart Banjo, took it apart, measured and weighed the pieces, and then undertook the making of instruments "just like it," appeared some time back in this *Journal*. But, it is said, "the race is not always to the swift nor the battle with the strong."

Hence, the component parts of the brains of these jobbers have not jobbed the proper admixture of strings with the nerve-tissue of their practical common-sense.

"Many are called, but few are chosen."

There are parasites and vultures in all lines of business, but with it all there must always be a few of the right kind from which to select.

* * * * *

We can look backward with much pleasure over the work done in connection with Thomas J. Armstrong and Paul Eno, the well-known teachers of this city, in the way of banjo orchestra and banjo club work. We think that the large banjo organizations assembled at the Academy of Music for the January concerts during recent years have been the most complete and most thoroughly organized and best drilled clubs yet produced in the banjo line.

We do not, however, promise to repeat them in the future, the work being far too arduous. There no doubt have been such things as "Banjo Conglomerations" before the time of these concerts, but conglomerations of congested banjoists are not always the best of combinations.

Said a very enterprising young man to the writer not long ago, when asked to accept for publication one of his most original compositions and being refused, "I want you to understand that I have got abilities that few others possess."

We have no doubt that he had, for not many years afterwards he was selling drugs by sample on commission. Whether he has retired upon a fortune yet we do not know.

This reminds us of the unfortunate individual who made a mistake in translating literally the meaning of a sign he saw upon the posts and fences as he passed them by. It read:

"Go by the Book on Beecham's Pills."

Now, the young fellow thought it to mean that he should go and buy a copy of a book treating on a certain kind of pills; therefore did he go at once to the apothecary's and ask for such a book. History fails to record whether the work was forthcoming or not, or whether the story relates to the same man who is said to have asked for "some second-hand pills" when he found his prescription for them was to cost more than ten cents.

"But it takes all sorts of people to make up the world."

* * * * *

As Armstrong says, "I was once walking through the lower portions of the city looking for a competent man to do some cleaning of my studio, when I ran against the following sign:"

PROF. R. JOHNSTONE,
White Washer, Cellar Cleaner, and
Teacher of the
GUITAR.

Now, this is strictly true, and yet it strongly reminds one of the poetical effusion that used to be sung to the strains of a banjo, entitled "The Patent Rubber Bustle," part of which, if we rightly remember, went like this:

"As fashions now are all the rage,
Each day brings a new sensation;
I'll sing to you of Hannah McGlue,
A dressmaker by occupation.
She'd a big brother Sam
Who sold fish and clams,
And oysters, likewise mussels,
When a happy thought struck him,
And he gave up fish,
And invented a Patent Rubber Bustle."

The poem is not quite as classical as some, still when well sung it is quite laughable.

We are unable to say who the author was, any more than who was the author of "Dudah, Melinda," which appeared in our last issue. And the "Clam Soup Man" shares the same fate. It appears in this issue, but has been in our collection for something like a quarter of a century, and until the present time unpublished. We have lowered the key so as to fit the pitch to the higher strung banjo.

It is hard to determine which takes best with our readers, the songs or the instrumental, but as the charge is but 50 cents yearly for the *Journal* we shall use whichever comes most handy, and if there are any dissatisfied they do not have to take it. In fact, so far as a money consideration may go, "there's nothing in it," and we care little whether the *Journal* is continued or dropped, *outside of the immense satisfaction derived from writing upon our favorite hobby.* With over 30 years' study of the banjo subject back of us, there is more or less amusement in filling in a few pages without the assistance of an editor, and "still there's more to follow."

* * * * *

The amusing incident of a "calf-skin head" as against a "pig skin," reminds us of the Western firm who claim to have been dispensers of banjos in their wholesale and retail stores for some 35 years,—and most of this time selling the once well-known "Dobson Bell Banjo,—now having passed out of fashion. All the time this concern were selling the "Bell Banjo" they were much like the restaurant keeper who sold only canned soup, heated up and warmed over,—but wishing to get the better of the canning establishment, finally decided to make his own soups, and thus get the benefit of all profits. So now they are at it, but whether capable of the work or not is another question, and what the outcome is going to be is still another question. Almost anyone *can make a banjo*, but whether a successful instrument or not is another question.

* * * * *

S. S. Stewart spent his early years in studying music and the banjo and first constructed instruments for the late Horace Weston, the famous colored player; for E. M. Hall, the celebrated banjoist and comedian, and for many others. During all this time his energies, as a student and player, never lagged, and the improvement continued. Finally, he lent a hand to assist in the introduction of the first genuine and legitimate *artist* on the banjo who has ever appeared, namely, Alfred A. Farland, who has used the Stewart Banjos all through his successful career.

Therefore, as an originator and developer, Stewart has made and achieved the success. Others will come along, employ their capital by paying a lot of mechanics to pull apart Stewart Banjos and imitate them for the market at reduced prices. They have for years been doing this same thing with the old established C. F. Martin Guitar, but we have yet to be informed of the success of the movement.

Not having the space to spare in this issue for further remarks, we are obliged to draw the present treatise to a close.

SOME INDICATIONS.

Advance indications are not always to be depended upon, but from the present indications, it appears that gut strings are going to be higher in price, by reason of the new tariff duty.

Good banjo heads we learn, too, are going up in price, because of a scarcity in skins and resulting advance in prices. Then, too, metal will before long rise to the occasion, and so we will witness higher prices all along the line, as business improves.

Well, those who deal with Stewart will get the full value for their money, and the long winded, long credit, low price and slow pay customers are at liberty to lay back, and "stand off" if they so desire.

A cheaply constructed musical instrument may please for a time, but its life must necessarily be short.

Get the *best* and be happy.

Ran a Knot-hole in His Eye Which Disgruntled Him.

The publisher of this *Journal* was not a little amused, some time ago, to peruse in a little sheet called *The Cadenza*, (started, not long ago, in imitation of the *Journal*,) a brief article of sympathy for him during a certain attack of illness. This article, if we remember rightly, expressed the opinion that the editor of the *Cadenza* did not, however, approve of Mr. Stewart's editorial work.

Now, such effusions are more or less amusing.

The *Stewart Banjo and Guitar Journal* was the first and only publication of the kind in the field, and has now been before the public some seventeen years. The *Cadenza* and some of the other sheets have had good examples to work from. Let the *Cadenza* keep its little eye open on this point.

Another thing, this *Journal* has never yet aspired to become a parasite, existing upon the taxes paid by the public at large, and a more outrageous and absurd law never existed upon the statute books than the U. S. Postal Regulation permitting literature like the aforesaid to be sent through the mails at the rate of one cent per pound. The *Journal* has never been offered as a "second-class" publication, nor does the publisher desire such entry, because the *Journal* is, and always has been, published mainly in the interests of the Stewart instruments and publications, and those who do not like its

"editorial opinions" are freely welcome to remain at home and keep out of the rain. Stewart has always paid his way, asked no favors and requires no editorial assistance, even from such mighty minds as the editor of the *Cadenza*. If Stewart sees fit to issue a 16-page, a 24-page, a 32-page, or a 64-page *Journal* and the public are satisfied with it, it is O. K., remember. These are not the days of the simple-minded or simple-method fake, but it was not owing to the *Cadenza* that the simple method died a natural death, and oh, my! how it does worry those publishers because they cannot turn back the hand of time and make it appear that Stewart copied the *Cadenza* instead of having it appear that the *Journal* has the honor of being the first banjo journal in the field.

We have none but the kindest feelings for poor Partee and hope he will do well, but to speak vulgarly,—for his editorial opinions we don't care, etc., etc.

"A CONDITION, NOT A THEORY."

A Twist in the Tariff and a Shrinkage in the Revenues of the Population.

