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The Banjeaurine, and What it Has Accomplished.

About the year 1885, Stewart introduced a banjo, having large rim and short neck, viz.:—12½ inch rim, 10 inch neck, with extension fingerboard, which was taken up at once by the well-known musical team, Messrs. William A. Huntley and John H. Lee; Mr. Huntley using the new style banjo, christened banjeaurine, for solo parts, the accompaniment being played by Mr. Lee, on one of Stewart's Six String Banjos. Lee being an expert harmonist, as well as a master of the banjo, was much attracted by this combination of musical instruments, and wrote out a strongly worded testimonial addressed to Stewart, in which he expressed himself as believing the new style of banjo or banjeaurine would prove the greatest innovation yet produced in banjo playing. With these instruments, the gentlemen named made a great success.

Mr. T. J. Armstrong, of Philadelphia, in the mean time organized the *American Banjo Club*, composed of Stewart Banjeaurines and Banjos, introducing the Piccolo Banjo, tuned an octave above the regular banjo, in C. Soon afterwards the "Bass" Banjo, tuned an octave below the ordinary banjo, was introduced into this club, and the combination of sixteen performers became a success from the start.

Mr. Armstrong began composing and arranging music for "banjo clubs," which at first was published with only four parts, viz.: banjeaurine (leading part), first and second banjos, and piccolo banjo. Afterwards, the number of parts was increased, adding guitar, bass banjo and mandolin.

It is not to be supposed that such an innovation as the *Banjeaurine*, was to be allowed to rest long with the inventor without imitation, and before very long many other manufacturers began to put on the market their own make of banjeaurine; imitation proving the surest flattery and complimentary to the originator.

Gradually the banjeaurine, on account of being shorter between the frets, and handier to manipulate, began to be more popular than the banjo of the old style, or we might call it "Orthodox Banjo." A new field was opened to the banjo, and the new orchestral combinations showed that the instrument possessed the germs of very great possibilities yet to be developed.

The origination of the banjeaurine and its name belongs to Stewart. The introduction of the instrument belongs to William A. Huntley. The formation of the banjo club, with the banjeaurine for leading parts, belongs and should be credited to Thomas J. Armstrong. The banjo club has already developed into quite large proportions; all of the recognized clubs using banjeaurines, tuned a *fourth* above the regular banjos, for the leading parts in the club musical arrangements. Concerts have been given in Philadelphia, with music rendered upon as many as *one hundred and thirty instruments*, banjeaurines, banjos, mandolins and guitars, under the efficient conduction of Thomas J. Armstrong; and others under the management of Paul Eno. (For fuller data, see book "The Banjo," published by Stewart.)

The original banjeaurine with the large rim and short neck, even with the aid of the extension fingerboard, was more or less trouble for some to handle to advantage, owing to the inconvenience occasioned in getting the higher notes, and too, the large size of the head rendered it more subject to being affected by atmospheric changes; hence, as time wore on, improvements in the shape and dimensions of the banjeaurine were made; and the Stewart "*Solo Banjeaurine*," having an eleven inch rim, and twelve inch neck, and Stewart's *Banjo-Banjeaurine* having a ten inch rim and fourteen inch neck, were introduced and met with great favor. The latter named instrument having a fingerboard of fifteen and one-half inches contains twenty-two frets (three octaves), and has already been imitated by more than one manufacturer as a model solo banjo.

This instrument being a little longer between the nut and the bridge, necessarily causes a greater strain on its strings, but the tone is louder and more brilliant than the older banjeaurines; and it is coming into much use for *solo playing*, with piano accompaniment, on account of its having three octaves of frets.

In the matter of publishing banjo club music up to date, piano parts have not been included with the same. Few clubs care to use a piano in their organization, so the following plan of arranging has been adopted as a standard; comprising parts for *seven* instruments: banjeaurine (or leading part), first and second banjos, piccolo banjo, bass banjo, guitar and mandolin.

In this arrangement, the mandolin part, or the bass banjo, or piccolo part, may be dispensed with, if desired; but the music cannot be rendered without the banjeaurine, which plays the leading part. Any of the parts may also be *doubled* if desired; in fact, it is quite customary to have two or more banjeaurines to play the leading part in a club. As the clubs reach nearer to perfection, the *bass banjo* becomes an indispensable instrument, and many of the leading clubs have purchased a Stewart Bass Banjo.

The time is now near at hand when piano parts will become a necessary addition to the banjo club arrangements, and these piano parts will be so arranged that they will harmonize with the full club arrangement, or with any one, two, or more of the instruments. In this way the banjo club will get a fresh impetus, as two or three performers, with, say, banjeaurine, banjo and mandolin, can, with the assistance of a piano, start a club, which can be increased in numbers from time to time.

It is, of course, understood that the piano parts for the club must harmonize with the banjeaurine part. Hence, when music is written intended to be played on banjeaurine, an ordinary banjo piano part will not answer, as the keys would not harmonize; the banjeaurine being pitched a *fourth higher* than the banjo.

The piano parts, mostly written for banjo solos, are in the "C" pitch, where the piano parts to accompany banjeaurine must be a fourth higher in pitch or key. This want once being supplied, the mandolin part will be written on one staff, containing part for both first and second mandolins, and this part or parts can

be used also as a mandolin solo or duett, with piano accompaniment, which will render the club arrangement applicable to several uses, and the sale of the music thereby increased.

The subject is most too great to be treated upon in full in this brief article, but sufficient is given to make plain, that the banjo club will become more popular and its music in much greater demand as time goes on.

The "Good Old Times" and Now.

"The Classic Banjoist," some years ago, would tune up his gourd, and play a few home-made variations on "The Mocking Bird," or "Yankee Doodle," and think it all very "classical," indeed—but classics had little sympathy with the Minstrel Company or Variety Show, and at that time there was little use in making a pretence that the banjo was a legitimate musical instrument. But things are different now, and the world progresses (at least, an inch to the hundred miles), and the banjo has become a recognized high class musical instrument, and a few years more, after prejudice has died out, it will have become as "classical" as the violin or harp.

"The world was not made in a day," and we must not expect too much from this generation.

There was a time when the banjo was associated purely with the black face and minstrelsy. Not because it was a negro instrument, but because the imitation negro company used it first, and it naturally became associated therewith. Its use was then limited to a few rollicking "break downs," comic songs, and occasionally a march, a polka, or perhaps a waltz, and one or two melodies with variations. Anything a little more difficult or further advanced was considered "classical."

We aim not to cast aspersions upon any of the bygone generation of banjoists; they all did as well as was possible at the time, and thank them we must, for the progress being made at this later day, for the start they gave the instrument upon which is based the foundation of its greater progress.

The banjo is still used, to some extent, as an accompaniment to comic songs—for that matter, so is the piano—and the orchestra composed of violins, and other "legitimate" instruments. But all of these instruments, as well as the banjo, are capable of a higher grade of music; and this is being demonstrated so far as the banjo is concerned, more and more every day.

A. A. Farland, without doubt the greatest living high class banjo player to-day, has devoted the major portion of his time and attention to the development of the chaste and classical side of banjo music. To him, more than to any other, the banjo owes the position it to-day occupies in the musical world. The dignity of the *artist* is transferred to the instrument in his hands, and to an audience musically gifted, this effect is at once manifest.

Mr. Farland, however, who is able to render upon the banjo anything written or composed for older instruments, selects for his repertoire only such works as are by nature adapted to the instrument of his

choice, and in doing this displays a very fine power of discernment. With a banjo only, he entertains an audience for an entire evening, and often without the assistance of an accompanist. At the same time, he never descends to trashy selections, but remains within the higher sphere of true music. In this we believe that Farland stands alone.

There are thousands of persons in this country today, who do not know, as yet, what a really fine instrument they have in the banjo; and this knowledge must come to the musical masses, gradually and by degrees; a few hundred copies of one or two, more or less valuable books, will not produce this result, and the actual demonstration of a man, like Farland, is absolutely necessary, with the instrument.

Therefore, Farland should be hailed with enthusiasm by every teacher and player in the country who has the interest of the instrument at heart. He should be welcomed to every new locality, and the teachers should join hands in aiding him to arrange for "recitals" in their localities.

Wherever he plays, a fresh impetus is given to banjo music, and the instrument is lifted from an obscure position and elevated to a higher sphere. Now, it is through *intelligence* and the development of this principle that *progress* is made possible. If the world were made up of animals on a level with the brute creation, we could look for no interest in musical matters, and no progress would be possible. But wherever the higher intelligent principle is cultivated, the result is a higher plane of thought, an increased intelligence, and a higher grade of civilization. This applies to the banjo, equally as to anything else.

Therefore do not let the work cease for one moment, but let us continue to assist in making known all the good qualities of the musical banjo.

Miss Bessie Campbell,

An Australian Young Lady writes in an interesting manner of her Banjoistic Experiences.

Burwood, Sydney, N. S. W., Australia.

MR. STEWART,

DEAR SIR:—Being a great reader of your *Journal* of the past and present, and having read a great deal of interesting correspondence therein, I now take the liberty of writing and sending you my life with the banjo in Australia, trusting that at some future date you will find space in your columns for it.

When in London in 1884 (I was then quite a little girl), I took a great fancy to the banjo. My parents, thinking it a passing whim, and knowing comparatively little of the instrument, bought me one at a shop in Cheapside, a real old English wooden rim, seven strings, etc., etc. I was quite delighted with it, and at once wanted to take lessons, which I did from Mr. J. Daniels. I only had nine lessons when we started on our homeward journey to Australia. I could just tune, and play two "Breakdowns." But oh! how my poor banjo was snubbed everywhere I went; no one would even look at it, much less listen to my breakdowns. Not even my most intimate friends would tolerate it; but I didn't care, I practiced away at what I knew (not much I must confess), and was quite content.

