

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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S. S. STEWART'S BANJO AND GUITAR JOURNAL

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With Premium, consisting of a copy of the

Banjo and Guitar Music Album.

SINGLE COPY, TEN CENTS.

WHAT'S THE MATTER WITH MY BANJO?

The above question is frequently asked by careless and shiftless banjo players.

It is very seldom that a banjo comes to our factory to be overhauled, that it does not bring with it a pretty clear impression of the party who uses it. When we find a banjo looking neat and clean, we know it has a careful and tasteful owner. When we find the head black and dirty, the rim tarnished up, the polish rubbed off the neck, and the strings tied up with knots, we say: "Poor banjo! Your owner must be a savage."

Not long ago, a party brought his banjo in for repairs. He said it had lost its tone. No wonder! The same head had been on for over five years; it was black, dry and generally used up. The strings had evidently been on it for several months. No wonder it had lost its tone! Just let its owner try going without eating for a few months, and see how much voice he has left.

Your banjo has no "horse sense!" And if it had, it would have to be shod, fed and cared for.

If you want your banjo to keep in good condition and to sound well, you must see that it is kept so.

Always keep the head tight. If the head breaks have a new one put on, but keep the head tight, anyhow.

Always keep your instrument well strung, and have a supply of good strings on hand.

When strings break do not splice them together; put on new strings.

Keep your banjo clean and neat-looking. Allow no greasy finger-marks to appear on the rim or head. When done using it wipe it off, and place it in a suitable leather case.

Learn to put on your own heads, and keep on hand a half-dozen 3-inch hooks for that purpose. Expect to use a new head at least once or twice a year; things will not last forever.



HORACE WESTON.

We append a new wood-cut portrait of this justly celebrated banjo player. The picture from which the engraving was made, although a new one, was not very good, as Mr. Weston had been confined to his bed with rheumatism, for several days previous to the time it was taken.

Many of our readers are not aware that Horace Weston, the great banjoist, is in his sixty-fifth year, and at this age a man is liable to begin to feel the ravages of time's hand.

Mr. Weston is in many respects, a most wonderful man; not only in respect to his musical gift and talent, (playing readily upon any musical instrument) but in very many ways. He was the first player to introduce bona-fide banjo playing to the Europeans, and to introduce the American banjo throughout Europe, which he did several years ago, when he left this country for a European tour with the Jarrett & Palmer "Uncle Tom's Cabin" Company.

Since that time, very many American players have visited Europe, but the name of Horace Weston will ever be remembered as the light of the banjo, and, like the name of Paganini, is destined never to be forgotten in the musical world.

Mr. Weston uses the Stewart banjo, exclusively, and considers the Stewart the *only Banjo*.

His permanent address is No. 195 Bleeker Street, New York City.

THE WELL REGULATED BANJOIST.

Although we consider the Banjo entitled to rank as a musical instrument, superior to the Guitar or Mandolin, we do not consider it either a brass band or an entire orchestra. Players who rush into the extreme of attempting to execute overtures, intended for an entire orchestra, upon a banjo, should not wonder if their attempts are laughed at by musicians. One player considers his Banjo a brass band and thinks he can do up the overture to the Queen of Sheba, to the Queen's own taste. But he is out of balance. He has mentally leaned too far in one direction and topped over in his mind. In short, his mental equilibrium has become disjointed and he is what some would call "cracked," for the time being, at least. He perhaps has a brother who can go one better, and manipulate a mouth organ, or an accordeon, so as to produce the sublime strains of "Johnny Get Your Gun," done in imitation of a grand organ. We have plenty of nice pretty Schottisches, Polkas, Waltzes, etc., for the Banjo, enough to furnish good music for the "Banjo World" for a generation to come.

A pulpitical buffoon once said: (so it is reported) "A high license preacher won't be in hell ten minutes before the devil will have him saddled and bridled, riding him around and exhibiting him as a curiosity."

If we accept this statement we must acknowledge the clerical buffoon has booked himself well up in the knowledge of his favorite hell, devil, and curiosities of horsemanship. This reminds us that not very long ago a certain party remarked that he did not see what became of all the Banjos made. Poor little fellow! He could see no further than his poor little vision permitted. He is on a par with the acrobatic pulpit orator who had the entire map of Heaven boiled down to the size of a ten cent tablet. He remarked: "When we get to Heaven how many we will doubtless see there whom we did not expect to see." His heaven is on a par with his cramped conceptions of the universe. So it must ever be. The man who wonders what becomes of all the Banjos, has in his mental vision a very cramped view of the

earth and its population, and he must imagine a Hell and a Heaven to balance or fit his other ideas of the universe, which to him appears something like a good hundred miles in circumference.

* * * * *

We once heard a very small man say: "The Banjo is about the smallest and meanest attempt at a musical instrument in the world." The mental vision of this individual was cramped to that degree which caused him to see the shape of his own mind reflected in a Banjo. There viewing his reflected ideas he saw in himself one of the "smallest and meanest attempts" of nature to create a man. It is needless to say that if what he said had been true; had the Banjo been as small and mean as he represented, it would still have remained so had such as he continued to be its professors and controllers. "Go to the ant thou sluggard." *Get thee hence.*

WHAT THE VIOLIN CAN DO.