If any sensible person can look backwards over the past three or four years and feel gratified at the country's shrunken financial status, and sum up the immense loss in manufactured goods of every kind which has taken place since the advent of the "Wilson Tariff," he must indeed feel very grateful to a Higher Power that anything at all is remaining of the manufactories of America outside of "wind."

And yet, it is the old story—a dissatisfied people, not fully realizing the immense advantages they possessed under the McKinley Tariff and the Harrison Administration, decided to make a change to a low tariff, a large increase in imports and the shrinkage in American values, as well as in the wages of American producers. Theories count for but little in a case of this kind, and the actual results count for so much that the lesson taught will not likely be forgotten very soon.

We all know that in 1892 we had plenty to do, good prices, and a steady demand for our various lines of goods. What it has been since that time we, alas! know only too well.

It appears as though we were again upon the verge of another prosperous period, for which we all fondly hope. Anyhow, what sense is there in having low prices if the goods are made by pauper labor in foreign countries and wages of the American workman has gone down so that there is no purchasing power, and even with the small wages he has not two or three days' work in the week. The more the citizen gives his time to assisting in the election of business men, practical men, for political offices the better it will be for this country.

"NEW YORK CITY, July 14, 1897.

"DEAR STEWART:—Banjo received all right, and am more than pleased with it. Don't forget to mail me a copy of your *Journal*; and, by the way, I would like to have a little announcement of our new TRIO, composed of George S. Doré, Joseph Forman, and John L. Doré. Trusting I will find you well, I remain,

"Yours sincerely, JOHN L. DORÉ."

THE LATE THOMAS E. GLYNN.

I am sorry to record the death of Thomas E. Glynn, the noted banjoist, which event occurred in Boston, on May 29th, of pneumonia, or typhoid fever.

Just before his death information was conveyed to me at my home of Glynn's serious illness, but at this time I had been for several weeks confined to my room—most of the time in bed, and delirious, under the care of two or more physicians—and for part of the time given over to die, so that it was useless to attempt to write any notice of the unfortunate condition of the famous banjoist, Tommy Glynn, one of the best-hearted fellows I had ever met.

No one would have supposed that Glynn, with his robust physique, would have given way to disease so quickly, but such, it appears, is life.

During part of my late illness two of the physicians in attendance said it was utterly impossible for me to survive more than a few hours, and yet a few days from this time I was making efforts in my delirium to get up and dress myself, as I said, to go to the office; but with the partial paralysis of one side of the body, it is needless to say that I did not make much headway. However as badly as things looked at that time for me, they must have been far worse for Glynn, for I had my home and friends about me, but Glynn was in a distant city and away from home.

The following press notice is taken from the last issue of the *Journal*, and, as will be seen, contains an extract from the New York *Music Trades*, the best weekly musical trades paper published in this country:—

From the New York *Music Trades*.

HIGH PRAISE.

Thomas E. Glynn, the famous banjoist, was a caller at the office of *Music Trades* this week. He has had a prosperous season, and will go to Europe this fall to fill a lengthy engagement.

Mr. Glynn, who uses the Stewart "Special Thoroughbred" Banjo, says of this instrument: "I consider it the greatest banjo ever produced. In tone and workmanship it cannot be excelled."

As some one is said to have remarked during my recent illness, "Stewart is a wiry little devil, and he'll pull through." I can't say how much truth was in the remark about the "wiry little devil," as much depends upon how one looks at it, but the Stewarts are said to have great vitality. I remember well when I used to take regular horseback exercise, both winter and summer, that on some of the most severe winter days the English groom would say: "Mr. Stewart, you must be a strong man; I see you out riding on days cold enough to freeze the ears off of a brass monkey."

However, I am not aware that I was at any time ever injured by it, but whether at this late day I could stand the same racket is doubtful.

Glynn was quite a young man, and I first knew him on the "variety stage" as of the musical team of Hamilton and Glynn. George Bauer, the mandolin and guitar

manufacturer, tells me that he sold Glynn his first Stewart Banjo some years ago, when he was a boy, in the employ of W. D. Buck, a music dealer, in Portland, Maine. Bauer at this time was engaged in the capacity of travelling salesman for the house of John C. Haynes & Co., of Boston. Bauer often speaks of how Mr. Buck used to get Tommy to sit upon the counter and play a common "38-bracket banjo" for the edification of his customers.

It was Hamilton, I believe, who first brought Glynn out in the musical team. Glynn was a somewhat remarkable player, and selections like his "Yankee Doodle" and variations would have been difficult to imitate.

I know but little concerning the family or relatives of Mr. Glynn, but by a reference to the *Journal* files I find that No. 99 chronicles the decease of the mother of Thomas E. Glynn on the 13th of February last, in Portland, Me., from acute pneumonia, leaving a son and four daughters.

The same issue of the *Journal* also records the marriage of Mr. Glynn as having taken place last October with Miss Ada White, of Wilkes-Barre, Pa.

Thomas E. Glynn is said to have been born in Portland, Maine, some twenty-six years ago, and died at the Cambridge Hospital on Saturday, May 29, the cause of death being typhoid fever.

The funeral took place in Portland, Me.



NOTE.—Owing to having resumed work in the office before he had fully recovered from his illness brought on a renewed attack, proving a setback in this case. Mr. Stewart will be obliged to confide his work to very short hours in his Church Street office if he expects to be able to continue his life work.

Stings! Strings!

Why fool around, experimenting upon strings, when you can string your banjo with Stewart's Strings, and get the right thing at the right price?

Best banjo first, second and fifth strings, double length, 10 cents each, or 15 strings for one dollar. Mailed postage free.

Banjo *third*, or guitar E, 10 cents each, or one dollar per dozen.

The very best *bass*, or *fourth strings*, 10 cents each, or 75 cents per dozen.

In quantities we sell them as follows:

Assorted 1st, 2d, 3d and 4th strings, per bundle of 30 strings, \$1.75.

Hot weather strings. Stewart's twisted silk banjo strings, for hot or moist weather, *first, second and thirds*, 10 cents each, 15 for \$1.00, 30 for \$1.75.

S. S. STEWART,
223 Church Street, Philadelphia, Pa.

N. B. Under the new tariff, gut strings will likely raise in price at least 40 per cent. It has not been definitely settled up to the present writing. Silk strings will also be higher in price.

NEW YORK, July 11, 1895.

S. S. STEWART, Esq., Philadelphia, Pa.

Dear Sir—I feel that much of my success during the past season is due to the instrument you made me, the "Special Thoroughbred" Banjo.

I find that, owing to its construction, I can play music that I have never dared attempt on my old Banjo. It seems to possess every desirable quality of tone—sweetness, brilliancy, and carrying power. Taking it altogether it surpasses any instrument I have ever played upon.

Very truly,

F. WILBUR HILL.



F. WILBUR HILL

and his S. S. Stewart Thoroughbred Banjo

FROM A RECENT PHOTOGRAPH

PRETTY LIPS SCHOTTISCHE.

For the Banjo by

S. S. STEWART.

The musical score consists of six staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 and 2. A double bar line with repeat dots is used at the end of the fifth staff. The piece concludes with the initials "D.C." at the end of the sixth staff.

Copyright 1883 by S.S. Stewart.

"JUST FOR FUN"

SCHOTTISCHE.

FRANK A. LEAVITT.

4th. to B.

Banjo. *mf*

Guitar.

ff

mf

ff

Last time.
Har. 12-17.

First system of musical notation. The key signature is two sharps (F# and C#). The first staff contains a melody starting with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second staff contains a bass line with chords.

Second system of musical notation. The first staff continues the melody, featuring a fortissimo (*ff*) dynamic. The second staff continues the bass line with chords.

Third system of musical notation. The first staff features a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The second staff continues the bass line with chords.