On arriving in Sydney, matters grew worse. They didn't know anything about the banjo here then, and I had a terrible time of it. They called it that thing "the frying pan," and all sorts of abominable names; but still I plodded on, like a blind girl groping in the dark. With me it was a case of try, try, try again.

Here came a gleam of sunshine. My brother, who was greatly interested in the instrument, one day suggested to my father that I should take lessons from Mr. Hosea Easton, who was then playing at one of the leading theatres in Sydney, and was announced as "America's great Banjo King, with his talking banjo." Needless to say, I was quite delighted with this idea, and at once took lessons from Mr. Easton. I got on like the proverbial "house on fire." But here again there was another fault. We could not get any music in Sydney, and as for sending to America, that was quite out of the question; as by the time it arrived here, most likely Mr. Easton would be engaged in either Victoria or South Australia, so I mostly learned "by ear." The only tuition book I had was that of

H. L. Ellis. Needless to say, Mr. Easton made me use a five stringed instrument. I got a very nice little banjo, at one of our warehouses here, and as I worked away, I soon became a very fair amateur. I ought to mention here, that I had only had three months' tuition when Mr. Easton left for one of the other colonies; but before he went away, I was most anxious to play at a concert. It was a social affair called the "Owls." They used to have about one hour's concert, and finish up with a dance; it was held in the Petersham Town Hall. I was then about thirteen, and was to play the "Champion Polka." Of course, Mr. Easton thought no banjo was too good for me, so I was to have his small "Stewart" for the occasion, but alas! the head met with an accident the day before the event. Mr. Easton informed me that a lady kindly put her "foot" through it, coming down in the bus. He was using his other two banjos, and would have lent me one, only they were too big for me to hold, so he went to a lot of trouble to borrow one at a music warehouse for me. I believe it was a very good instrument, but you know "bad workmen always quarrel with their tools," and I made a sad failure at my first appearance. I played (or rather tried to play), without any accompaniment whatever, but alas! I kept on playing the first six bars over and over again; then my chair and all the people went round and round, and I wasn't quite sure whether I was on my head or heels. I could not stop playing, and I could not go on; I could not move to save my life, I was just glued to the spot. At last, with a great effort, I struck a chord and simply "bolted" for my life. When the dance came off, I did not feel at all inclined to join in, but I had to. I had lots of partners who told me that I was a "treat," and that "I looked very pretty in my pink silk frock, and it was quite a picture, etc." When I mentioned the solo they said, "Oh, never mind about that, who would expect you to get any music out of that thing." This annoyed me very much. I cried all that night and all the next day, to think how I had worked, and how I had only been laughed at. Then dad told me that I was never to go on the platform again; he went on to say that "he never felt such a fool in all his life."

Still I worked on; I guess I practiced more than ever. I used to play very nicely for my friends, but it was a long time before I tried another concert.

However, in 1889, a friend of ours organized a concert in the church school-room, Croydon, and wished me to play for her. I gained consent to once more try my luck; this time with a piano accompaniment. I chose the "Park Concert" March (I guess my readers will smile) for my first piece, and "The Bells" for the second part of the program. I was not quite as nervous, and played fairly well; I received quite an ovation. From this, my sister took to playing the piano with me, and we got on splendidly, playing at one or two small concerts, musicales, at homes, etc.

In 1890 I went over to Victoria for a trip, but did not take my banjo. However, in the palace where I stayed, there happened to be a banjoist, and on hearing that I could play, he soon brought out his banjo, which I tried. He was so delighted with my style, that he gave me the full use of his 20 guinea instrument while I was in Melbourne. He was terribly English, and couldn't play to save his life, but he thought I was wonderful, and got up a big musical evening at the palace, so all his friends could hear me play. Naturally, I was made a great fuss of, and the great cry was, "I never heard a banjo like that before."

In a few weeks I returned to Sydney, and noticed in the daily paper an advertisement something like this: "Walter J. Stent, teacher and importer of the American banjo. Come and hear the Stewart." As I was in the habit of going everywhere that there was a banjo to be heard, off I went to Mr. Stent's studio. We had a talk about the banjo, and he played the "Stewart." Naturally, I was charmed, and soon discovered how little I knew about the banjo. He kindly lent me some music, and asked me to call again, which I did at my earliest opportunity; when I got the music home, I could do nothing with it, and returned it to Mr. Stent. This time he asked me to play something, and kindly listened to "Bonaparte's Grand March," thanked me and said, "I did Mr. Easton great credit." But I often wondered how he sat still and listened, but he did. He informed me of the different systems of banjo playing, and

enlightened me about America, the "home of the banjo." Told me how it was that I could not play the American music, and gave me some very useful information. He also gave me an insight into the American system. I asked him his terms, and went home and told dad all about it, and that I wanted to take some more lessons on the banjo. In the course of a couple of weeks I was taking lessons from Mr. Stent. Then I improved in earnest; with a teacher like Mr. Stent no pupil could fail.

In 1892 I played at a grand concert in the Burwood School of Arts, in aid of the poor of the district, my solo being W. A. Huntley's "Rippling Streamlet" Valse, also some "American airs." This is what the local paper said: "A novelty, but nevertheless appreciative and acceptable, was introduced on the program, when Miss Bessie Campbell made her debut to a Burwood audience, and kept the audience electrified as it were, while she dilated some homely and familiar airs on the banjo. We are glad at any time to welcome any new musician and vocalist worthy of note into our Western suburb circle of musical 'Stars,' and the genuine and warm approbation accorded to this young lady at the conclusion of the last air, must have raised a blush of pride to her cheeks; and if the audience had had their way, another encore would have been forth-coming, but as father time was beginning to look black, Miss Campbell simply bowed in acquiescence to the compliment. Burwood has long boasted of its local talent and pianists, and even of its violinists, and now it has received into its fold a banjoist."

The first concert at which I played for Mr. Stent was at the Centenary Hall, York St., Sydney. The concert was in aid of the Seamen's Mission. The "American Banjo Club" was also taking part. At the conclusion of my solo, (one of Armstrong's pieces) there was a round of applause, and as I was leaving the platform, the chairman rose and said: "This is the despised instrument; it is now in our drawing rooms, on our platforms and will soon be in our churches." It seems strange that he should have said this, and that he should have picked me out for this little speech; but at the same time I thought it very appropriate, as I had had such a hard struggle. It nevertheless came as a great surprise, as I had never seen the gentleman before. How did he know that I had been the despised?

At Mr. Stent's first annual concert, I had the pleasure of playing Armstrong's "Queen of the Sea" Waltz, in which the daily paper said, "I showed to advantage as a soloist."

But now, of course, I have a splendid time of it, as I am not alone in the world with my banjo; it is quite the other way round. I have plenty of company and have to work hard so as to be able to compete with my friends in the American Banjo Club. I was the first lady member admitted, and am proud of it. It has always been a most successful Club from start to finish.

Of course, after all this I gained more confidence, and now I have before me as I write, about forty programs of entertainments at which I have taken part. Of course I have played at a number that have not indulged in the expense of programs, and looking back as I now do, I must confess that I have had a most enjoyable as well as a most anxious time of it.

Some of the concerts we attend are most amusing. My sister and myself were asked to go with a musical party of friends to the Rydalmere Hospital for Insane, some few months ago. We journeyed from Burwood to Parramatta, some seven miles by train; a conveyance was in attendance at the station, and we drove another four miles out to the Asylum. On arrival we were locked in as is customary. There were about four hundred patients, men and women; then there were the nurses and attendants. Our little concert went on very smoothly until my banjo solo, at the end of which one patient called out, "That's good, ain't it? encore! encore!" to which I responded. One of the young ladies of our party was to play a violin solo, but she seemed afraid to venture; however, I persuaded her to do so, and all the remainder of the program went well enough, until her violin solo came to a finish, when the same voice called out louder than ever, "That's not much, is it?" I did feel for the poor girl because everyone laughed, and she looked so confused, and her solo went for nothing. At the conclusion of our concert,

which was a very good one, as most of the performers were University students, the superintendent entertained us at supper, after which we had a very pleasant drive home by moonlight; but I can't say I care much about lunatic entertainments. Occasionally, my friends ask me to play at the Walker Convalescent Hospital, where they have a magnificent concert hall. It is about two hours drive from our house, but it is a most enjoyable outing on a moonlight night. They drive up to our door on a four horse drag, and drive us to and from the hospital. Then the matron and nurses always entertain us at supper, and the banjo seems an especial favorite out there. I am fond of visiting the hospitals with my instrument, as it seems to afford great amusement, and enliven a few hours for the sick. I never refuse if I can possibly help it. I occasionally sing a negro song with banjo accompaniment; this takes greatly.

Last year, I again played a solo at Mr. Stent's second annual concert. We chose "Columbian Galop" (Ross) and was again successful. Following this, I was asked to play at the Burwood Electorate Cricket Club concert. When sending in the name of piece, I changed the name of the above piece to "The Electorate Galop," under which the club had printed "specially composed for the occasion," and on making my appearance on the platform I was greeted with great enthusiasm. The concert was held in the Burwood School of Arts, and the hall was crowded. The local paper described my item as "the gem of the evening."

And so I have journeyed on the road to success, until we come to Mr. W. J. Stent's third annual banjo, guitar and mandolin concert, which eventuated on Thursday, August 27th, 1896, in which the American Banjo Club (leader W. J. Stent) played the following: "Martaneaux Overture; Imperial Mazurka; Dandy 5th; Darkey's Awakening; Washington Post; Cupid's Realm; and the Runaway Musketeers." Mr. Stent himself playing for solo (by special request) "22nd Regiment March" (Baur), for which he received a double encore, playing Hall's "Blue Ribbon March," and the "Darkey's Dream," which fairly charmed the audience. "Echoes from de Camp" fell to my lot. I objected to play any of my old pieces as I expected a good many of my friends present at the concert. I had set my heart on playing either "Imperial Mazurka," or the "Dandy 5th Quickstep," but alas; they were already chosen by the club. So I was to play my first banjeaurine solo, and make my debut on a "real stage" at last, as Mr. Stent's third concert was held at the Gaiety Theatre, Sydney. It was the first time I had been on a stage, and I naturally thought I would be very "shaky" but such was not the case.