From Cassell's Family Magazine.

All other instruments lack the power of "singing." In this respect the piano, the guitar, and its first cousin, the banjo, are notably deficient, since, rightfully considered, they are merely instruments of percussion and cannot even sustain the notes which they emit. The flute, the organ, and all other wind instruments, on the other hand, do possess this sostenente capacity; but they cannot, like the human voice, fill in, so to speak, the gaps in the gamut. But are there any gaps in the gamut? Most undoubtedly there are—enormous gaps. The octave at present in use among all civilized nations, comprises but thirteen distinct sounds, all told. But in the scale constructed by scientists—Helmholtz and others, and hence called the philosophical scale of gamut—the number of distinct sounds is seventeen; and even this gives but a very faint idea of the almost innumerable degrees of tone, distinguished by an acute ear, between, say middle C and its octave. Now the human voice can render all these shades of sound, and so also can the violin tribe. The music produced on these instruments may, therefore, most aptly be termed "linked sweetness long drawn out."

The foregoing remarks are very true, so far as the violin, itself, is concerned, but the writer shows himself to be in no way familiar with our modern banjo, in the hands of a skilled player.

The violin would have remained to this day, an undeveloped musical instrument, had it not been for the genius and laborious practice of Paganini and his school of artists. The banjo, in the hands of Horace Weston and other musical geniuses, develops a power of expression and compass, far beyond that of its so-called "first cousin," the guitar, and, moreover, the unfretted banjo is capable of producing all the grades of musical tone, that are possible to the violin.

The *tremolo* movement on the modern banjo, well produced, and rendered by a master of the instrument, has probably never been heard by the writer of the brief article in *Cassell's Magazine*.

"What the violin can do," is pretty well known, and admitted by all writers on musical subjects, but "what the banjo can do," remains to be fully written of in the coming generation.

Mr. Stewart's book, "The Banjo," a small book of 112 pages, recently published, explains the philosophy of the banjo, and how to study its capacity. This is the only book of the kind published, and can be had for 50 cents.

The banjo has a great future before it, and its only misfortune is that it has so few masters; but the time is not far distant, when it will be heard on the concert stage, all through the land.

That this no wild assertion is apparent to every reader of "The Banjo," and is fully borne out by daily experience.

At the close of a recent concert, given on Jan. 8th, in Philadelphia, by the "Philadelphia Banjo Club," a gentleman of taste and refinement, who was present, and heard the banjo as a concert instrument for the first time, was heard to remark. "That is the most beautiful and expressive music I ever listened to."

So it is everywhere. The people are gradually beginning to understand that the banjo is no longer a negro minstrel instrument, and is no more to blame for its past history, than the violin is to blame for once having been a fretted *viol*.

The violin, in the hands of a rasping, scraping *fiddler*, even in this enlightened age, is a poorer and less musical instrument than the banjo in the hands of the "banjo picker" of the last generation.

A writer on the violin, or any other instrument, can tell only what he knows, and he knows only that which has come within his personal observation. It is very well, then, for those who are familiar with the violin, and its votaries, to tell what the violin can do, but because they have not had an opportunity to know what the banjo can do, is the reason that their testimony to its merits or demerits is of no account.

At the recent concert alluded to, a lady vocalist was accompanied in her songs by the Banjo Club, instead of the piano as usual. From the expressions of surprise and pleasure overheard in the audience by the writer, it was easy to conclude that many of them had at length found out, that the banjo was still more versatile than they had ever supposed.

The violin in itself—without the bow—can not produce sustained tones, the snapping of its strings in *pizzicato* passages, being only the poorest kind of an imitation of the guitar. The bow, alone, can produce the sustained tones upon the violin which the writer in *Cassell's Magazine* declares are deficient in a banjo.

The banjo, by the use of the *tremolo* movement, can and does render sustained tones, and the sooner the writer of the foregoing article makes himself familiar with the fact, the sooner will he add to his very limited stock of knowledge concerning our only native American instrument, the banjo.

"The human voice can render all these shades of sound, and so also can the violin tribe." Well! Yes, that is so; but so can the voice of a cat, on the backyard fence at midnight. It requires no trial by jury to prove this.

AN ESSAY ON MAN.

From Lippincott's Magazine.

The following is an extract from a real composition written by a small boy in New Jersey. The subject given by the teacher was the extensive one of "Man." Here's what the small boy wrote: "Man is a wonderful animal. He has eyes, ears and mouth. His ears are mostly for catching cold in and having the earache. The nose is to get sniffles with. A man's body is split half way up and he walks on the split ends."

This reminds one of the description of a Banjo given in some of our musical and other encyclopedias.

BOOK, "THE BANJO."

Every student of the Banjo should have a copy of the book called "The Banjo," by S. S. Stewart. This book contains 112 pages, bound in cloth covers, and gives more real information concerning the Banjo than any other book published. It is not an instruction book, inasmuch as it contains no music or tunes; but for good solid information about the Banjo and how it should be used, there is no book to equal it. The book will be mailed on receipt of 50 cents. Every one should have it. Every subscriber who sends us seventy five cents can have this book and one year's subscription to the *Journal* for that amount. We desire this book, as well as the *Journal*, to be in the hands of every Banjo and Guitar player in the land. "There is nothing like it." See premium list.