Fourth system of musical notation. The first staff continues the melody. The second staff continues the bass line with chords. A fortissimo (*ff*) dynamic is indicated in the second measure of the first staff.

Fifth system of musical notation. The first staff contains a melody starting with a pianissimo (*pp*) dynamic. It includes first and second endings, marked with '1' and '2' above the staff. The first ending leads to a double bar line, and the second ending leads to a *D.S.* (Da Capo) instruction. The second staff continues the bass line with chords.

Just for fun Schott.

ECHOPHONE MARCH.

1st. MANDOLIN.

By E.H. FREY.

The musical score is written for a 1st Mandolin in treble clef with a common time signature (C). It consists of eight staves of music. The first staff begins with a treble clef and a common time signature. The second staff contains a repeat sign with first and second endings. The third and fourth staves continue the melodic line. The fifth staff includes the instruction "cresc." with a hairpin symbol. The sixth staff also includes "cresc." and features first and second endings. The seventh staff begins with the dynamic marking "mf" and contains a series of chords. The eighth staff continues with chords and includes first and second endings. The score is marked with various dynamics and articulation symbols throughout.

1st. MANDOLIN.

Musical staff 1: Treble clef, key signature of one flat (B-flat), common time signature. The staff contains a series of chords and single notes. The first measure has a dynamic marking of *p dolce* and a hairpin symbol indicating a crescendo.

Musical staff 2: Treble clef, key signature of one flat, common time signature. The staff contains a series of chords and single notes. The word *cresc.* is written at the end of the staff.

Musical staff 3: Treble clef, key signature of one flat, common time signature. The staff contains a series of chords and single notes. The first measure is marked with a '1' and the second measure with a '2', indicating first and second endings. The staff ends with a double bar line.

Musical staff 4: Treble clef, key signature of one flat, common time signature. The staff contains a series of chords and single notes. The dynamic marking *ff* is written at the beginning of the staff.

Musical staff 5: Treble clef, key signature of one flat, common time signature. The staff contains a series of chords and single notes.

Musical staff 6: Treble clef, key signature of one flat, common time signature. The staff contains a series of chords and single notes. The dynamic marking *f* is written at the beginning of the staff. Fingering numbers (1, 2, 3) are written above some notes.

Musical staff 7: Treble clef, key signature of one flat, common time signature. The staff contains a series of chords and single notes. The word *cresc.* is written at the end of the staff.

Musical staff 8: Treble clef, key signature of one flat, common time signature. The staff contains a series of chords and single notes. The dynamic marking *ff* is written at the beginning of the staff. The staff ends with a double bar line.

MASQUERADE POLKA.

GUITAR.

By E. H. FREY.

Intro.

Allegretto.

The first staff of music is the Intro, marked *Allegretto*. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody starts with a forte (*f*) dynamic. The notation includes several chords and eighth-note patterns. The piece concludes with a *rit.* (ritardando) marking.

The second staff of music is the first main section, marked *al tempo*. It continues in the same key and time signature. The melody features a series of eighth-note chords and patterns. The piece concludes with a *rit.* marking.

The third staff of music is the second main section. It continues with eighth-note chords and patterns. The piece concludes with a *rit.* marking.

The fourth staff of music is the third main section. It continues with eighth-note chords and patterns. The piece concludes with a *rull* (trill) marking.

The fifth staff of music is the final section, marked *Fine*. It begins with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. The piece concludes with a *Fine* marking and a double bar line.

allegro
f

p

rit.
D.S. al Fine.

Trio.
f

p dolce.

f

cresc. *f rit.*

D.C. al Fine.

Masquerade Polka.

To GEO. L. LANSING,
Boston, Mass.

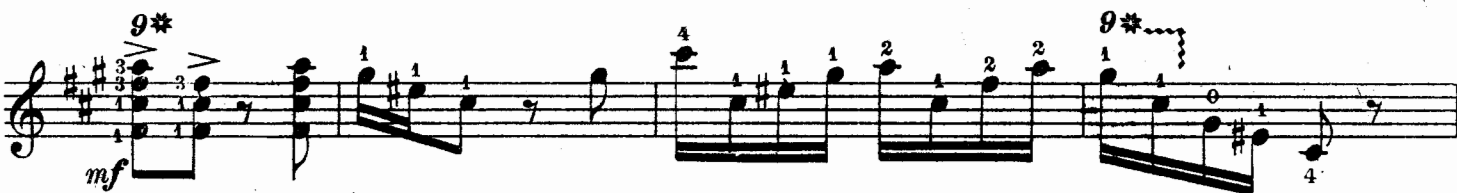
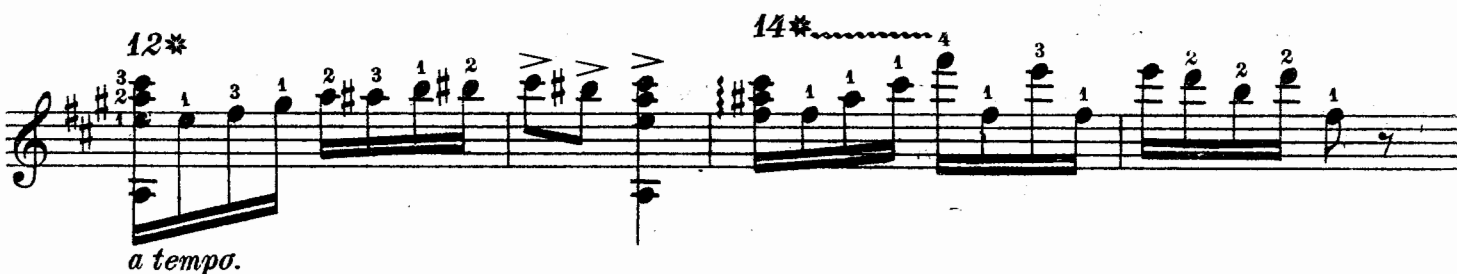
THE ARENA POLKA.

BANJO.

(FOR BANJO AND PIANO.)

By S.S. STEWART.

Con moto.



Banjo.

4 7* 4 1 3 4 4
Con expres.

3 4 1 4 1 3 4 1 3 4 5* 9* 2 2 4
rit.

2 1 4 2 1 3 4 1
rit. D.C. al Fine.

Trio.

5* 9* 4 3 4 4 4 4 3 4 10*
rit.

10* 8* 1 4 4 2 3
rit.

5* 9* 4 3 4 4 4 4 3 4 10*
rit.

10* 8* 1 4 4 2 3
D.C. to Fine.

"THE CLAM-SOUP MAN"

COMIC BANJO SONG.

Banjo.

The first line of the banjo notation is in 4/4 time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of eighth and sixteenth notes, ending with a 7* chord. The second line continues the melody with similar rhythmic patterns, ending with a 4* chord.

Voice.

The voice notation is a single line of music in treble clef, corresponding to the first line of lyrics. It features a melody of eighth and quarter notes.

- 1.. I'll sing you a song of a nice young gal, And she lived on Bow-er-y.
- 2.. One night Ma-til-da went to a Ball, With a clam soup man at a.
- 3.. They fought next day, on Cat-nip Hill; Me Gown got shot with a.

Banjo.

The banjo notation consists of a single line of music in treble clef, featuring a series of chords and some eighth notes, corresponding to the first line of lyrics.

The voice notation is a single line of music in treble clef, corresponding to the second line of lyrics. It features a melody of eighth and quarter notes.

- near Can-al, And her maid-en name was Em-ma Jane Lee, And her
big dance hall, They'd danc'd three sets and the fourth to begin, When
Man-drake Pill; He roll'd in the dust, and then said he "Shoo.