I am fairly enchanted with your latest banjeaurine, it is just perfect; the faintest touch could be heard all over the theatre; one feels as if they could go on playing it all night. However, I played my solo (Mr. Stent kindly accompanied me) and was very successful. In the following morning's Herald (our leading city paper) they put it thus: Miss Bessie Campbell, who was accompanied by W. J. Stent, brought down the house with her banjeaurine solo, 'Echoes from de Camp' and responded to the applause with a vivacious interpretation of the 'Mill Dam Galop.' But this is what was overheard in the gallery, "By Jove! that girl can play." It was indeed a pretty sight when the curtain rose, with the Stars and Stripes as a background, with the letters A. B. C. emblazoned in silver, and the ladies and gentlemen of the American Banjo Club were seen and heard to great advantage, as the variety of instruments had a most charming effect, and each item caused a regular furor. In short, the whole entertainment was pronounced a "tremendous success" by a packed house.

Shortly after this, Mr. Stent kindly came to my suburb to play a banjo accompaniment to my banjeaurine solo the "Dandy 5th," at the local School of Arts, seven miles from the city. The audience was rather cold, but they warmed up during the manipulation of the Dandy 5th, and an encore was demanded. The local paper said, "We responded to a well deserved encore." I was afterwards told that the banjeaurine solo was the only light spot on the program, rather rough on the professionals who came from Sydney to assist.

And now I have no less than six or eight letters a week to answer in reference to concerts great and

small. One I received a few days ago asked me to favor them with an exhibition of my talent on the banjo in the local School of Arts; another writes for my valuable and much needed assistance.

So you see how I have made my way along with my banjo, and I don't think any beginner need despair, no matter how nervous he or she may feel at the start. Still, I am not yet satisfied, no, not until I am able to master several of those high class pieces arranged for the banjo by Mr. Farland.

* * * * *

The American mail arrived yesterday, and I have just received from Mr. Stent, copies of the "Spanish Dance," "Gipsy Rondo" and "Popper's Tarantelle," arranged for the banjo by Mr. A. A. Farland. This is the height of my ambition to be able to play some, if only a few of the high class music played by Mr. Farland.

It must indeed be a great treat to hear such a musician as Mr. Farland on the banjo. Those who have the chance of hearing and knowing him, ought indeed to consider themselves as lucky. It is my great wish to hear him. I now consider I have some work in hand, as I look at the pieces now before me.

Still there is a great deal in the old saying (and I must here confess I greatly believe in it), "fine feathers make fine birds," but with us it is a case of a "fine instrument makes a fine player," and there is nothing to beat a "STEWART" BANJEAURINE.

Trusting I have not trespassed on your valuable time, and thanking you in anticipation, believe me,

Yours sincerely,

BESSIE CAMPBELL.

A Morsel of Ancient History.

Illustrating "Those Good Old Times."

The banjo, if not a very ancient instrument, certainly had a very humble beginning, if we are to judge from the class of literature bearing upon it, dating back a generation or so. A short time since Mr. Dan. Emerson, of New York, favored us with an apparently old and rather unique book, printed in England, but as the cover was lacking we are unable to give the precise date of its advent, though judging from the appearance of the work, or what was left of it, we judge it to have appeared in the 40's or 50's. It appears to have been written by one C. Hicks, at that time a teacher, located at No. 9 Vauxhall Place, South Lawbeth. The fact that the tuning of the banjo was then given in "C and G," with the notation corresponding, and that the banjo is recommended with a neck *twenty four* inches long, renders the work quite interesting, and for that reason we give our readers the benefit of its author's valuable advice.

It is quite funny too, to note that such a work should have been produced in Great Britain years ago, and now, in the present age the same people have taken up with the old and obsolete "closed back banjo," which they designate as "zither banjo." The closed back, or box banjo, may be said to have been a failure in this country years ago, but with the addition of *wire strings* it has been put forward in England as something new and original.

The articles from the book in question here follow:
INTRODUCTION.

"Never perhaps in modern times, has any musical instrument attained a more sudden popularity than the banjo; this, in the first instance, must only be attributed to the interest attached to its nationality, and from its being so peculiarly characteristic of the sable race, with whom it appears so indispensable an instrument for "discouring sweet sound" as the violin, or guitar, to their refined and enlightened brethren of colder and more cultivated climes. We have had a Paginini, Ole Bull, Thirlwell, etc. etc. on the violin; and no doubt our merry darkies have also possessed their Sambo's, Caesar's, Jumbo's, etc., equally esteemed in their way for proficiency and superior performances on their ever favorite, never tiring banjo; and there has not been wanting examples in this country, sufficient to convey, to no small extent, an idea of what degree of perfection is to be attained on this primitive looking, unpretending instrument.

The negro melodies in themselves, though in some instances wild, are for the most part flowing and all delightfully harmonious, to which the measured and

peculiar accompaniment of the banjo adds a characteristic charm which no other musical instrument could effect. Those who imagine that from its very simplicity, the banjo is only to be played upon by such as have what is termed an ear for music, so as to be able readily to catch a tune after hearing it once or frequently, and then fingering it out from memory, will upon carefully pursuing the instructions laid down in this little work be thoroughly convinced that the idea is entirely erroneous, and from the very clear manner in which every necessary for beginners to acquire is pointed out and explained, it will be seen, that by common assiduity a considerable progress is to be made in a very few days.

The author is well aware that this is the first work of the kind ever offered, nevertheless from the great success he has invariably experienced in teaching by this system, feels himself fully warranted in whatever he has advanced on its merits.

DESCRIPTION OF THE BANJO.

"The banjo has now become so greatly known in this country, that at first a description of it may be thought perfectly unnecessary, but as it is intended to give some advice in the selection of one, a slight description cannot be altogether out of place. The shape of the banjo is apt to remind you of the guitar, but upon inspection it will be found materially to differ from that instrument.

The body of the banjo is round, and composed of a wooden hoop, the back and the belly of vellum. The neck or fingerboard is different to that of the guitar, which has the fingerboard extending several inches along the belly of the instrument, while in the banjo it reaches no farther than the edge of the hoop where the neck commences. It is also entirely without frets. In connection with the fingerboard of the banjo, a pole runs through to the opposite side of the hoop, which serves as a support for the great strain caused by the power necessary to draw the strings to a proper tension, and to prevent the vellum from warping the body. It possesses a tail-piece similar to that of the violoncello, for five strings, and also a bridge which rests upon the centre of the top vellum.

The neck is straight but tapering towards the extremity; the head similar to that of the guitar. It has, however, but four pegs, the fifth or octave, being lower down at the side or under the fingerboard.

RULES TO BE OBSERVED IN SELECTING A BANJO.

"In making choice of a banjo, it is necessary to select one, the hoop or body of which should be composed of ash, about ten or eleven inches in diameter (in every respect the most convenient size). The parchment should be perfectly free from flaws, thoroughly even and transparent, and so tightly strained that neither back nor belly of the instrument can drag, or bulge in any way. The neck or fingerboard, must be made of ash, ebony, or any well seasoned wood of sufficient strength to withstand the continual strain from the strings; the length is best about two feet independent of the head, which if patent is preferable, as then the strings keep longer in tune. The bridge should not be higher than that of a violin, but much longer, and not quite so much arched. The octave string ought to spring from the fingerboard, at a distance of about fifteen inches from the hoop."

A. Baur.

Our friend, Albert Baur, Justice of the Peace, at Brookville, Pennsylvania, met with a serious accident on November 28th last.

He was on his way home, after dark; it being very slippery, raining, and freezing, he slipped and fell, when near to his own door, breaking his left arm above the elbow, the fracture extending into the joint. It proved to be a serious thing, but at last accounts Mr. Baur was doing well, and his physician thinks that in a few months he will recover the use of his arm.

Without counting the pain and inconvenience, it is a serious thing for Mr. Baur, who had a fine banjo quartette practicing for some public concerts, and his banjo playing has now received a set back.

Such is life.

"Old Timers."**Brought up to Date.**

There was a man in our town,
He was so wondrous wise;
He thought he'd make a banjeaurine
On which there "were no flies."
But when he saw them settle down,
Contented on the head,
He put a patent tail-piece on,
And then the flies dropped dead.

Taffy was a Welshman; Taffy was a brick,
Taffy had a mandolin, on which the strings were thick.
He picked them and he plucked them, until all the
neighbors fled;
And then I took the mandolin, and "busted" in the
head.

Behind the Age in Music.

The Philadelphia *Inquirer*, December 13th, last, in reporting a concert of the University of Pennsylvania Glee Banjo and Mandolin Club, got off the following:—

"The work of the banjo club was of a different order and yet excellent in its way. This instrument has come to be so linked with burnt cork artists, end men and an interlocutor, that it is difficult to think of it in the hands of white men clothed in apparel of a sombre color and in fine linen. But there was music in the arrangement of the overture to 'Raymonde,' and a lightness in the 'Medley' which set the feet to beating time and earned enthusiastic applause."

The writer of above is clearly behind his age. Will the *Inquirer* please inform the public how many burnt cork minstrels play the banjo, these days, and how the use of a banjo compares with the violin, as to numbers, in the various Minstrel Companies? To print such an article as the above, where it is stated that "it is difficult to think of the banjo in the hands of white men," is a display of crude ignorance for a Philadelphia paper to make. Then, too, "the overture, to Raymonde," is another mistake. It must have been that the writer was absent, enjoying one of Raymond's excursions at the time of the concert he attempted to report. Truly may it be said that there are a few people who can not distinguish a banjo from a tambourine.

Don't Outrage Your Banjo's Feelings.