THE ORIENTAL SCHOTTISCHE.

Every Banjo player should have a copy of the Oriental Schottische, by John H. Lee, the well-known composer. It is written for two Banjos and Guitar, and makes a good duett for two Banjos, or for Banjo and Guitar, and is not at all hard to play. The price too is easy, only twenty-five cents.

HIS DOCTOR TOLD HIM TO USE NO OTHER.

Thos. Armstrong, the well-known Banjo teacher, and leader of The Philadelphia Banjo Club, is known to possess a keen sense of humor and at times to answer witty querists briefly, but to the point. Not very long ago he was continually bothered by a representative of the agent of a Banjo manufacturer, to sign a recommendation in praise of the Banjos his firm were endeavoring to find a market for. One day the agent got him cornered and said: "Now you may as well write that testimonial to the merits of the ——— Banjo." Whereupon Thomas seized a pen and hastily wrote: "The ——— Banjos are very nice and my Doctor tells me to use no other."

It is needless to add that his terse recommendation has not, till the present time, been printed.

A LEFT-HANDED BANJO CURES A MAN OF THE BOOZING HABIT.

A certain amateur Banjoist was at times addicted to the habit of excessive indulgence in strong drink. One day when under the influence of liquor sufficiently to be able to walk only somewhat steadily, he dropped into a cigar store where it happened that a left-handed Banjo player was practicing upon a left-handed Banjo. The proprietor of the store, knowing our friend to be somewhat of a Banjo player, remarked: "Here's a fine Banjo, I would like you to try it," at the same time taking the left-hand Banjo and holding it out to him for inspection. The Knight of the booze took the instrument, and after seating himself somewhat unsteadily on a chair, began to attempt to finger it. All at once he stopped, turned the Banjo over and eyed it with a blank stare. Then he made another attempt to finger the strings. Suddenly rising, he hastily handed the instrument to one of the lookers on, and as suddenly walked out of the door with sober and steady tread. When he had got safely outside, he turned and said: "Boys, I'm going to quit drinking; when a man begins to see Banjos with the strings turned around t'other side up it's about time to look out for snakes. I'll go right away and sign the pledge."

He did so, and to-day is a sober and painstaking Banjoist. He has not run across the left-handed Banjo player or his instrument since.

FRETTING NECKS.

When correspondents send to us to have raised frets put on or removed from their Banjos, they will please send the entire Banjo—not the neck alone.

Otherwise the work cannot be guaranteed to give satisfaction. Either change requires an alteration in the pitch of neck and readjustment of the same to the rim.

Mr. Grant Brower has announced a banjo recital, at Historical Hall, Brooklyn, N. Y., for Wednesday evening, February 5th.

The following article is from the *London Era*, December 24th, 1889. It reads about as usual. Such articles always state that the audience were surprised, etc., at the skill of the players, or at the tone of the banjo. At any rate, it serves to show that the banjo is working to the front. The players named, comprising the "Bijou Band," are only fair performers when compared to the only true "Paganini of the banjo," and greatest player that ever lived, namely, Horace Weston. The following is the article:

BANJO COMPETITION.

A banjo concert and competition was given by Messrs. Ellis and Canmeyer at the Prince's Hall, on Tuesday evening, and attracted a large audience. The concert came first, introducing, besides the banjoists, some excellent vocalists and instrumentalists. Of the former, we may mention with especial commendation Miss Leila Dufour, whose rich, expressive voice and cultivated style were displayed to the greatest advantage in songs of Signor Denza and Signor Tosti. Mr. Trefelyn David sang a ballad of Marzials with acceptance, much applause being bestowed. In Mr. Cowen's beautiful song "Because," which the composer is inclined to rank as the best song he has written, Mr. Trefelyn David showed good intentions, somewhat marred by a few imperfections of style. The melody of Mr. Cowen's song is so charming and original, and withal so difficult to sing perfectly, that it requires the utmost command of style to do it justice. One of the greatest novelties of the concert was the whistling of Mrs. Alice J. Shaw. The French papers have made merry over our applauding a whistling lady; but they have not heard Mrs. Shaw. If they had they would probably have found her whistling quite fascinating, as the audience did at Prince's Hall. Mr. Dudley Causton gave a very amusing sketch, in which he imitated, with great success, some of the musical eccentricities met with in society. Amongst other clever imitations, was one of a song accompanied throughout by a tiresome boy, who will persist in blowing his penny trumpet, to the utter ruin of the vocal effect. The imitation of the trumpet was wonderfully accurate. So were the tones of the drum, the oboe, the violoncello and cornet in a sketch of an orchestra. Other amusing items greatly pleased the audience. But we must get to the Banjo performances. They were sufficiently varied to suit all tastes. First of all, we must speak of that "Paganini of the banjo," Mr. Canmeyer, who played with extraordinary skill, and a quality of tone one would hardly imagine possible from a banjo, a novel piece, which evoked an enthusiastic encore. His manipulation was marvellous. Mr. Canmeyer also took part in a duet with Mr. Alexander Derrwent. This was a great success. Messrs. Ellis, Essex, Corbett and Edmonds played some capital quartets, introducing popular airs, effectively arranged. These gentlemen call themselves the Bijou Banjo Band.