The banjo notation consists of a single line of music in treble clef, featuring a series of chords and some eighth notes, corresponding to the second line of lyrics.



fa - ther sold clams in the "Cottage by the sea," She was reign - ing belle of
all at once Mc Gown stepped in, He saw his love a
fly! don't you both - er me." When Ma - til - da found her



this here town, And she loves a shoe - maker named Mc Gown, Now Mc.
danc - ing there, He raved and swore and tore his hair; He
love had fell, She jumped in a barrel of oys - ter shells, She



Gown he swore up - on his life, To make Ma - til - da Jane his wife.
challeng'd the clam soup man at the hall, To fight next day with a Cod fish ball.
scratch'd her shins till the skin came off, And died next day with the whooping cough.



THE YELLOW KID'S BANJEURINE. PATROL.

Leading Part.
Bass Elevated.

FOR BANJO CLUB.

By Thos. J. Armstrong.

March tempo. (Not too fast.)

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes the instruction *ppp* and *2nd. time p*. The second staff has a *pp* dynamic and a *2 Pos.* marking. The third staff is labeled *1st & 2nd Strings.* and includes the fingering sequence *1 3 1 3 1*. The fourth staff has a *mf* dynamic and a first/second ending bracket. The fifth staff includes a *cresc.* marking and a *f* dynamic. The sixth staff has a *f* dynamic. The seventh staff includes a *5 Pos.* marking and a *cresc.* marking. The eighth staff has a *cresc.* marking. The ninth staff includes a *5 Bar.* marking and a *Drum slide.* marking. The score concludes with a first/second ending bracket.

Copyright, 1897, by S.S. Stewart.

On Bass

Musical score for guitar solo in G major. The score consists of 12 staves of music. Key features include:

- Staff 1:** Starts with a *ff* dynamic and includes fingering numbers (2, 2, 1, 2) and fret numbers (2, 2).
- Staff 2:** Includes the instruction "On Bass:" and a fret number (4).
- Staff 3:** Includes "2 Pos." and "5 Pos." markings.
- Staff 4:** Starts with a *2nd. f* dynamic and includes accents (>>>).
- Staff 5:** Includes a *fff* dynamic and various fingering and fret markings.
- Staff 6:** Includes first and second ending brackets.
- Staff 7:** Includes a *f* dynamic and a "5 Pos." marking.
- Staff 8:** Includes a *mf* dynamic and a *dim.* marking.
- Staff 9:** Includes a *pp* dynamic and a *dim.* marking.
- Staff 10:** Includes a *pp* dynamic and the instruction "Gradually dying away".
- Staff 11:** Includes a *pp* dynamic.
- Staff 12:** Includes "1st & 2d Str.." and first/second ending markings.

Full Club 7 Parts, with Piano \$1.60. Piano part, separate 25cts.

GOLDEN ROD REEL.

For the BANJO

By EDITH E. SECOR.

BASS to B.

BANJO.

mf

f

mf

slide

strike

2*

1. 2.

7* 4.

4*

1. 2.

2*

1. 2.

7* 4.



THE CARLETON BANJO CLUB played a long engagement, the week of May 24th, at the Grand Opera House, Philadelphia. Their selections between the acts of "Erminie" made quite a hit. The performances have been continued indefinitely.

MISS M. LAURILLE, who lately returned from a seven months' tour with the Merry World Company, has received numerous press notices on her excellent banjo playing, and song and dance specialties. She says there is nothing like a Stewart banjo for the stage.

THE PENN CHARTER SCHOOL BANJO CLUB of this year has been very successful indeed. The boys have worked very faithfully and as a natural result made quite a sensation at the annual commencement, April 9th, at Association Hall, Philadelphia.

Banjoists have been particularly fortunate this past season in regard to new and original compositions for their favorite instrument. A marked improvement is noticed over any previous year's productions, and it looks as though our banjo composers had put forth extra effort to write pleasing and charming compositions. That's right. Let the good work go on. How different it is now from only a few short years ago. When Stewart commenced to publish sheet music for the banjo every one predicted failure. They said there would be no sale for it, but a gradual increasing demand for banjo music proved the wisdom of publishing music for our American instrument. There is, however, quite a number of people in this world that know very little about our banjo and its numerous followers and admirers. A short time ago a gentleman expressed his surprise that there was any music printed for the banjo. "Why," said he, "can the banjo be played by note?" Of course he did not know, so I had to tell him yes. I tried to impress him with the importance and necessity of having such a thing as printed music for the hundreds of banjo clubs in every State in the Union. I then showed him Stewart's catalogue of music and he said he had no idea there was anything like it in the world. He did not know, so there was some excuse for him; but is it not a pity that such ignorance is displayed by those who are supposed to be well-informed on facts and general topics of the day? The advance of banjo music and club music has been phenomenal, in fact a surprise to those not interested in its production.

The demand for new compositions has always exceeded the supply, consequently composers and publishers have had some difficulty to keep up with it. Leaders and teachers of banjo clubs are continually asking, "What's new?" Every new selection for banjo and mandolin clubs is hailed with delight and eagerly secured. The growth of the banjo club is the wonder of the age.

F. WILBUR HILL was in the city not long ago, at the Bijou Theatre, with the Doré Brothers. Hill, with the Stewart Banjo, is a host in himself, and he plays the instrument beautifully. Furthermore, Hill is in every sense a gentleman.

P. A. DAY, of Springfield, Mo., writes under date of June 1st:—"Inclosed you will find a copy of our work in this section of the country. On May the 18th we gave a con-

cert as per inclosed program, and we had a fair business, but owing to strawberries being so plentiful we could not get a full house; this is the largest crop ever raised in this section of our country; we had to drive sixteen miles over rough and rugged roads to give our concert, and return the same day, and all the boys were well pleased with the trip, and following it up with a concert on the 31st of May in the above city. We had the pleasure of hearing the 'great banjo artist,' A. A. Farland, and his music is a revelation; in the rendition of his selection his shading was simply marvellous. He delighted the audience with his selections and wonderful gift of playing the banjo. And while the audience was not as large as we expected we can assure him that the next time he appears in our midst we will have a large house.

"I wish to let you know, friend Stewart, that our club is well pleased with Mr. Farland's banjo playing, and wishing him success wherever he goes."

A. SCHMIDT, JR., banjo, mandolin and guitar teacher, of Buffalo, N. Y., was highly pleased with the music in the No. 100 *Journal*, and hopes to live to see the 200th issue. Mr. Schmidt writes that the banjo is becoming very popular again, and he looks for a big season the coming Fall and Winter.

ALBERT BAUR, of Brookville, Penna., writes under date of May 22d:—"My little banjo, mandolin and guitar club played in the town of Indiana in the adjoining county, at a school commencement. We took the town by storm and had good success, making a hit and an encore for each piece. It was an awful undertaking, though; we drove from here to Punxsutawney (22 miles) and stayed all night. In the morning we drove to Indiana (28 miles from Punx'y) arriving there at noon, played that evening and next morning drove home, making the whole distance of fifty miles in one day, stopping on the road only long enough for dinner and to feed our team.

"I forgot to say that I had the boys play Armstrong's 'Cupid's Realm' and 'Love and Beauty.' They took well."

D. E. WOOD, of Waverly, New York, writes under date of May 24th:—"The solo-banjourine, sent me the 7th inst., more than pleased my customer. He thinks there is no instrument like it. He thinks more of it, too, that you sent a finer instrument than what was ordered more inlaying work. I wish also to extend my thanks to you for same. I love my Special Thoroughbred, 11 x 19 1/2, more every day. Club work is hard. Will want more music soon; also piccolo, and I hope a TWENTIETH CENTURY."

Armstrong's new club composition, "The Yellow Kid's ' Patrol, will doubtless be played by every banjo club in the country.