We were once present at the home of a lady who produced her fine Stewart, requesting us to play. It was a "sight."

No wonder some people suppose there is no music in a banjo.

The head of this instrument was *flabby*. It was also spotted with fly dirt. The tail piece pressed upon the head of the strings, four were entirely false; one had a knot, and the *second* string was about half again as thick as the third.

This banjo sounded "*rank*," and had a "rotten" look. Not only had its good tone disappeared, but it was so badly false in the "positions," that a man must have assumed a very embarrassing position to have attempted a rendition of Farland's arrangement of the *Gypsy Rondo* upon such an instrument. And yet, this same banjo had left our manufactory but seven months previously, a perfect musical instrument, or nearly so. And yet its owner never for one moment supposed that she had committed an outrage upon banjodomy, in subjecting the instrument to such brutal indignities as had placed it in its present embarrassing position. How would the owner of such an instrument feel with a knot-hole run in her eye? How could she sing, with a set of false teeth rammed down her throat, nearly up to the hilt?

Of course, this is not a medical and surgical *Journal*, but a banjo deserves decent treatment, and when doctors disagree, we feel compelled to stand up for the injured innocent.

Some persons are entirely unfit to possess a decent banjo; and if they owned such, they would soon knock the decency out of it. Hence the use for "store tubs." What must any one think of a good

banjo, turned into a poor one, by such outrageous neglect as we have mentioned?

Those who really desire to elevate the banjo, should present their instruments, as nearly as possible, in GOOD PLAYING CONDITION.

Fred. Stuber.

Young Fred. Stuber, the phenomenal boy banjoist, son of the well-known photographer, of South Bethlehem, Pa., was recently engaged at Stewart's Banjo Exhibit in the Philadelphia Bourse, playing afternoon and evening, with the assistance of T. J. Armstrong and M. R. Heller at times.

The rapid execution of Master Stuber elicited much comment and proved a revelation to thousands hearing him. Stuber will no doubt make his mark among the banjo players in the near future. His remarkable performances at the *Bourse Exhibition* have done much to create enthusiasm in Philadelphia, and among a class of people who heretofore had not dreamt of the possibilities that existed in a banjo.

The publisher of the *Journal* wishes herein to convey his thanks to C. J. Heppel, and Co., the Chestnut St. piano house, for the use of an excellent PEASE PIANO, and to their representative, Mr. Howard Githens for his assistance at the piano during the last few afternoons and evenings of the concerts. To Mr. Armstrong also, at the piano and Six String Banjo, and for his able assistance, we feel much indebted.

The Journal and Postage Rates.

The *Journal* has at no time asked for admission through the mails at newspaper rates, viz.: one cent per pound, deeming such postal notes an outrage. The *Journal* is published mainly as an advertising medium and as a medium of direct communication between the manufacturer and publisher, its proprietor, and the public in general. True, there are many such advertising journals, perhaps not nearly as good, that pass through the mails at the expense of the taxpayer, but we have never shaped our course from the actions or doings of any one else. For the present, at least, we prefer to keep the *Journal* as it is, and it certainly does meet the requirements, and has perhaps a much larger paid subscription list than any publication of its class. It has now been before the public for more than fourteen years, and was the first in the field.

Concerning postal rates, and the unfairness in the rates on such printed matter, the *Public Ledger*, of December 9th last, contained the following:—

"A revision of the rates on second-class matter seems to be a necessary preliminary to the introduction of numerous postal conveniences enjoyed abroad. The President calls attention to the fact that second-class matter constitutes more than two thirds of the total that was carried last year and the revenue derived from it was less than one thirtieth of the total expense. The President points out that if certain second-class matter paid only the cost of its handling the postal deficit would be obliterated; that there would be a surplus which might be used to give the people still better mail facilities or cheaper rates of postage."

What is needed is ONE CENT LETTER POSTAGE and compel the periodicals to pay a fair rate.

A FEW**Gutteral Sounds from the "Partition de Cartee"**

THE CADAVA HAS A DISGRUNTLE IN THE
SHAPE OF WHISTLING WIND, WAFTING A
CADENZA THROUGH PARTEE'S WHISKERS

WIT BY THE KING'S JESTER THE TRUTH IN A NUT SHELL

Although editor Partee, of the "Cadenza," may not be endowed with that mighty faith which causes mountains to be removed, he nevertheless appears to be in possession of a *gall* that would cause the little mouse to sneeze and wag its tail, should it take upon itself to emerge from the fabled mountain when said mountain labored to bring the mouse forth.

The "assistant editor" has put his wits to work, and lo! a novel scheme for the raising of \$50.00, with which to set in motion a proposed grand Banjo Convention, has been hatched.

But it does not *rush*. In fact, the gait of the proposed "convention" seems to lag.

"Air Castles," indeed, based upon visionary schemes, do not seem to catch the breeze at this time of the year.

The convention appears to be a noble and manly object, the harvest being plenteous, but the willing laborers too few.

Another bond syndicate, we fear, may have to be formed for the purpose.

The Cadenza, doubtless, *means* well, but it is said that Hades is paved with such intentions.

Stewart has, for some years, been open to these attacks, but somehow or other, the shots appear to fall wide of the mark.

We have had beautiful expressions of esteem from such mighty sheets as the "*Banjo Herald*," a rather comic experiment, which managed to exist for two issues, and then joined and merged into "*Gatcomb's Musical Gazette*," without, however, causing any apparent increase in the dimensions of the *Gazette*.

Then we had a certain *Elite Banjo*, mandolin and guitar periodical, which dragged out a weary existence of two or three numbers, the major portion of its contents having been devoted to the extermination of STEWART AND HIS BANJOS, and with the same kind of success that fell to the lot of the former aspirants for glory in the "banjo world."

Then a couple of beauties came out on the other side of the "big pond," each containing a certain vein of English wit, and these laid out to KNOCK STEWART "HIGHER THAN A KITE."

One, a specially amusing periodical, made its initial bow, under the cognomen of the "Jo," (should have been "The Jo—ke") and was duly dubbed "The Red Headed Joe," by reason of the delightful auburn tinge of its covers. It soon apologized for and admitted its mistake, by swinging around to a new title, and "*The Troubadour*," was its next appellation. So the gay and festive Troubadour having taken its bearings, now gushes forth on its appropriate mission, to cure, or to kill.

In the meantime, that very original little sheet, the *Cadenza*, began to get its work in, first without music then with, and is trying hard at present to set the river afire.

When it come to this sheet, we must take care what we say. It is *great*; it shows a wonderful and almost transcendent power of "hindsight"—far surpassing its foresight.

In its conduction, the editor displays a grasp upon the Queen's English, equalled only by one, O. H. Albrecht, sole proprietor of *Albrecht's Musical Enterprise*, a periodical of "enterprise," which is issued occasionally, and which takes a whack at Stewart when it can't find anything else as interesting to write about.

The publisher of the *Journal* takes them all in good part; they don't mean as badly as they say, or if they do, even a "BANJO KING" is entitled to his jesters, and without such, life might be dull and dreary. Some of the funny fakes in the *Troubadour* were spoken of in our last issue, as "clown jokes," for such they appeared here; but we had not given sufficient time to the article in question, to perceive that the reference to "the banjo king" implied therein, the article was intended as a witty joke by the king's jester.

A few years ago the field was dull and insipid, for Stewart was the only one having a banjo periodical publication. Now, it is becoming attractive and spicy, because the imitators have become thicker, and it is not so lonesome.

So let the wind continue to howl, and make soft and plaintive music, playing "Cadenzas" through Partee's whiskers, and the great editor will have found, for the first time, something to write about that is more inspiring than his "book," designed to be used in connection with Webster's Unabridged Dictionary, or Chamber's Encyclopedia.

For full particulars be sure to read Partee's *Cadenza*, *Gatcomb's Musical Gazette*, *Albrecht's Musical Enterprise*, *Griffith's Mandolin and Guitar Journal*, *Staton's Musical Journal*, *The Troubadour*, and *The Banjo World* (of England).

And bear in mind that all of Partee's original stories have given notice of copyright, and must not be whispered abroad.

Remember too, that Fairbanks, of Boston, once issued a "challenge" to the world, for \$50 with a

pain in the side, and yet, the sun still "rises and sets." But we still live in hopes of seeing the *Troubadour* prove that the moon is made of cottage cheese, and that the old green cheese story was simply a fake. The ancient "CLOSED BACK BANJO" got the cheese box, and the "ZITHER 'JO," took what was left.

"Gaily the Troubadour plays his guitar,
Gently wafts breezes from near and afar,
Puffing laboriously his fragrant cigar,
Sings sweet Cadenzas through Cartee's Bazaar.
The moonlight wafts shadows at play in the yard,
The great men seize pen and get to work hard;
They at "Taffy" play, and humorous wax—
For to fill up their papers is sometimes a tax.
"Oh!" groans Cartee, "my paper's a jewel,
For postage I'll not pay a cent—
But of subscribers, I don't get renewal,
So I must write up Stewart, or be bent."
Then the "Jo-Jo," the "World," "Cadenza," and all,
Sharpen their wits by grind their gall.
For these sheets are "first-class,"
Or are nothing at all.

Aileen Alana, plays the piano,
And Bolsover Gibbs is no more.
Of banjo papers we once had but one,
Now we have nearly a score.
Just wait a minute (Stewart isn't in it);
With such mighty men galore,
When it comes to Partee (who the duce is he?)
Standing out there by the door?
That is Editor Albrecht, of guitar factory fame,
Al though to confess, one may long look in vain,
For the walls of his factory down in the lane.
But however this may be,
You may all cut a figger,
If in the wood pile, there isn't a nigger.

Alfred A. Farland



This most advanced and remarkable banjo player can be addressed at his home and studio 124 West 35th St., New York City. He is at times travelling and giving concerts and recitals on the road, but his permanent address is as above.