Please note the pleasing alliteration of the busy B's. Miss Kate Sampey, Miss Maude Stanley, and Mr. Herbert Ellis played banjo trios, to the entire satisfaction of the audience. M. Johannes Wolff gave a solo upon an instrument, which with all deference, must be considered superior to the banjo. Mr. Wolff's violin solo was received with enthusiasm. Rarely have we heard the graceful Cavatina of Raff, played with such fine tone or admirable expression. The violinist was encored, and later in the concert gave a Polonaise by Laube with brilliant effect. The banjo competition was most amusing. There had been so many entries by amateurs of the instrument, that it was found impossible for them all to be heard in one evening. The judges were perplexed, but hit upon the capital plan of hearing the lot first and then singling out six of the best players, who came upon the platform, and displayed their skill in a couple of solos each. One of the performers was a lady, and we can compliment her on her remarkable skill; but the judges came to the decision that Mr. Silver, one of the six, was the happy man to receive as a prize, a banjo valued at fifteen guineas. This player had been such a favorite with the audience, that an attempt was made to encore his solo, but Mr. Canmeyer very properly negated this as unfair to the other competitors. The audience got quite excited over the contest. The judges were Messrs. Alfred J. Caldicott, Edward Terry, Theo. Ward and Walter Pallant, the referee being Mr. C. P. Shortis. The visitors present were evidently surprised at the amount of executive skill displayed by the competitors.

A CADENZA.

Away out west where blizzards blow,
And roses do not bloom,
I took my banjo through the snow,
One pleasant afternoon;
I played the tune "Away down South,"
That balmy, sunny land,
And as I played and worked my mouth,
I thought of the better land.

The above is sent us as a theme on which to build variations. It comes from a young man in Kalama-zoo, who is chief engineer in a hardware store, in that city.

His nature is evidently poetical. He remarks that he had not time to write but one verse, and that he composed on the train and noted it down in his memorandum book. He has not composed any music for the words, but thinks that some of our readers may wish to compose the music, with appropriate variations.

We should not have printed this thing at all, had it not been by mistake. It was originally intended for *Puck*, but the printer got it in our columns by mistake. The heading is also wrong; it should have read *A Cadaver*, instead of *A Cadenza*.

Please excuse all mistakes.

THE SECORS.

Ladies wishing reliable banjo instruction, should make note of the fact that Miss Edith E. Secor is now in this city, and is located at N. W. Cor. 7th and Pine Streets,

She is a good banjo player and teacher, as well as musician.

Her sister, Miss Viola R. Secor, Pianist and accompanist, will write piano parts to order for any instrument. The two can be engaged for concerts and entertainments.

THOMAS J. ARMSTRONG.

This well-known teacher of the banjo, continues to give lessons at his residence and office, No. 418 N. Sixth Street. He also successfully conducts the popular Philadelphia Banjo Club.

DE WITT C. EVEREST,

Located in the Haseltine Art Building, No. 1416 Chestnut Street, is meeting with flattering success in his banjo and violin instruction.

E. M. HALL.

E. M. Hall, the world-renowned banjoist, is nightly playing to crowded houses, during his season's engagement with Carncross' Minstrels, at the Eleventh St. Opera House, this city.

Mr. Hall is publishing a book of music for the banjo, and there is no doubt the book will be in demand among our readers. Address him at the Eleventh St. Opera House, this city.

THE PHILADELPHIA BANJO CLUB.

This Club may be engaged for concerts, and all first-class public and private entertainments.

MEMBERS:

Thos. J. Armstrong,	Banjeaurine.
Geo. B. Ross,	Banjeaurine.
D. C. Everest,	Piccolo Banjo.
Frank H. Lockwood,	First Banjo.
Chas. N. Gorton,	Second Banjo,
Otto H. Albrecht,	Guitar and Banjo.

The Club is under the direction of Thos. J. Armstrong and under the management of Chas. N. Gorton, who is also treasurer.

Engagements may be made through their agents, Gould & Woolley, 1416 Chestnut St., Philada., Pa.

The Philadelphia Banjo Club use the S. S. Stewart Banjo exclusively.

The Trade-Mark adopted by S. S. Stewart, and now being stamped upon his Banjos, has been registered at the U. S. Patent Office and thus secured as the sole property of S. S. Stewart. Any infringement upon this Trade-Mark will be prosecuted.



S. S. STEWART,

Sole Manufacturer of

THE STEWART BANJOS,

FACTORY,

221 and 223 Church Street,

Send for Catalogues.

PHILADELPHIA, PA.



Old foggy musicians have generally grown weary and tired of kicking against the bricks of the wall which encloses the "Banjo World." Having upon several occasions encountered Stewart's army, they now conclude to declare peace, and open their arms to the now favored banjo.

The banjo has found its way into the parlors of the homes of our best people. It will continue to advance in favor as its peculiar merits become better understood.

SPEAKS WELL.

Harold Bell, Comedian, writes:

"I have one of your banjos which I can trade at any time for twice its cost, and have a standing offer of \$75.00 for an instrument that cost just half that; but I shall stick to it, although not a banjo player myself. It has been played at public entertainments by people who *can* play, and who use other instruments both to teach and practice with, and that speaks as loudly for the Stewart Banjo as any thing I could say in its praise."