E. L. BEAL, of Ursina, Penna., writes under date of May 31st:—"Please renew my subscription for the *Journal*. I will never be without the *Journal* as long as I can raise the price of subscription, which, fortunately for me, is not very high."

J. W. MCCOLLOUGH, of Plainfield, N. J., writes under date of May 31st:—"Please renew my subscription to the *Journal*; we use it for what it contains on the guitar; it is worth more than the price, at least for that; then we can enjoy a few grand hearty laughs over S. S. S.'s dry fun, and have all the other stuff thrown in gratis, as it were."

ARTHUR C. ROLFE, of Ivanhoe, Petersham, Sydney, N. S. Wales, writes:—"Your letters of 7th and 12th September came duly to hand and the *Special Thoroughbred* reached me towards the end of November.

"I must compliment you on the splendid condition in which the banjo and sundries arrived, for I don't think I could have received them in better order by taking delivery at your own door.

"The *Special Thoroughbred* is a first-class instrument and I am certain that if you could induce one or two of your artists to combine business with pleasure and make a tour of the principal cities and country towns, they and you would be well repaid.

"This banjo makes me regret more than ever that I did not start years ago with a suitable instrument, and when time was not so pressing as at present, but I intend to plod on as well as possible, and with Mr. Stent's assistance trust to, in the near future, render a good account of myself and the *Special Thoroughbred*.

"My friends whenever they pop in always ask to hear the new banjo."

L. L. PETTENGILL, of San Jose, Cal., writes under date of June 2d:—"I am using one of your thirty dollar *Universal Favorite Banjos* and I find it the finest Banjo I have ever seen for the money."

The following very interesting letter was received from Erastus Osgood under date of May 30th last:—

"I was very sorry to learn in a letter from Mr. Gorton that you had been so ill. Through the medium of your charming compositions, splendid and valuable *Journal*, you have made many warm friends away up here in New Hampshire, and my pupils join me most heartily in wishing you a speedy recovery. As you become strong enough to receive visitors I should like to drop in on you some day, and cheer you up with some of my funny stories, for I have a stock of new ones that I have gathered up here among the 'Yanks.'

"Now, my good friend Stewart, don't try to attend to business until you are fully able; we all know how ambitious you are, but we want you to live for many, many years yet to benefit us—as you have in the past—the music-loving public and your host of friends.

"My mother and sister, great admirers of you by the way, join me in sincere wishes for your speedy restoration to health. Trusting I may hear a most encouraging report from you this coming week, I am very sincerely yours,
"ERASTUS OSGOOD."

When a man in the musical business does not know any more about the banjo than the following incident represents, the sooner he quits the business the better it will be for all concerned:

A young man recently came into Stewart's factory, bringing a Stewart Banjo, which he desired "exchanged," claiming that the frets were all wrong. He did not know the difference between "false frets" and "false strings," and yet we have printed and circulated no end of literature upon this subject.

We believe firmly in the temperance cause—in the cold water theory; also in the hot water theory, and everything else in its proper place. Hot coffee is a good thing, but not to soak your feet in. Good spring water on a hot day is the most refreshing drink. Schuylkill water, as supplied to the hard drinkers of the Quaker City, is strictly "N. G." If you must use it, strain, boil and filter it beforehand. Just a few weeks ago, while Stewart was sick, he got word from the factory that work therein could not proceed, as the boiler, put in in 1892 (think of it, a 5-year-old filly), was all eaten out in its flues, which would have to be replaced, and the entire thing torn out. Consequently work had to be stopped for a week, and in the meantime entirely new tubes put in the boiler. The cause, they say, was entirely owing to the impure water. A change at this time from steam to electrical power is not a very easy one to make,

otherwise we should have let the boiler go, and put in a new plant; but that will all have to come in time.

MASTER FRED. STUBER, of Bethlehem, Pa., has recently been doing some great banjo playing at the Grand Opera House, Philadelphia, accompanied by Thomas J. Armstrong. Among other things, they have rendered Stewart's Arena Polka in fine style.

C. W. BURTON, of Oketo, Kansas, writes under date of June 2d:—"I received GREGORY'S PRACTICAL FINGERING a few days since and have examined it thoroughly. It is a fine work, and will prove invaluable to any banjoist. The *Journal* is very nice. I shall recommend it to my pupils."

N. R. FOSTER, of Topeka, Kansas, writes under date of June 7th:—"It affords me very great pleasure to inform you that one year ago I purchased one of your *Universal Favorite Banjos*, for which I am offered to-day in even trade a *Thoroughbred*, but have refused.

"I can, without fear of contradiction, unhesitatingly say that in my experience I have never come across any banjo with such a brilliancy and volume of tone, both in and out of doors; and to would-be buyers of banjos I would say buy the *Universal Favorite*. It has no equal in the world.

"I feel so elated and gratified with my banjo that \$100 would not at any moment buy the same. Should you know any experts in this district let me know. I should like them to call upon me and see for themselves that this is no vain boast."

WILLIAM A. HUNTLEY, the Providence (R. I.) banjoist, says he is fully as much in love with his banjo as ever before, and it is going to continue until the end.

Banjo progress made in 1896 was great. We know of no greater year, so far as the banjo is concerned, but it was a bad year for finance and trade generally, and a poor money-making epoch, if ever there was one. But this may be said of everything else as well as of the banjo. The latter part of the present '97 will be much better in a general way, and orders from a distance are already coming in. We think that the coming year or two will show big results in the banjo business on all sides. We aim to make better and better banjos from year to year, and hence the "*Stewart*" knows no cessation in popularity.

FRED. STUBER, the phenomenal boy banjoist, was out at Bala, P. R. R., for a private banjo recital at Mrs. Prichett's, in June, where a number of ladies and gentlemen had the pleasure of hearing him play the Stewart Banjo.

VAN L. FARRAND, of Menominee, Mich., made a very great success of his concert out there in May.

E. H. JOHNSON, of Peoria, Ill., has been very successful in his teaching and concert work during the past season, and states that the orchestra he recently organized has been creating a sensation.

W. E. TEMPLETT had a very great success with the Banjo, Mandolin and Guitar Festival given by him in May last in London, England.

ERNEST M. GLIDDEN, Boston, Mass., writing under date of June 15, states as follows:—"The SPECIAL THOROUGHbred ordered of you the 12th, for one of my pupils, put in its appearance bright and early this A. M., and was O. K. in every particular, as I expected. Thanks for the promptness displayed.

"I am afraid that I am in the position that the man was who fell out of a balloon at a dis-

tance of 3,000 feet from Mother Earth. He had nothing to say, and neither had I; that is, in regard to the merits of Stewart Banjos. It is not necessary to extol their merits, for they speak out for themselves. My 'Special' is a magnificent instrument, and, as 'improvement is the order of the age,' she seems to improve in tone every day.

"Probably there won't be a 'Hot time in the old Town to-night' when our two Specials get together for a slight conference over the musical qualities of some of Armstrong's compositions."

The following is from the Buffalo *Evening Times*, under date of May 7, 1895:—"The playing of Mr. Alfred A. Farland, of New York, was all that it was claimed it would be. What Paderewski is to the piano and Ysaye to the violin, Farland is to the banjo. His execution is equally as wonderful as theirs. There is an absence of that twang and bang which is always associated with the instrument. His work is thoroughly artistic in every respect, and he could raise a symphony orchestra or a vocal society audience to the heights of general enthusiasm."

When a Banjo or Mandolin Club becomes so close-fisted and mean that it must make two or more of its members play the same part from one sheet, it will be time to return to the old method of borrowing a piece of music and "copying off" the parts, then returning the borrowed sheets to the rival club. These are "hard times," and one would suppose there were "worse coming," from such a state of affairs as exists in a few of our clubs.

Come, let us wake up and act more like Christians.