Music in This Number.

"Practical Fingering for the Banjo," by Geo. W. Gregory, has been completed, and hence will not be found in this issue. The work is being revised previous to its issue in book form, which will be about March 1st.

Jacob's Guitar Fingering is continued as usual.

Owing to the amount of work on hand by Paul Eno, he has been unable to furnish continuation of his Mandolin Book in time for this number, but he contributes a piece for banjo, The Colored Band Patrol, in place of it.

For guitar, we present Contortionist Dance, by Frey; for mandolin and guitar, Phi Delta Theta Waltz, by Meily; Winnifred Waltz, for banjo and piano, a prime favorite, by the late John H. Lee, is also given, and we commend it to all banjoists who are able to appreciate a good thing when they come in contact with it.

The Amphion March by Stewart, and Dreams of Darkie Land, by Heller, are given. These pieces may be had for full club of seven parts, or for banjo and piano.

Most of the back numbers of *Journal*, including No. 91, are out of print, and we cannot furnish complete files of back numbers.

Music "On Selection."

Correspondents are notified that music sent by mail cannot be exchanged. When music is sent "on approval," or subject to return, it can only be done BY EXPRESS, the music to be packed in a flat box designed for that purpose, and what is returned must be sent in this box, with express charges prepaid. Those who are known to be responsible can order music in this way, "on selection," but the order must be for a sufficient quantity to merit the trouble of giving the order attention. It frequently occurs that young and inexperienced banjo clubs will attempt to pass opinion upon a publication, and after giving a piece one or more trials, conclude it is not good. Afterwards they hear the same selection properly rendered by some other organization, and wish they had learned it. Music such as Armstrong's, Eno's and a few others, that is written in parts for a club, must be properly rendered, and to do this necessitates some practice. Music that can be played properly at the first trial by amateur clubs, is hardly worth having. What we want, is better clubs, and better players. Organizations can never advance by playing only an easy grade of music, and when this is attempted the members soon lose interest in the work. On the other hand there is little use in a club's working at pieces far beyond their ability or comprehension; but those who will not practice need not expect to progress. You'll never "get there" if you don't try for it.

A young man once wished to adopt a profession; he had tried several vocations and been dissatisfied with each and all of them. Finally, friends persuaded him to try the law. "Study law," said one, "you are cut out for a great example in jurisprudence." So the young man finally decided to become a lawyer. He entered upon a course of legal studies, and showed much pluck by sticking to it like a leech for the period of two long weeks. Then he decided to give it up.

Said he, "The law is not what it is cracked up to be; I'm sorry I learnt it."

We suppose, as history fails to record what has become of the young man, that he concluded to go upon the stage.

Will Have to "Wake Up."

There are some banjo teachers, here and there, who complain that business is bad, and the banjo is going to the "bow-wow." Now, it would be a blessed good thing if a few more of such would get out of the business and give place to live men.

It is no uncommon thing to receive a letter containing such a clause as the following:—"Please send me a specimen copy of the *Journal*, if you still publish same." Or another like this:—"I have not seen the *Journal* for some time; let me know if you still publish it?"

These are the kind of teachers that drop asleep by the wayside and lose track of all that goes on in the "banjo world."

In the meantime, other wide awake and up to date teachers gradually take the places of the slow and easy old timers, and the next thing we hear of is "Another Richmond in the Field."

Old time banjo methods of carrying on business will not meet the requirements of the present time, any more than the old fashioned tallow dip will take the place of the modern electric light.

Correspondents

Would save time, and get better attention by enclosing remittances for small orders in their letters. There are so many thoughtless persons who do not consider what an annoying and costly thing it is to keep track of small and petty accounts on the books, that we are obliged to remind them, as above.

Bills will now be sent out for small orders, and subscriptions to the *Journal* must be paid for in advance. To avoid waste of time, please bear this in mind.

SPECIAL NOTICE.

The undersigned, from this date, has no connection with the office at No. 1016 Chestnut Street, Philadelphia; and those desiring to purchase Stewart Banjos, Mandolins or Concert Guitars, or to have repairing of any kind done, are hereby notified that they must deal directly with Stewart's Manufactory and Store, at Nos. 221 and 223 Church Street (between Market and Arch, 2d and 3d streets), or, his AUTHORIZED AGENTS, C. J. HEPPE & SON, No. 1117 CHESTNUT STREET.

Instruments for repairs should always be sent to the factory. The manufacturer cannot be held responsible for work done outside.

S. S. STEWART,
221 and 223 Church St., Philadelphia, Pa.

New Catalogue.

A new catalogue and price-list of the Stewart Banjos, Mandolins and Concert Guitars, has been issued, and may be had by those interested, on receipt of FIVE CENTS, stamps, to pay postage.

Address, S. S. STEWART,
221 and 223 Church St., Philadelphia, Penna.

The Journal Advertising Rates.

We accept but a small number of ads. in the *Journal*, and at the following rates.

Per inch, single column, each insertion, \$1.50.
Special rate for yearly contract.

Teachers cards, of two lines (not taken for less than one year), \$1.00 per year, payable in advance.

Those who desire to reach the banjo, mandolin and guitar players, will bring their business before more of such by a card in the *Journal*, than spending ten to twenty times the amount in other papers. The publisher of the *Journal* does not solicit advertisements, but will not refuse to insert a limited number of ads.

Gregory's Practical Fingering for the Banjo.

NEW BOOK, REVISED AND NEWLY EDITED BY
GEORGE W. GREGORY.

WILL BE ISSUED ABOUT MARCH 1st, 1897.

Price, in stiff paper cover, 60 cents.

Although this work comprises only about 40 pages, music size, it nevertheless contains more practical information on banjo playing and fingering, and a more thorough analysis of the subject, than anything heretofore produced. Its tendency will be to ELEVATE THE STATUS OF BANJO PLAYING and give its students a command over the instrument, far superior to what HAS BEEN in the past. During the past ten years the progress made by the banjo has been great, and with such works as this, the progress in banjo playing, and the growth of the instrument, musically, must be greatly enhanced.

Copies will be mailed, as soon as issued, upon receipt of price.

S. S. STEWART, Publisher,
221 and 223 Church Street, Philadelphia, Penna.

Notice to Composers.

Correspondents are requested not to send us manuscript music for inspection, unless stamps for return of same are enclosed. We cannot find time to look over even a small percentage of the MS. music sent us. We do not desire music for publication, as we have already more than we can use for some time to come.

We have very little, if any, idle time upon our hands now-a-days.



The *Journal* office received a flying visit from Messrs. Larsing, Shattuck and Babb, of the Boston Ideal Club, on the day following Christmas, the club having appeared in Philadelphia, at the Y. M. C. A. Hall on Christmas night. The boys were looking hearty and well, and appeared to be enjoying life—notwithstanding the "Hard Times." They will return this way on a spring tour. This club is a great favorite with Quaker City audiences and can always depend upon a hearty welcome.

W. R. LEE, of Melbourne, Australia, is a most entertaining and welcome correspondent. In a letter from his home, under date of Nov. 4, last, says:—"Yesterday (election day in America) was a great day in Melbourne, as the great Cup was ran for, and it would have pleased you to have been here and seen the sight. The weather was perfection, and when I tell that it was estimated that 80,000 people were present, you can form an opinion as to what it was like. I am pleased to tell you that I was more successful than usual, as I picked the winning double for a few hundred, so will have plenty of time to keep up my practice; and tell Mr. Farland that should he be induced to come here, he will have to look to his laurels or I may cut him out."

The *Journal* arrived safely, yesterday, and Midwood's handiwork is excellent. All subscribers here are delighted with it, and also for the excellent information it contains. By the time this reaches you I shall be over in Tasmania to spend a few weeks with friend Tom. It is a charming place (Tasmania) at this time of the year, and hundreds of Melbourne people go there to spend the Christmas holidays and to escape the hot weather."

WILL W. MILLER, Granville, N. Y., writes:—"Please find enclosed 40 cents in stamps, for four copies of the *Journal*. It is a very fine paper, worth twice the subscription price."

GEORGE STANNARD, the Trenton banjo teacher, has several clubs under his charge, three in Trenton, N. J., two in Bordentown, and one in Lawrenceville.

All Mr. Stannard's clubs are making good progress, and the banjo in his hands finds an able champion.

At Trenton Mr. Stannard has a banjo club composed of ladies, and the instruments in their hands, are very attractive musically. We need more clubs of this character, as the banjo is well suited for ladies.

J. J. MORA, the enterprising teacher of Passaic, N. J., writes:—"Possibly you would like to know how the *Special Thoroughbred* Banjo has turned out, which I purchased from you several months ago. In regard to same, I can say without exaggeration, that it is absolutely without an equal in the world. In my experience which extends over a period of ten years, I have seen and examined every make of banjo in the market, and have as yet to find one that can compare with the Stewart in POWER and QUALITY of TONE, WORKMANSHIP, BEAUTY of FINISH and DURABILITY."

H. LEE MEADER, Harvard University, writes:—"The *Solo Banjeaurine*, I ordered for my use in the Harvard Banjo Club, arrived safe. After a thorough test, I take pleasure in saying that, like all your other instruments which I have used, this new one gives perfect satisfaction. It has a clear, brilliant tone."

P. A. DAY, Springfield, Mo., writes:—"I received the *Journal*, and notice our club is mentioned. We have engagements to play the balance of the month at a number of concerts and entertainments to be

given. The new club pieces take well, and the boys are all pleased with the outlook for work this winter. *The banjo has struck a boom here.*"

D. A. CURTIN, Pittsfield, Mass., writing under date of Nov. 21st last says:—"I received the \$60.00 SPECIAL THOROUGHbred, through D. E. Evans, O. K., and to say that I am highly pleased only half expresses my satisfaction.

It is the loudest, sweetest and most brilliant toned instrument I have ever heard, and is as clear and musical at the twenty-second fret as it was at the first.