PRESENTATION BANJO.

Albert F. Cramer, the well-known Banjo Teacher of Manchester, England, has imported one of Stewart's \$125.00 presentation banjos, with a number of other styles.

STEWART'S BOOKS IN ENGLAND.

Tom Maltby, instructor of the banjo, Town Walls, Shrewsbury, England, writes under date of November 14th, as follows:

"An enthusiastic amateur banjoist in this country has introduced to my notice your *Journal*, to which he is a subscriber; also, a publication of yours called '*The Banjo*.' The latter I have read with great pleasure, and I congratulate you on your plucky and fearless writing. Such a book has never to my knowledge been published here. It is a book which every banjoist should read, and especially the young banjoist. It gives him plenty of reliable and practical information on everything banjoistic. It will stimulate and encourage him to practice and persevere."

(Stewart's book, "*The Banjo*," is referred to. Copies can be had by mail for 50 cents.)

GUITAR NECK.

J. M. Leyman, Titusville, Pa., writes under date of December 2d last:

"The Guitar neck Banjo I bought of you through Mr. Holland is an elegant instrument in every respect, both in *tone* and *finish*."

WOULDN'T TAKE A WAR PENSION.

Geo. A. Cowlam, of Madison, Ind., writes:

"I have one of your \$60.00 Orchestra Banjos and every one who has ever seen it says it is the best banjo made, and I wouldn't take a 'war pension' for it."

UNIVERSAL FAVORITE.

"The banjo I ordered of you arrived all right and I am well pleased with it. I have had it now about three weeks and have tested it pretty thoroughly. It has a remarkably clear and brilliant tone and is especially clear in the higher register, without losing the characteristic banjo tone. I never expected to receive such a banjo for \$20.00. I think I've got an exceptionally fine toned instrument."

—Thus writes Jas. Forsyth, of Leavenworth, Kansas.

"ONLY ONE THING."

J. C. Wright, of Chicago, Ill., writes:

"Your *Journal*, in my estimation, has filled a long felt want among banjo and guitar players, and I think that ere long every player throughout the world will be reading it. There is only one thing against it, and that is, that it should be published every two or three weeks, instead of every two months."

TREATED WELL.

O. R. Babbitt, Seattle, Washington, writes:

"I wish to thank you for treating me so well. The price-list arrived, accompanied by the seven *Journals*. The catalogue is immense and the *Journals* just what I wanted, as they are very interesting and instructive. I am at present teaching the banjo—Stewart is King; is what I tell them all."

WM. D. HALL

Writes under date of December 6th, last:

"Permit me to add an unsolicited testimonial in praise of the greatest of all banjos, 'The Stewart.' I have just returned from a tour through the Western cities, and never in all my experience have I encountered so much rain—which you know greatly affects all string instruments—but notwithstanding all this, I have always found your banjos free from that deadness in tone usually found in other banjos during rainy spells. I am also decidedly enthusiastic over your new invention, the patent Thimble. Relative to string saving it is a great thing, and I also find it far more handy than the old style concern."

JOHN DAVIS.

Mr. John Davis, Banjo Teacher, of Springfield, Mass., writes under date of December 9th, last:

"I will put up \$500.00 on the 'Stewart' against any banjo made; for I have tried them all and know that *there is no banjo* but the Stewart. All the dealers call me a 'Stewart crank' because I will not recommend inferior instruments; but I can stand it, for I never sold a banjo but what gave perfect satisfaction *in every way*."

"WORTH MORE."

A correspondent writes:

"The *Journal* is worth more money. The last number is out of sight. Parties here are surprised when I ask them only ten cents per copy for it, but as the price is printed on each book can't charge any more."

Wm. Hart, Fargo, Dakota, writes:

"Sometimes I imagine my Stewart Banjo is deteriorating; but all I have to do is to take down my old time 'tub' and then I wonder how I stood it (the 'tub') as long as I did, (some 13 years) and I like the Stewart better than ever."

"BEST ON EARTH."

Hairy George, banjo teacher, Chicago Ills., writes:

"About two years ago, I bought one of your banjos of Chas. H. Partee, of St. Louis, for which I paid \$40. I have tried it in every conceivable manner, and have found it to be perfect in every respect. I consider it the *best on earth*"

"There is nothing like a Stewart!" That's what they all say about the S. S. Stewart Banjo. "Stewart is King." "Don't be a Ham."

Stephen Shepard, of Paterson, N. J., expresses himself as much pleased with the result of his advertising card in the *Journal*.

Alfred Chenet & Co., Guitar music publishers of Boston Mass., advertise their new music in this number. Guitarists are referred to their card in another part of the paper.

John Davis, of Springfield, Mass., will remove about February 1st, to No. 380 Main Street, and will have as fine an instruction room as any banjo teacher. He writes as follows: "My sales of Stewart banjos up to date, foot up to \$2,489.00, and every one was sold to a pupil. I could write for months on the merits of your instruments, but the subject must be a 'chestnut' to you so I will say nothing."