Stewart publishes the work known as "Practical Fingering for the Banjo," by George W. Gregory. Price, 60 cents. Worth in reality to any banjo student ten times this price. Buy this book and make progress. Don't forget it.

Stewart's work on the Banjo, known as the American Banjo School, part first, is a corker. Price reduced to \$1.00; postage 13 cents extra. Of Stewart you get full value for your money in musical literature.

Stewart has had the advantage of nearly twenty years' practical experience in the Banjo business, in addition to the years of preparatory work. DEAL ONLY WITH STEWART.

Letter from F. W. HILL:

THE PASSING AWAY OF WILLIAM C. DORÉ.

MY DEAR MR. STEWART:—I am deeply grieved to be able to convey to you the sad news of the death of my very dear friend and partner, William C. Doré, who died to-day about noon with an attack of pneumonia.

The funeral will take place at his studio, 666 Sixth avenue, Thursday, June 29th.

Very sincerely yours, F. W. HILL.

NEWTON C. LINSLEY, of San Francisco, Cal., writes under date of June 25th:—"I have received the beautiful *Special Thoroughbred Banjo*, 11 x 10½, and can say that it is a marvel of beauty and tone. I have shown it to several teachers here and they all say it is the finest toned and finished banjo they ever saw, the few little improvements are grand, and surely it is a wonderful instrument. I am always ready and willing to compare banjos with any other maker that has an idea that his banjo is just as good as the Stewart. I played at the Orpheum Theatre last night, and they could hear every note at the furthest corner of the building from both my 10½ and 11 inch banjos. After this month I shall have a nice show-case at the entrance to the Block filled with Stewart banjos, and invite comparison from any that may feel disposed."

Interesting letter from GEORGE W. GREGORY pertaining to the decease of WILL C. DORÉ.

"Following within a few weeks of the death of Tommy Glynn, comes the sad death of our prominent banjoist, Wm. C. Doré, of New York. He was born in New York, January 9th, 1868, and died in the twenty-ninth year of his age, Sunday, June 27th, 1897. He contracted pneumonia while playing an out-door engagement and died after a three days' illness.

"Mr. Doré came of a family of banjoists; his father was a banjoist before him, and his brothers, who will continue the business under the well-known firm name of Doré Brothers, are all excellent performers.

"Billy' Doré, as he was familiarly called, played well at the age of fourteen, and began teaching at the age of sixteen. Before he died he had achieved a world-wide reputation and had received the most flattering encomiums from the *press* throughout the country.

"He was a favorite with theatrical managers everywhere, and was liked and admired by his contemporaries.

"The latter responded en-masse to his last request that the banjo should be heard at his funeral, and all the banjoists of note in New York came together and played *The Palms*, his favorite selection, beside his coffin in the studio wherein he spent his last years of study and practice.

He's gone but not to be forgotten; that technique which made him famous still lives, at least in part, in many of the pupils of whom he made finished players.

"The Yellow Kid's Patrol" is Armstrong's very latest composition for banjo. It is published for full Banjo Club, seven parts, as follows:

Banjourine (leading part).
First part.
Second banjo.
Piccolo banjo.
Mandolin.
Guitar
Bass banjo.
Piano.

As will be seen, the piano part harmonizes with the club arrangement, making eight parts with piano. Banjo Club music, with piano parts added, have "caught on," and a piano accompaniment has been written for "*The Yellow Kid*" by Mr. Armstrong that will be found both useful and ornamental.

Here are some combinations which can be used:

Banjourine and piano
Banjourine and second banjo.
Banjourine and guitar
Mandolin and piano
Mandolin and second banjo.
Mandolin and guitar.

To the above may be added any other instrument in the club arrangement, thus making a number of different combinations, according to the needs of young clubs.

"The Yellow Kid's Patrol" is not difficult and will be very popular the coming season.

W. J. STENT, of Sydney, N. S. W., Australia, is getting up a banjo, mandolin, and guitar prize contest, to take place in that city shortly. Stent is a great pusher and an enterprising gentleman.

JOHN L. DORÉ has taken his late brother's place in the New York Banjo Trio. He expresses his pleasure with the new Stewart Banjo lately received.

D. ADAM FYFE, of Essex, England, writes under date of June 21st:—"A few words, *re the Universal Favorite Banjo No. 1* had of you. It is turning out a beauty, and admired by all who hear it. 'So like a harp,' is what they say. I hope to be able to give you an order for another one next winter. I have been advised to take up the zither banjo, but I am not at all in love with the monstrosity."

PAUL ENO'S ENTERPRISE—A LARGE BANJO CLUB'S CONNECTION WITH THE BICYCLE RACES AND AMUSEMENT.

Just before going to press we had a letter from Paul Eno, from Beach Haven, N. J., giving a few particulars as to the Banjo Summer entertainment, which is to take place in Philadelphia or vicinity in connection with the L. A. W., 1897, meet. Mr. Eno gets his wheelmen banjo clubs together, and in this mid-summer season will hold a Banjo Carnival, with from 150 to 200 players. The following comes from Mr. Eno:—

"As yet I have not had a rehearsal of the League Club, but will the last of this month. Prospects are very good for a large club, and as all are able to play, I do not anticipate much trouble in getting up the two pieces for A and B number, with encore. We will play *Good Roads March*, my latest club piece, written for and dedicated to L. A. W. '97 meet; Colored Band Patrol and Cotton Gin Dance (encore). These are all printed and in most of the players' hands. I have between 150 and 200 players representing Philadelphia Bicycle Clubs. The applicants are displaying unusual interest, which is indeed very gratifying to me, not only for the welfare of this grand club, but because it shows a stronger continuance of the banjo, mandolin, and guitar in Philadelphia, and promotes interest and friendly feeling among our players, which is proof that these instruments are upon a firm foundation and are rapidly building a more glorious future."

"BIRMINGHAM, Eng., July 5, 1897.

"Mr. S. S. STEWART, Dear Sir:—I am only too sorry to be able to point out to you another case of English pirating of American banjo music. On trying over the *CLOVER MARCH*, BY ARMSTRONG, in the last issue of the *Journal*, I find it was published some time ago by the firm of Essex and Cammeyer under the title of *The Badmington March*."

Yours truly, H. TURNER."

J. F. WIGGINS, of Tunkhannock, Pa., writes under date of July 14th:—"I received the *Thoroughbred Banjo* and Concert Guitar in fine condition. They are the best instruments I ever saw in my life. I have been very busy with club. I organized a young club and have played at several concerts. There is no banjo on earth that equals a Special *Thoroughbred*, and I never saw a better guitar than the Concert Guitar I bought of you."

Letter from PAUL ENO, July 14, 1897:

"MY DEAR STEWART:—On account of club work it has been impossible for me to get plates ready. I am very sorry, indeed, but if you can skip this issue I hope to get ahead so as not to delay again. Very truly, PAUL ENO."

W. E. ADAMS, the noted banjo teacher, in Melbourne, Australia, has been pretty busy in teaching and playing of late. He lately had an engagement for himself and sons, with two others, to play a quintette at the Theatre Royal for a period of some weeks. All the banjos used, he says, were of Stewart's make. He lately imported a fresh stock of the Stewart Banjos.

CHARLES MCFARLANE, of Napier, New Zealand, has been quite busy in the banjo line. His "one great wish," to have one of Stewart's 10 1/2-inch rim "Special Thoroughbred" Banjos, *a la* Farland, he has at last been able to gratify, having ordered and had the instrument shipped to him. He is much pleased with the dealings he has had with Edward Lyons, the wholesale agent, of Sydney, Australia, who handles a great many Stewart instruments. A club of nine banjos has lately been organized, and a club of ladies will follow."