The elaborate finish and exquisite musical qualities combined make the instrument the embodiment of perfection throughout. I expect to use it at an entertainment on Thanksgiving Eve, and I must say I am very grateful to you for the kind attention given my order, and the despatch shown in filling it. Wishing you further success in the sale of your banjos, etc."

W. F. OLT, Butte, Montana, writes under date of Nov. 18th:—"The two SPECIAL THOROUGHbred Banjos, with monograms, ordered through Mr. Howard, our music dealer, were received in good order, tried and proved to be all right. I am perfectly well satisfied and pleased with the instruments."

H. FOUNTAIN, Secretary of the Auckland Banjo, Mandolin and Guitar Club, of New Zealand, writes:—"The above club requests me to thank you for the care you have taken in selecting music, strings, etc., for them. The music has been much admired and highly spoken of in the city papers, and we use no other banjos than your make, which we consider the nearest approach to perfection we have seen.

The above club has met with the greatest success since its inauguration last year, and there is no doubt it has come to stay, the first two concerts being given to packed houses, in the Opera House, and the public are looking forward to the third."

BILLIE C. LAURENCE, Vevay, Indiana, writes:—"I bought of you, away back in 1878, a *Model*, and a *Lady Stewart* Banjo, and am using them yet and they are right in the swim."

MRS. M. M. F. PORTER, Newport, R. I., writes:—"I received the BANJO BANJEURINE, in fine condition this morning. To say that I am pleased with it would be putting it in mild form. The style and finish of it are excellent, and the tone is loud and as clear as a bell. I have played upon it continually since its arrival, and find it is comparatively easy to render such compositions as Farland's arrangements of "Hayden's Gypsy Rondo" and "My Old Kentucky Home," etc.

Thanking you for sending me such a fine instrument and wishing you great success."

We are in receipt of a very good photograph of Mr. C. S. Craig, of Home City, Ohio, representing that gentleman and his Stewart Banjo. He writes as follows:—"I make bold to suggest that in some future number of the *Journal* you give a resume of the recent banjo music that has appeared, as you have done before. It is very difficult to select music from a catalogue. A short time ago I sent for a piece with a picturesque French name, and when I got it, I'm blest if it wasn't the old fashioned *Skirt Dance*; hence this wail.

I send you an amateur photograph as I was said to look last summer, with my U. F. No. 2 Banjo. (I felt better than I looked.)"

ORSON P. FRETWELL, Cedar City, Utah, writes:—"I am proud to tell you that I have all my *Journals* from No. 61, up to No. 96, all in good order, and it gives me pleasure to read them and go over the music once in a while, and you bet I would not part with them. I am also very anxious to get the new ones. I have no need to tell you of the improvement in the *Journal* from No. 61 to No. 96, you know that. Wishing you success."

EDWARD G. BAUM, the Buffalo teacher and player, has issued a very neat circular for the winter season. We are glad to note the enterprise of such teachers.

FRANK SOMMERS, the New York City teacher, sends forth his circulars for this season, and shows that he is up to the times.

FREDDIE STUBER, son of the South Bethlehem, Pa. photographer, is at his banjo practice constantly. He is a great young player.

HERBERT HARNEY, Bound Brook, N. J., writes:—"I received information in one of your *Journals*, which I consider is worth to me about \$20.00. I read everything they contain, and my judgment is, that any one who knows only enough to tune a banjo, and does not subscribe, is making a serious mistake. I thank you for Farland's picture, it is the neatest of the kind I have seen."

THE PHILADELPHIA BOURSE FREE PROMENADE CONCERTS on Wednesday evenings, have been attended by large audiences. The Stewart Banjo Exhibit attracted much attention, but more so the performances at this display, when the Novelty Banjo Trio appeared. Messrs T. J. Armstrong, with the six string banjo; M. Rudy Heller, with five string banjo, and M. B. Rattay, with the solo banjeaurine, made some excellent music, and to many persons such banjo music proved to be a revelation.

CHARLES D. CLOONAN, Rondout N. Y., writes:—"You will find enclosed in stamps for a banjo bridge for the Little Wonder Piccolo Banjo, that I purchased of you three years ago. I have found the Piccolo Banjo really a wonder. I handled a good many banjos before and since, but I have never seen anything to compare with your Little Wonder Piccolo Banjo, as it gives the best of satisfaction, and it is really deserving of the worthy title, LITTLE WONDER."

There are still very many persons who have not heard any good banjo playing—in fact, the banjo as a musical instrument, is comparatively a new thing. Philadelphia, with its numerous clubs, is doing good work in this direction, and the free entertainments, given on Wednesday evening at the BOURSE BUILDING have been a good thing in this way. The banjo performances at the STEWART BANJO EXHIBIT, by Stewart, Armstrong, Heller, Rattay and others, have proven a revelation to the masses in attendance.

CHIC KEHOE, writing from St. Louis, Mo., under date of December 5, says:—"All sorts of publications for the banjo, have come under my notice, but for quantity and quality of matter—both literary and musical, I have, as yet, failed to find the equal of Stewart's Banjo and Guitar *Journal*."

The following item of interest, from the London *Troubadour*, (formerly called "The Jo") is not as "ordinary" as it might be.

"Miss Maude Evans is putting a banjo into the market which we can thoroughly recommend to lovers of the good old ordinary. We do not remember ever having met with an ordinary having a better tone or with more good qualities than the 'Maude Evans' ordinary."

Well may the poet sing:—

"Of all the ordinaries we may ever see,
This most extraordinary ordinary
Is the most ordin—ar—ree."

CHAS. C. GAY, Karner, N. Y., writes:—"Please find enclosed stamp, for which send me that sixteen page (Got one yet?) book (comic). I have bought one of your *American Princess* Banjos lately, and am well pleased with same. I heard a gentleman remark that there was no music in a banjo—that there was only *Time*, etc.

I brought out that (Little Girl) *American Princess*, and played him a march, and he was surprised, and that man kept me playing every night for a week. He said he never knew that there was so much music in a banjo. Your *Journal* converted me in regard to banjos. I am of the opinion that your banjos are what the banjo student wants. I am satisfied with mine, and will recommend them to all my friends."

As Mr. Gay says, the people are surprised when they hear a good banjo for the first time. There are so many of the "Old Joe Sweeney" ancient style of tubs down in the back wood's district, that many persons don't know what a modern banjo is. Some people don't know yet that the war was over in 1865.

A. O. CARVELL, Montreal, Canada, writes:—"Journal No. 97 is worth 50 cents of any man's money alone. The Drexel Institute March and the Ashland Two-Step are fine and are not hard."

F. M. TENNEY, of Aurora, Ill., writes as follows—the letter being received just after our last issue had gone to press:—"Enclosed find 50 cents in stamps, for which please credit me in advance for the *Journal*, and begin my subscription with the current number."

Mr. C. B. Richey of this city recently formed a banjo club, composed of three banjos, one mandolin and one guitar. It will probably interest you to know that all three banjos are STEWARTS, (two of them *Special Thoroughbred*s and the other a *Champion*.) The club is made up as follows:—

Mr. C. B. Richey, banjeaurine; F. M. Tenney, first banjo; W. R. Rolfe, second banjo; Otto Grohe, mandolin and Albert Denney, guitar. Work in the club is progressing satisfactorily. In the past year Mr. Richey has devoted his attention mainly to the guitar and mandolin, but more recently he has made the banjo his principal study, with good results. A Farland concert under his direction was given here last spring.

I cannot say too much in praise of the *Special Thoroughbred* Banjo which I bought of you this fall. I am more than pleased and delighted with it, and am satisfied that it is the best banjo in the world."

R. C. MARKEE and family, consisting of wife and ten sons, have a concert company, at Quincy, Ill.

We were amused to see in the *Cadenza*, that editor Partee thought nothing was in Stewart's *Journal* worth reading.

Perhaps he overlooks his own masterpiece, which appeared in No. 93, containing an attempted reply to A. Baur.

Of course, articles like the works of John H. Lee, Geo. W. Gregory, Walter Jacobs, Thomas J. Armstrong, P. W. Newton and others, don't count.

It is funny, however, that he should have forgotten his own great work.

The pupils of Frank Z. Maffey, of Indianapolis, Ind., gave a banjo and guitar recital, in that city, on the evening of Dec. 16, last.

N. E. BUCKLEY, of Plainfield, N. J., writes:—"I received my *Thoughtbred Banjo* all O. K. yesterday, and am more than pleased with it. I consider it one of the finest banjos I have ever handled, and as I have been using the best from all makers down this way for the last ten years, you may imagine my pleasure in this last purchase. Thanking you for your kindness in answering my many questions and promptness in sending banjo, I remain, etc. etc."

WM. L. BOARDMAN, banjo and guitar teacher, of Spokane, Washington, sends a very well executed cabinet photograph of himself, with Stewart Banjo and guitar, for which we tender our best thanks.

R. J. HAMILTON, in the *Chicago Chronicle*, of December 13th, said:—"Many people labor under the delusion that an air cannot be played on the banjo. As a matter of fact the most difficult music can be played on it and played well, too, if the same amount of practice is given to it that would be given on any other instrument to produce the same result. I have heard performers play some of Liszt's music on the banjo and do it well. Of course, like all other instruments its powers are limited, but they are not nearly so small as is generally believed. I have no doubt the time will come when it will be better understood and become a social force. Indeed it can be truthfully said to be that now."

Some of our moonshine banjo periodicals are trying to boost their circulation by attacking the *Journal*, and we hope they may succeed, as their appearances denote that they have small circulation. Having long borne the heat and burden of the day, we have grown tough and can stand the funny sayings of sheets like the *Troubadour* and *The Banjo World*, and as Partee says, the *Cadenza* is nothing if not amusing.

MR. HEWARD, the well-known Canadian teacher, sends us the following clipping from the *Montreal Metropolitan*, of November 14th.