E. G. Harbaugh, of Washington, D. C., reports the banjo teaching business very good.

H. S. Park, Great Bend, Kansas, writes:

"I have just returned from the mountains in Colorado, and have missed several numbers of the *Clipper*, one especially, that of November 9th. I have just seen that number and noticed your advertisement. Now if I am not too late I would like to be one of the favored ones in reference to the music which you advertise to send for 10 cents to pay postage. I have a banjo, made by F & C—of Boston, price \$40.00, which was made to order for me. I thought at the time it was the finest in the world, but during my travels I was introduced to a gentleman who possessed one of your banjos and he favored me with some instrumental selections. I was amazed at the *power* and *sweetness* which it had. My banjo has no longer any charms for me, after having heard one of yours, and I shall dispose of it as soon as I can and get one of yours."

Barcliff Brothers, Washington, Arkansas, write as follows:

"We have been intending to order another of your excellent banjos for some time. We have five of your banjos and only two of them are the same size, and as there are three of us, we need another Concert size banjo—the same as you sent us last August. Those we have used in the open air and in some pretty bad weather. We find after using several other makes of banjos that the S. S. S. is not only the King, but also the whole deck."

Mrs. D. A. Dufour, of Washington, D. C., is progressing finely with her banjo club, and pupils, in that city.

Charles R. Hurlbut, New York City, writes :

"I received the *Journal* sent for and must acknowledge that I have been asleep for the last four years, or more: That I did not discover the *Journal* before, is sure proof of it. Here I have been starving for the want of some *good banjo music*, and such stacks of it only a short distance away. But I thought what I could not find in New York could not be found anywhere; but I know better now. I enclose money for subscription. I have got the December number and have played every thing in it, backwards, forwards and upside down."

PRINCETON COLLEGE BANJO CLUB.

C R. Guerin, leader of this club, writes :

"I would like to say that we are using none but your banjos and banjeaurines in our club and they give entire satisfaction."

W. U. BANJO CLUB.

Geo. C. Maine, director of the Wisconsin University Banjo Club, writes :

"Your instruments give universal satisfaction to all who have used them out this way."

Fred. S. Baxter, South Framingham, Mass., writes :

"I received the banjo all right, yesterday, and found I have a *most elegant* instrument. I don't know how to express my many thanks to you for giving me such a bargain for the small sum of money it is not at all surprising that your instruments are the *leading* banjos of this entire universe. There is not much use of advertising the Stewart banjo; it is rightly named, KING, for it speaks for itself.

I am highly pleased and surprised with it and find it correct in every way."

The following expression of pleasure comes from Henry Whitmess, New Orleans, La.

"The Orchestra Banjo you shipped to me through W. S. Pique, is the the finest banjo I ever had. The tone is loud and brilliant and it has all the good qualities that go to make up a fine instrument.

A friend of mine called to see me and after I showed it to him, he said that he was going to have one of Stewart's banjos before long."

"Banjo received by express. It has always been my ambition to obtain a first-class instrument. I have tried five different makes, but have always found some defect, but the instrument now in my possession, of your make, cannot be excelled. I will always recommend your banjos to amateurs as the best.

Enclosed will find Postal note for 70 cents for which send me the *Journal* for one year and two E strings. Send the *Journal* that is out this month."

—This is what R. A. Schiller, of Beaver Dam, Wis., writes on receipt of his Stewart Banjo.

H. A. Riner, Mason City, Ill., writes :

"Say, can you sing,' in last *Journal* was a just article. I have 'College Songs' and it contains some nice songs, but most of the arrangers surely had a grudge against banjo players."

NOTE.—This refers to a brief article in our last issue concerning the high pitched arrangement of a set of banjo songs, the arrangers thereof not being singers and being therefore only theoretical arrangers of vocal music with banjo accompaniment.—ED.]

Harry M. Perley, Ottawa, Canada, writes :

"The banjo music I have received from you is just A. No. 1 and the best I have seen."

That is what all good musicians say.

TALKING vs. PLAYING.

A correspondent writes :

"The 10 *Journals* I ordered, were duly received. The parties I ordered them for are more than pleased with the music they contain.

I want to tell you about something that happened to me, while in a restaurant in Paint Street, the other day :

Some fellows (from the country, I suppose) were talking about different musical instruments. 'I don't think there is any music in a banjo; I have one and it sounds just like a cigar box with strings over it,' said one of them. This was too much for me, and I made myself fresh enough to ask him if he had ever seen a banjo. 'Well I reckon I have,' said he. 'I have a banjo that cost me \$6.00 and besides playing on the banjo, I can make the fiddle talk.'

'Will you and your friends take a short walk with me? If so, I will convince you that you do not know what you are talking about.'

I then took the party around to my music room and showed them my 'Universal Favorite' banjo, 'Well, said he, isn't that a beauty; it looks quite different from mine.' 'Yes, and it sounds different,' said I. 'Now, here is a fine violin, valued at \$300.00 I want you to make it talk, and I will then favor you with a selection on the banjo.' With this he played some kind of a song and dance, on the violin. I then played a selection on the banjo.

'Great goodness!' said he, 'you get more music out of that banjo than two fiddlers like myself.' 'Well, you see,' said I, 'you, like a great many others, have the wrong idea about a banjo, because you have a cheap worthless instrument, (commonly called a 'cheese box') you try to condemn all other banjos.'