Letter from F. L. Atkinson in relation to the S. S. STEWART BANJO:—"Having used the Thoroughbred Banjo for two years, in my opinion it has no equal. I have used several other makes, but find none as satisfactory as yours. I have also used one of your banjeaurines for nearly the same length of time for clubs. To say I am pleased with both instruments is mildly speaking. I am more than pleased."

"Yours truly, FRANK L. ATKINSON."

W. I. PRATT, of Iowa City, Iowa, called recently at Stewart's Banjo Factory and Publishing House and expressed himself as very much pleased.

MASTER FRANK L. ATKINSON is a native of Nashville, Tenn. From his childhood he has shown distinct propensities for music, which have latterly developed into a pronounced talent, for playing the banjo and mandolin. His parents, refined and cultured people, offered the boy all opportunities to advance himself as a musician. His initial instrument was the piano, but, having chosen the banjo and mandolin as his specialties, he devoted most of his energy to acquire a mastery over these instruments. How well he succeeded may be judged from the fact that at the expiration of one year after making his choice he played a solo before a select audience at the Vendome Theatre, of his native city. This was only the first of a number of successful performances before large and critical audiences.

Frank L. Atkinson was being sought after, and he participated in several grand concerts. He also appeared quite frequently at the Grand Opera House at Nashville, Tenn., both as a soloist and in orchestral numbers.

Not content, however, with being a favorite in Nashville alone, and desirous of making his education as complete as possible, his parents placed him under the guidance of the celebrated teacher and composer, Professor Paul Eno, of Philadelphia, under the latter's direction. Frank L. made rapid studies in the oratorical as well as in practical music. His technique is developed to an extraordinary extent and his popularity is on the ascendancy wherever he has played in Philadelphia, and he is highly appreciated. His encores are many and of the kind that do not admit of refusal.

Prof. Eno considers Frank perfectly competent to start in life on his own account, and it is believed that he will shortly open a studio in some fashionable quarter of the city, where he will be ready to make engagements in the capacity of teacher, soloist, and general musician on the banjo and mandolin.

L. E. NEHR, of San Antonio, Texas, writes under date of July 1st:—"I enclose money order for subscription of *Banjo and Guitar Journal*. I was sorry to hear of you being so very sick. I thought to myself, well, after all his sarcastic and witty answers and all his apparent indifference to every person who had a pick at him, the load of care became so heavy, so he was compelled to take a lay-off; but I sincerely hope you may return to work with renewed energy, God-given wisdom and understanding, and a brain more powerful than ever."

"You certainly deserve credit for the heroic way you have pushed the banjo and its interest. It is easy for a man to pull steady on a calm sea, where he sees encouragement everywhere he looks, but to sail against the tide as you have done, and pull steady, until ignorance and prejudice has turned to admiration and praise, calls for nerve, and grit, and staving qualities such as few men possess. I have often wondered how it was possible for you to give so much really good music in the *Journal* for the small price charged. Then I think you publish so many helpful articles. They are a great encouragement to those who read them, for very often one would be asking the same question, but dislike to annoy you with inquiries

For Banjo Teachers

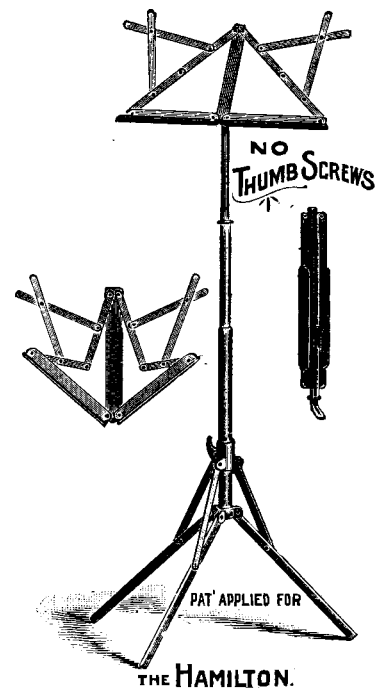
When a young teacher enters the field, he should get out a neat card, and make his instrument prominent thereon. We will furnish either of the following cuts (Banjo or Banjeaurine) by mail, on receipt of Fifty cents



S. S. STEWART

221-223 Church Street, Philadelphia

Just what you want
in your Banjo
or Mandolin Club



The Greatest Music Stand Ever Produced

Light-weight, Handsome Appearance, Condensed Space, Pneumatic Action, no screws; Newest Style Telescopic Action. Can be adjusted and folded up in fifteen seconds. Nickel-plated; best workmanship and warranted durability.

Sent by Mail, post-paid, on receipt of

\$2.50

This is a handsome stand, and a splendid thing for Banjo Teachers to have. All Clubs should have these music stands; can be carried about so readily, and so easily adjusted. There is no stand in the market to compare with this.

Address, S. S. STEWART,

No. 223 Church Street, Philadelphia, Penn'a.

The Finest Work on the Banjo Yet Produced

Practical Fingering for the Banjo

The Modern Scientific System of Fingering, intended for the use of teachers and advanced pupils

By GEORGE W. GREGORY

PRICE, SIXTY CENTS

Published by S. S. Stewart, Philadelphia, Pa.

Copies mailed on receipt of price

which pay you nothing. I certainly enjoy reading the *Journal*, and many a hearty laugh I had at your inimitable answers to correspondents, who were over-elate with their own importance. Oh, no? Stewart can't answer or nothing. Oh, no! You only get it in the upper cuts, and straight from the shoulder.

"Speaking of the banjo, I have studied for a good while. I have A. A. Farland's National School, and I can play all through the book now, Etudes and all; but oh, there was a time when I used to wish I had Mr. Farland standing before me. I would say, 'yes, I would like to see you trying to play those Etudes in time.' I would berate and say nice prayers for him. Then I would look at his picture, then read his programs and think to myself, well, he is a human being, and if he can play all those difficult pieces of music why I will go back and try those Etudes once more. So I kept on, and now I can play all of them in good time and everything through the book. The great trouble with some people and the banjo is they appear to think a man can play it like a hand-organ—they seem to expect you to converse freely, answer all questions and play at the same time.

"Then it is so hard to get anyone to accompany you intelligently, or in any way that will help the music of the banjo. Why, the way some people smash the chords on a piano makes one shiver, and if you ask them kindly, oh! the look of dignified offense, as much as to say: 'Why, the idea; you don't know what you are talking about.'

"I had Mr. Thomas Goggan, who has several large music houses in the different cities of this State, to send to you and get for me Gypsy Rondo, by Haydn, and the Serenade, by Schubert, both arranged for the banjo by A. A. Farland, and I am more than pleased with them.

"I was playing my banjo at the house of a friend about a week ago, and a gentleman undertook to accompany me on the piano. He said he 'did not know one note from the other, but that he always could play accompaniments by ear.' He failed to convince me, however, that perfect accompaniments could be played by ear. An accompaniment well played is a decided help, but this monotonous thump, thumb, thump, without the least bit of shading, fails to satisfy me.

"This is a rocky old world for many of us, and we all have our ups and downs.

"I was talking up music to a lady friend the other day, and she told me that the only thing that I could do well was 'to find fault with other people's playing.' Of course they all had a laugh at me, at my expense, and though I dislike to be considered disagreeable, I still contend that very few people are willing to make the effort necessary to play really well. While conversing with some friends the other evening I asked a young lady if she could play any instrument. She appeared to think if she said yes, that I intended asking her to accompany the banjo. Such a thought was far from my mind, but she told me she could not play much, but she was quite sure she could not accompany that thing, meaning by that thing my banjo. I looked at my instrument and thought to myself, well, Iody, old girl, if you are a thing, I will make all of them acknowledge one of those days that you are the sweetest, sweetest thing they ever saw or hearkened to, but they told me later that the young lady was at outs with her beaux and that made her feel cross.