"The Zingari Banjo and Guitar Club, under the direction of Mr. Meredith Heward, has been heard several times in public this season, and has surprised everyone with the excellence of its performance. It is, in fact, considered by many the best organization of its kind in the Dominion."

The Zingari Banjo Club, of Montreal, has been up to date, this season, filling many engagements. The club has doubled in members since last season.

The *Montreal Gazette*, says:—"Mr. Heward brought down the house with his magnificent banjo playing."

An attempt has recently been made in this country to enact a copyright law that will make it a crime, punishable with imprisonment, to perform a piece of copyrighted music or to sing a copyrighted song in public. As most composers and publishers are only too glad to have their productions rendered in public and thus advertised, such a law would seem to be a farce, but the "Silly Season" is on again with some of our congressmen. Now if such a copyright would but shut the mouths of some of the whistlers in the streets, there might be some sense in it.

THE BANJO, GUITAR AND MANDOLIN CLUB is progressing. With the proper piano parts for our banjo club selections, the club, (as well as the banjeaurine for solo work) will receive a new impetus.

Our article on the banjeaurine, in this number, will give a clearer idea of the work proposed. Our \$30.00 "Solo Banjeaurine" and "Banjo Banjeaurine" are the most popular instruments for club work, but we also make some very handsome instruments of this kind at higher prices, which are "things of beauty, if not joys for ever," and to close the circuit we have a \$15.00 Solo Banjeaurine, styled "The Amateur," to match our \$15.00 Banjo. All who desire to "club" may "club," and before long the world may grow to be a gigantic banjo club.

Go on, thou clubber, and club.

OUR NEW STEWART \$30.00 three octave, 22 fret banjos are making a decided hit. They are in two sizes, 10½ and 11 inch rims, 19 and 19½ inch neck.

This banjo is stamped the "20th CENTURY. It has not so much work upon, in construction, as the SPECIAL THOROUGHbred, and is \$10.00 cheaper in price.

The banjo is "booming along."

Have you heard Heller's catchy banjo club hit, *Dreams of Darkey Land*? If not lend your ear to it. It goes great and sounds huge. At the Bourse Concerts in Philadelphia during the fall and winter this piece struck the popular taste. For club, 7 parts, \$1.40. For club and piano, \$1.60. Piano part separate, 25 cents. Stewart, publisher.

T. J. ARMSTRONG has written some of the most beautiful banjo club music, and has several new ones in the incubator; with piano parts to be added to all his popular club pieces previously issued, the clubs will have a good time.

Among Mr. Armstrong's most successful club musical selections are *Cupid's Realm* Overture, *Love and Beauty* Waltzes, *Queen of the Sea* Waltzes, *Normandie* March. Of these, we think the most artistic selection is "*Cupid's Realm*." It goes finely with only three instruments, banjeaurine, first banjo and guitar; but if all the parts are used, of course it is even better. There is not one of Armstrong's musical compositions or arrangements for BANJO,

MANDOLIN and GUITAR CLUB, that is not a No. 1, in every respect. His harmony is correct, and the parts are well adapted; he has good taste. Any of the parts, from the principal, or banjeaurine, down to the bass, or up to the piccolo, can be purchased separately, if desired.

Armstrong's two books, one called "Banjo Orchestra Music," or hints to arrangers, the other, "Divided Accompaniment," (price, 50 CENTS, each, should be in the hands of every banjo club man in America. We are offering you these books for a limited period at 25 CENTS, each, in order to extend the sale and use of our club music. Speaking of "Divided Accompaniment," reminds us of *The Imperial Mazourka* of Armstrong's; it is a dandy. Has EIGHT parts, on account of the accompaniment being "divided," but will work all right with five, six or seven parts.

It is a hummer.

MRS. PARTINGTON smiled when she read Partee's masterpiece in the *Cadenza*, and said that "poets are born, and not made." Then she hunted around for a copy of *The Musical Enterprise*, in order to compare the facial expressions of the two papers, but she couldn't find the *Enterprise*. Possibly "*The Wind blew*" it away. If it don't get back, advertise for it in *The Troubadour*.

"The Fine Old Maiden Lady" is said to have been the only *Classical Poem* ever written; but brother Gatcomb, it is said, didn't like the long metre stanzas, heard through a short distance telephone, and hence called upon Partee to "put up" something to beat it, and if not, to "shut up" shop.

Oh! those jolly fellows in "The Banjo World;" how they do enjoy joking and poking fun at one another. But Fairbanks used to do just that way—he run a *wheel* in his skull, and has been at wheels ever since.

But Partee's first and only scientific work is still around, and its going to stay, along with Webster. We don't want to lose it. Who said it wasn't good? Price, only 50 cents per copy.

CLINTON JORDAN, of Boston, Mass., writing under date of December 14th, says:—"The last number of *Journal* is all right. My old chum, F. Wilbur Hill, is making out first-class in New York. It is a running fight between Hill and I, as to who owns the better Stewart Banjo."

Farland wouldn't hesitate about playing my *Special-Thoroughbred*, as I always keep the strings in perfect shape, that is, perfectly true. I have all the pupils I can take care of at present, and am posting them in everything pertaining to Stewart.

During the big Food Fair in Boston, I played on several of the nights during the month it ran, and made a success of my solos, which I owe wholly to my Stewart Banjo."

F. WILBUR HILL, a short time ago, sold one of his Stewart *Special Thoroughbred* Banjos to Mr. Jordan, of Boston. Hill has two or three Stewart's, all with eleven inch rim, and twenty inch neck, with twenty-two frets. They were made to his order. Hill did some fine work when in Philadelphia, and he is one of the great players of the day.

ERASTUS OSGOOD writes:—"I think the last number of the *Journal* the most valuable you ever issued."

THOMAS E. GLYNN, the noted banjoist, was in town recently, at the Auditorium Theatre. He has exchanged his 11½ inch *Thoroughbred* Banjo for another 12 inch, and is now using two 12 inch banjos. Glynn is a strong player, and possesses wonderful agility of fingering; his *Yankee Doodle* with variations is exceptionally fine.

J. ARTHUR FAIRIE, Montreal, Canada, writes:—"You may remember that I purchased through your Canadian agents, about this time last year, one of your celebrated *Thoroughbred* Banjos. I wish to tell you how much I like it. I have never seen a banjo I like better. I am a member of our University (McGill) Banjo Club, and your banjo is by far the best instrument in it, both in appearance and tone."

It looks as though the publisher of "The Banjo World," of London, had made arrangements to "tear out" poor Partee. In a recent circular, we notice that Cammeyer advertises himself as the author of a work imparting the *Secret of producing the Correct Tone from the Zither-Banjo*.

We did not know this great secret could be bought. It will be an awful thing if any one can learn it for a price, and what will become of Partee's works? The new zither-banjo "tooter" is said to be the only perfect work of its kind. But it is hard to forget that the same party deliberately stole our publication by Armstrong, *Love and Beauty* Waltzes, and reprinted it and others under "fake" titles, without giving the composer credit.

The humbug was ventilated in No. 84 of this *Journal*, under the caption, "*The Ass and the Lion's Skin*."

We notice also the same publisher announces himself as *inventor* of the Closed Back Banjo. If this is so, he must be older than Henry Dobson of New York. Then again, we notice an important paragraph to the effect that these "jo-jos" are manufactured under the immediate supervision of Cammeyer himself. Now, mind you, it is not his son or his kindred, who does this, but he himself.

Oh! the old "closed back,"

The dear old zither 'jo;

When first we knew thee,

'Twas many years ago.

Then they called thee

By another name,

More fitting to thy size and weight;

But, no matter, "a rose," 'tis said, by any other name would smell as sweet.

The old Dobson closed backer

Has changed its strings, its pegs, its frets,

Its resurrection-day, has dawned at last.

Cammeyer the prophet,

(Who's no false prophet,)

Has given up shoemaking and sold his last;

And now on wire strings he'll play,

(As long as they sell, he'll surely stay.)

The British Isle, the noble lord,

May not again have a chance to board,

So slick a craft as the closed back 'jo.

Not called a gourd—by jove!

No! No!

Since our last number was issued, the city has been favored with many banjo concerts. We have had the Yale, the University of Pennsylvania, and other college clubs, the Boston Ideals, and the Drexel Institute, the Hamilton, the Manheim and other clubs playing special concerts.

Philadelphia is a lively city for banjo clubs.

The *Trio* at the Bourse Exhibition, for several weeks, on Wednesday evenings, at STEWART'S BANJO EXHIBIT, proved a revelation.

WILLIAM V. BURKE, New York, writes:—"Enclosed please find check for \$1.00 in payment for two years' subscription to the *Journal*, beginning with No. 94, having overlooked sending the amount, which is very small considering the news, music, etc.; that is, like old wine, it improves with age. Some times I go over old copies of the *Journal*, and never seem to tire of the musical compositions contained in them."

MESSRS BROOKS, DENTON and OSSMAN, OF 670 SIXTH AVE., NEW YORK, IN A NEAT CIRCULAR, respectfully present their compliments to their former patrons, and to those desiring musical entertainment for themselves and their guests during the coming season; and beg leave to say that their books are now open for future engagements.

The repertoire is most extensive, and includes music appropriate for teas, receptions, dinners, musicals, informal dances, and social gatherings of every description.

Their innumerable re-engagements are proof of the thorough satisfaction given in the past; while the abundant testimonials sent them both here and abroad, evidence the popularity of their banjo entertainments.

C. A. GEORGE, of the PRINCETON UNIVERSITY BANJO CLUB, made us a pleasant visit recently, and

was profuse in praise of the banjo-banjourines and bass banjo, the club of eighteen men were using. This club not long ago adopted the bass banjo, and have a good man on that end of the line; the club, also, have given up the old style twelve and a half inch banjourine, and are fully equipped with the smaller rim "banjo banjourines," and the music is taking well. They are in thorough practice, and doing wonderfully good work to the credit of Princeton.