'Yes, I confess,' said he, 'that I never knew what a banjo was until now.' 'Well,' said I, 'which is worse to listen to, a person scraping on the strings of a violin like a country fiddler, or to hear an ordinary player on the banjo?' 'Give me an ordinary player, with a banjo like yours, every time,' he said.

The party went away, thanking me for the information and of course, bought the cigars.

I take notice that some people are able to buy a musical instrument, as a general rule, they buy an organ or piano.

It almost makes the cold chill run through a person to hear some of those 'would be' artists pounding discords on the piano until you can't rest.

What is more embarrassing, at a family gathering, for a guest, to sit and listen to a lady trying to wade through a Beethoven or Rubenstein sonata on the piano?

A good banjo, guitar or mandolin can be bought for less money, and an ordinary player on any one of the three instruments can entertain a party, while on the other hand, it would require an expert on the piano to produce the same impression."

Mrs. D. C. Obrist, Little Rock, Arkansas, writes :

"Thanks for pamphlet, 'The Rise of the Banjo.' I think it is good. I wish you could send good teachers around the world, as you have good banjos."

ANOTHER CHARLES DICKENS.

William J. Beck, Warren, Pa., writes :

"Please send me the *Journal*; enclosed you will find the price of same. The Chart you sent me is A No. 1. You are indeed the best banjo maker; your ideas show it among the common-sense element. They can't keep a good man down. Had you not turned out a banjoist, you would have turned out to be another Charles Dickens."

GEORGE B. ROSS,

Banjo Instructor to their Royal Highnesses, the American Public, has a few minutes to spare during his hours of tuition. In these few minutes he composes new music. George also keeps some good Stewart banjos in his rooms, No. 1411 Chestnut St., where they may be seen and bought.

FRANK H. LOCKWOOD.

Mr. Lockwood dwelleth in the adjoining domicile to the aforesaid Mr. Ross. Frank has purchased a new and fine Stewart banjo for his own use, and he makes good use of it at the concerts of the Philadelphia Banjo Club, where he plays "first banjo."

Every banjo teacher should have a copy of the book called "The Banjo," by S. S. Stewart, price 50 cents. Every new subscriber to the *Journal* can obtain this book by sending 75 cents for a year's subscription to the *Journal*. In this way he gets the book at actual cost of printing and binding.

The best banjo music is published by S. S. Stewart, Send for Stewart's catalogues. Among the best waltzes published for the banjo, with piano accompaniment, may be mentioned "The Farewell Waltzes" price 50 cents; "The Wayfarer," price 60 cents, and the "Phantasmagoria," price 75 cents.

THE BOSTON IDEAL CLUB.

Geo. L. Lansing, leader of the above named club, writes from Ashtabula, Ohio, under date of January 6th :

"We are playing every night, Sundays excepted, and are meeting with continued success. Last week we were at Grand Rapids, Mich., and were the recipients of quite a few social favors. Mrs. E. L. Lovejoy, and pupils, kindly presented us with a beautiful and costly floral basket. We were also entertained by admirers of the 'jo all through the state, wherever we appeared. My new banjeaurine, (a Stewart) is turning out finely. I do not want a better one, and could not get it if I did. We play in this state for the next two weeks. The boys all send their best wishes."

R. J. Hamilton, and Master Eddie Hamilton, "banjo soloists and duet artists," are located at 108 South Irving Ave., Chicago, Ills. Mr. Hamilton recently favored us with some of his latest publications for the banjo, which are A No. 1, and those interested should write to his address for catalogue.

J. Newton Freeman, Battle Creek, Mich., writes that the *Journal* is worth its weight in gold, and the premium Album he is much pleased with and would not take a great deal for.

C. F. Stiles, Pueblo, Col., writes concerning the \$125 Presentation Banjo:

"The Presentation to hand in good shape and it is pronounced not only *the finest* piece of artistic work ever seen in a banjo, but is the *sweetest-toned* and most responsive to the touch, ever seen here."

John A. Maguire, Denver, Col., writes:

"In answer to your recent postal for renewal of subscription to your valuable *Journal*, I enclose the price, for the coming year, and beg leave to say that it is one of those indispensable articles that a fellow who has attained any knowledge of the banjo cannot do without. It is well worth the money."

O. R. Babbitt, of Seattle, Washington, writes, under date of Dec. 20th, 1889:

"I have one of your American Princess Banjos which I ordered of your agents, Messrs. Kohler & Chase, San Francisco, Cal. It differs considerably from your catalogue description, having a better finished neck than I think a \$20.00 banjo is entitled to. I am very well satisfied with the instrument."

[The fact is that nearly all our banjos are better finished than our catalogue description, and our customers are all more than satisfied with them.—ED.]

PHILADELPHIA BANJO CLUB.

The Philadelphia Banjo Club had a benefit at the Broad St. Theatre, on the evening of December 23d; the play being "Shenandoah," and the club performing between the first and second, and third and fourth acts. Their music was much appreciated by the large audience present.

The Club gave a concert at Shee's Hall, Clifton Heights, on the evening of December 20th, 1889, which was largely attended.

On the second of January, the Club performed at the musicale given by Mayor Fidler, at his residence, on Walnut Street, this city, and their music was the feature of the entertainment.

The concert given by the Club at the "Drawing Room," 40th Street, West Philada., on the evening of the 8th of January, was a well merited success, the cosy little theatre being filled to its utmost capacity.