"I will tell you how I have successfully cleaned many banjo heads: Take a clean woolen rag, wet it with gasoline, rub it lightly and thoroughly over the banjo head until the gasoline has all evaporated, and the head will be perfectly clean. I will close, wishing you good health and car-loads of success."

"A PENNY IN THE SLOT."

There are those who appear to think that all instruments, such as the banjo, violin, zither, mandolin and guitar are fated to disuse, simply because of the influx of mechanical instruments, such as the roller-organ, music box, improved hand-organs, &c.; but this we consider a very shallow reasoning, for no person who possesses music talent is going to give over his talent to the mechanical work of a crank, either by foot power, hand power, or spring motor. There is little real enjoyment in mechanical-sounding tones; it is not like the expression of the human voice or the tones of a stringed musical instrument when under the control and trained will power of the cultivated musical mind.

The musical intellect finds its pleasure in the cultivation of its genius, which must increase and grow from year to year. The real cultivation of the genius of banjo playing has not yet reached its zenith, and as much as has already been accomplished is but a start upon the road to a far greater future. No mechanical wound-up instrument can take the place of a good banjo in the hands of an accomplished player, and, as the faculty of music is cultivated in this land, so must the banjo, the only native American instrument, increase in popularity. Let the good work continue. There are plenty who will be just as well pleased with a mouth-organ, and also with various kinds of mechanical musical boxes, but still there are plenty more who occupy the higher plane and prefer to develop their own musical accomplishments.

Again, we say let the good work continue. The Stewart Banjo is coming more and more to the front.

OUR ARTIST.

In the earlier portion of this year of '97 we had in the hands of the Electro-Tint Engraving Co. a picture by Tom Midwood very much like that which appears upon the last page of cover of this "number 101" issue. On the day before the *Journal* for which the same was intended went to press the entire plant of the said Engraving Company was consumed by fire, thus leaving us in "the lurch;" but the unique design of the "phrenological bust" and the famous Stewart Banjo, a drawing by the same artist, was substituted for the destroyed work in our No. 98 issue, and was also used in the same manner upon the cover of the new issue of illustrated price-list. A letter to Mr. Midwood, living in Hobart, Tasmania, some six thousand miles away, in due time brought us a duplicate of the unfortunate drawing intended for No. 98 of the *Journal*. The same will be given on the cover of this issue, and at the time of the present writing is under way at the engraver's, and should it not meet with some such misfortune as the former sketch our readers will find it "right side up w.th care." And, by the way, the sketch of Mr. Midwood contained upon the cover of our last, which was received just previous to the illness of the publisher of the *Journal*, we consider an extra good thing.

We doubt if the ability and energy of Tom Midwood can be equalled. Let us

assure him that those who appreciate his work in this country are many.

THE TIME WAS

and not very long ago when the banjo was considered simply a "Tub," or a thing "without any musical merit whatever."

But "times have changed" since then, and people are learning that some of the least understood things of this life have very bright sides when once properly grasped and understood.

There is scarcely any use in repeating the assertion that the *violin* possesses a most ungraceful musical side, and so also does the singing voice, whether male or female. But both the violin and the voice also possess rare musical powers when properly used and understood.

It is also an absurdity to state that the banjo is not so fully developed as a guitar or mandolin, for the fact is the

MUSICAL POWERS OF A GOOD BANJO

are far in advance of either a mandolin or guitar, and while it may possess greater powers of discord than either of the former instruments, like the violin and the voice, it also possesses vastly more rare and grand musical powers. The work that Farland is and has been doing with the banjo is more than sufficient to convince the musically intelligent of this fact.

Yet, as far as the "world at large" is concerned, very little is known concerning the powers of the banjo yet awhile. Perhaps when our grandchildren and our great-grandchildren have grown up the musical side of a banjo will have become generally known and have found its way into our Encyclopædias and Musical Guides. It is slowly working around that way, and when some of our slow thinkers begin to wake up we will no longer have to

WAIT FOR CONGRESS

to revise the tariff or for Europe to pull its heel out of the mud in order to distinguish a banjo from a snow-shovel or the notes of the musical voice from the grunt of a female pig or one of the bovine species.

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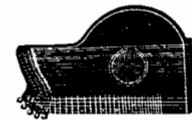
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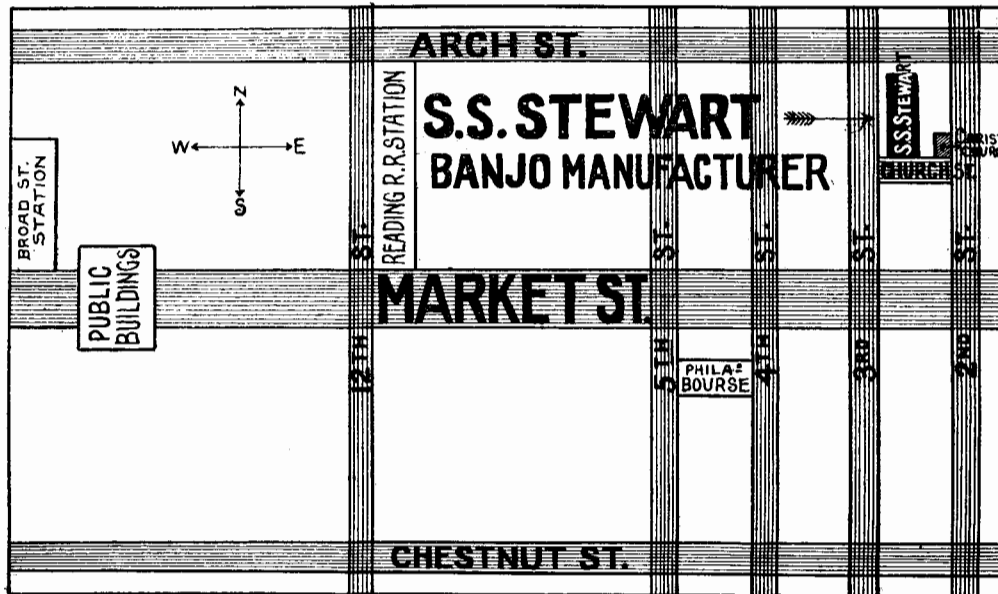
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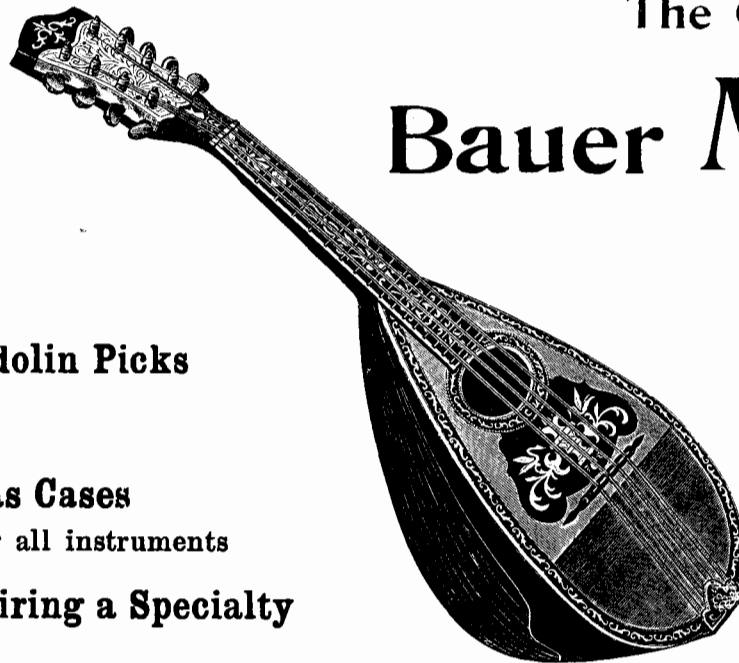


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