On the 15th of January, the Club played an engagement at the Bellevue Hotel, the occasion being a grand dinner given by the Standard Oil Refining Co.

They also performed at the Academy of Music, on the afternoon of January 18th, at the second annual reunion of the Philadelphia Times Boys' and Girls' Eight o'clock Club.

The Banjo Club have many other engagements booked, and are doing well. The banjo is meeting with success.

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Rudimental Lessons for the Banjo, a small book of lessons for young pupils, useful for pupil and teacher.

Either of the three above named books will be given free to any subscriber sending 50 cents for one subscription.

Any one wishing a copy of Stewart's book, "**The Banjo**," will receive the same on receipt of 50 cents for subscription, and 25 cents extra—that is, 75 cents in all; thus getting the book at half price.

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Write name and address very plainly—name the book desired as premium and enclose postal note for one year's subscription.

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ADA WING DANCE.

FOR THE BANJO.

By RANOUS A. SMITH.

Tune 4th to B. Bass.

Banjo.

Finger.

5 Fret. 4

0 2 2 3 9 10 9 7 4 2 0 5

8

0

FINE.

9 E string. 9 Bass. 10 9 7

slide.

3 9 3 10 9

3 1 4 3

D. C.

ANNETTE POLKA.

FOR THE BANJO.

By E. H. FREY.

Banjo.

FINE.

TRIO.

Detailed description: The musical score is written for a single melodic line on a banjo. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff is marked 'Banjo.' and contains the first measure of the piece. The music consists of eighth and sixteenth notes, often beamed together in pairs or groups of three. There are several triplet markings (indicated by a '3' over a group of notes) throughout the score. The piece concludes with a double bar line and the word 'FINE.' written below the staff. A section labeled 'TRIO.' begins on the eighth staff, featuring a more rhythmic and driving melody with frequent eighth-note patterns.

Musical score for 'Annette Polka' in G major, 2/4 time. It consists of four staves of music. The first three staves contain a melodic line with eighth and sixteenth notes, and the fourth staff contains a bass line with chords and a final cadence. The piece concludes with the instruction 'D. C. al Fine.'

Annette Polka.

SCOTCH AIR.

GUITAR SOLO ARRANGED FROM CZERNY.

By E. H. FREY.

Musical score for 'Scotch Air' in G major, 6/8 time, marked 'Moderato'. It is a guitar solo arranged from Czerny. The score is written on four staves. The first staff is labeled 'Guitar.' and includes a repeat sign. The second and fourth staves contain triplets. The piece ends with a final cadence.

CONCERT POLKA.

FOR BANJO AND GUITAR.

By E. H. FREY.

Banjo.
Guitar.

The first system of music shows the beginning of the piece. The Banjo part is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The Guitar part is written in a treble clef with the same key signature and time signature. The music consists of four measures.

The second system of music continues the piece with four measures. The Banjo part features a mix of eighth and sixteenth notes, while the Guitar part provides a steady accompaniment with chords and single notes.

The third system of music continues the piece with four measures. The Banjo part has a more active melody with many sixteenth notes, and the Guitar part continues with a consistent accompaniment.

The fourth system of music concludes the piece with four measures. The Banjo part ends with a final flourish, and the Guitar part ends with a final chord.

1 2 FINE.

1 2 D. S.

TRIO.

D. C. al Fine.

RIPPLING STREAMLET WALTZ.

FOR THE BANJO.

By WM. A. HUNTLEY.

Banjo. *5* Tempo di Valse.*

5* *Tempo di Valse.*

FINE.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a sequence of chords and melodic lines. A first ending bracket labeled '1' spans the final two measures, which end with a repeat sign.

Musical staff 2: Treble clef, key signature of three sharps. The staff begins with a measure marked '5*' followed by a series of chords and a melodic line.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines. A first ending bracket labeled '1' spans the final two measures, which end with a repeat sign. A second ending bracket labeled '2' spans the final two measures, which end with a double bar line and a key signature change to two sharps (F#, C#).

Musical staff 6: Treble clef, key signature of two sharps (F#, C#). The word 'TRIO.' is written above the first measure. The staff contains a sequence of chords and melodic lines.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines. A first ending bracket labeled '1' spans the final two measures, which end with a repeat sign. A second ending bracket labeled '2' spans the final two measures, which end with a double bar line and a key signature change to one sharp (F#). The text 'D.C. al Fine' is written below the staff.

Rippling Streamlet Waltz.

OLD TIME "49er" JIG. FOR THE BANJO.

By TOM MOREY.

Banjo.

VIVIAN WALTZ, FOR THE BANJO.

M. J. CATLIN.

7 * Barre.....

Banjo.

"LA BALLET" POLKA REDOWA. FOR THE GUITAR.

By R. M. TYRRELL.

Guitar.

The musical score is written for guitar and consists of ten staves. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'D.S.' (Da Capo) and '7th.' (Seventh). The score concludes with a double bar line and a final cadence.

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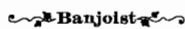
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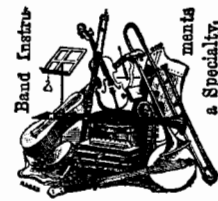
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