W. H. WHITCOMB, Poynette, Wis., writes:—"Your card received this A. M., in reply to mine, asking where my December *Journal* was. Now you are a curious man. You are willing to send me \$100 worth of banjos to look at, but you won't send me 10 cents worth of *Journal*, unless I first send money enough to pay for a year in advance. Well, it is all right, or would be, if you only sent me the usual notice, but if you did, I did not receive it. However, let by-gones be by-gones, and let the *Journal* come as usual.

"Remember I have had the *Journal* ever since you began it, and I want it for life, and I may send for it from the hereafter, if not too hot."

One of the most strikingly amusing items that appeared in Henning's *Elite* banjo or musical *Journal*, a few years ago, which we took no notice of at the time, was a curious story about a certain guitar piece, to be sold at \$1.00 per copy, until a limited number of copies had been disposed of, after which the plates were to have been destroyed. (A somewhat ancient and abused advertising gag, by which nobody was likely to be taken in.)

Then there was the Henning prophecy, in which he had a somewhat peculiar vision of Nebuchadnezzar, in which a large hand seemed to be tracing characters upon the wall, one of which read something like this:—"The old style banjo must go:—must go." Whether Henning had eaten or drank something that did not agree with him, or whether he was afflicted with worms we do not know, but it now appears clearly that his hind sight had been mistaken for foresight, because the "old style banjo" has not gone yet, and it has been several years since the prophet saw the alleged hand-writing upon the wall.

Perhaps our readers may think strange that we should, at this late day, refer to such visionary crack brained nonsense, but it was necessary to give the forecaster time in which to work out his plans. Now that we have new and charming papers in the field, that did not exist during the run of the *Elite* conglomeration, it has become necessary to mention a few of these items, in order that our readers may not be in the dark as to what, how, when and where, these curious coincidences took place.

Such historical personages, we believe, as "Old Joe Swteneey," "Old Bob Ridley," et al, were held up in the *Elite* as the lights of the old style banjo, which was supposed to have been on the move towards getting off the earth.

These vagaries, however, amounted to little, and the world goes on just the same as it did before; even Partee's Cadenza, has not changed the course of the tide and the sun and moon continue to shine as of old. "Must go,—must go," cried the poor old crow; As it plucked the strings of the dear old 'jo, "You've lived too long, you're getting old, If you don't get out, you'll soon be bald As the head on the same old 'jo by 'jo!" Thus sang the crow, to the old Banjo, And echo answered, "ho! ho! ho!" "How did you know?"

"Who told you so?" Just then an imp from around the corner (Who resembled closely, "Little Jack Horner") Seized the refrain on a zither 'jo, "He believes it 'cause I told him so."

One of TOM MIDWOOD'S most striking pen sketches received lately came just before Christmas, representing Tom in the act of extending his hand across the sea towards S. S. S., as a holiday and New Year's greeting. The sketch is novel and full of excellence.

A program coming with the above shows that Tom and Master Teddy Midwood rendered banjo duets

at a concert in aid of a local charity, in Hobart, on Nov. 2d, at Temp'rance Hall. The Adelphi Parade March was played.

E. L. BAILEY, Akron, Ohio, writes:—"I received the \$60.00 *Special Thoroughbred* Banjo, (eleven inch rim) some three weeks ago, but have been so busy, I could not let you hear from me as soon as I expected. I have handled a great many S. S. Stewart Banjos, but this one beats them all. The carrying power is wonderful, and as clear as a bell from the first position to the twenty-second. You may look for another order before long."

GEORGE CARR, Scranton, Penna., under date of December 22d, wrote:—"I played at Wilkes-Barre, at the Concordia Club, on December 14th. There were over 2000 in the audience. I had a pleasant reception, was received very cordially by the audience. The *Exile's Dream* affected the house as much as a funeral sermon.

Miss Gertrude Saxe gave a banjo recital, at Pittston, Pa., on the evening of December 14th. She rendered *The Voyage, Normandie March, Love and Beauty Waltzes*, by Armstrong; *Gloriana Waltz*, by Glynn; *Darkies Patrol*, by Lansing; *Sounds from the Cotton Fields*, by Jennings; and a number of others, with encores."

DANIEL ACKER, the Wilkes-Barre, Pa., teacher, was in Philadelphia, during the Christmas holidays. The Bourse, during the CARNIVAL, was visited, and Mr. Acker remarked the rapid fingering of the phenomenal young banjoist, Master FRED. STUBER, who was occupied at Stewart's Exhibit.

GATTY JONES, the St. Louis, Mo., banjoist, writes:—"Please let me know what you will let me have a Three Octave Banjourine for, the one you catalogue at \$30.00. I have never used anything but the S. S. Stewart Banjo, and I think you might let me have one at the price you would sell a dealer, because no dealer here keeps them, except the *second grade*, and they ask double the price. Money is very scarce with me, having been blown away in the cyclone here last May, and I am just getting on my feet again."

F. W. BAILEY, Waltham, Mass., writes:—"I have been away for three months, and have not done any teaching, so did not miss the *Journal*, but as I have commenced again, I feel as though I must have it, so put me on your list from the time my subscription expired; I will enclose 50 cents for same. What is your lowest cash price for a SPECIAL THOROUGHbred Banjo, and are they all the same length necks? I was playing the banjo-banjourine, that I got of you, last night, with a banjo, guitar and harp, and could be easily heard above them. They all pronounced it the best instrument they ever heard, and they were good musicians too, so I consider it quite a card. It is little, but Oh! My!"

MISS V. M. SANDERSON, Fort Plain, N. Y., writes:—"THE PONY CONCERT BANJO, ordered of you for Christmas, reached me in due time, and is all satisfactory; it suits me in every respect. When tuned in G, it has a very brilliant tone, and I think it will make some of my pupils that have bought store banjos, sick of their bargains. It will be a good advertisement for you in this town."

THE DREXEL INSTITUTE BANJO CLUB, under the direction of T. J. Armstrong, have worked hard and achieved much success this season. The "benefit" at the Chestnut Street Theatre, and their own concerts in the Institute Auditorium, were prominent banjo features. The banjo is fast creeping along the route of tony respectability, and musical lethargoism.

OSCAR M. GUPTILL, Fargo, North Dakota, writes:—"I have one of your three octave BANJO BANJEURINES, which I purchased through C. R. Stone, of this city, last spring, and I will say I have never yet seen anything in the shape of a banjo, that equals it in volume and sweetness of tone."

WALTZ. PHI DELTA THETA.

φ

Δ

θ

MANDOLIN AND GUITAR.

By WARREN MEILY.

Arr. by E.H. FREY.

Mandolin.

Guitar.

p

p

cres.

1

2

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* (mezzo-forte) is placed at the beginning of the first measure.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, featuring some slurs and accents. The lower staff continues the accompaniment with similar rhythmic patterns.

The third system of musical notation consists of two staves. The upper staff shows a melodic line with a slur and a fermata over a note. The lower staff continues the accompaniment with chords and moving lines.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with slurs and accents. The lower staff continues the accompaniment with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff includes first and second endings, marked with '1' and '2' above the staff. The first ending leads back to an earlier part of the piece, while the second ending concludes the section. The lower staff continues the accompaniment throughout.

AMPHION MARCH.

(FOR BANJO CLUB.)

BANJEAURINE.

S.S. STEWART.
Arr. by THOS J. ARMSTRONG.

"Bass to B"

Har. 12 *

mf *f* 2 4 0

p

cresc.

1. 4* 4 2 2*

2. 3 3 3 3 2 2 2 2 0 2

p

mf 0 7*

6*7*

Copyright 1893 by S.S. Stewart.

"Bass Solo."

Trio.

1st time *p*
2nd time *f*

7 Parts for Banjo Club .75¢
Piano Accompt. .25¢

MASSA'S IN DE COLD GROUND.

By S.C. FOSTER.

Banjo.

10 Bar. 5*

Voice.

1. Round de meadows am a ring - - ing, De dar - keys' mourn - - ful.
2. When de autumn leaves were fall - - - ing, When de days were
3. Mas - - sa made de dar.keys love him, Cayse he was so.

Banjo.

5*

song, While de mocking bird am sing - - ing,
 cold, 'Twas hard to hear old mas - sa call - - ing,
 kind, Now dey sad - ly weep a - - bove him,

Hap - py as the day is long, Where de i - vy am a creep - ing,
 Cayse he was so weak and old, Now de orange tree am bloom - ing,
 Mourning cayse he leave them be - hind, I can - not work be - fore to mor - - row,

O'er de grassy mound, Dere old mas - sa am a
 On de sand.y shore, Now de sum - mer days are
 Cayse de tear drop flow, I try to drive a - way my

sleep - ing, Sleeping in de cold, cold ground.
 com - ing, Mas - sa neb - ber calls no more.
 sor - row, Pick - in' on de ole ban - jo.

CHORUS.

Down in de corn - field, Hear dat mourn - ful sound;

All de darkeys am a weep - ing, Massa's in de cold, cold ground.

Massa's in the cold, cold ground.

To Geo.L.Lansing .

DREAMS OF DARKIE LAND.

(As played by the Boston Ideal Banjo Club.)

BANJEURINE . (Leading Part.)

4th.to B.

M. RUDY HELLER .

Intro.

f *cres*

mf *cres* > >

f

ff

mf 3rd String

cres *f* Bar 2.

mf

1 2

Fine.

Copyright, 1896, by S.S. Stewart .

Trio

Full Club 7 parts, with Piano \$1.60
Piano Part separate 25 cts.

D.C. al Fine.

CONTORTIONIST DANCE.

CHARACTERISTIC PIECE.

GUITAR.

By E. H. FREY.

Moderato.

The musical score is written for guitar in a single system with six staves. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a forte (*f*) dynamic and a *Moderato* tempo. The first staff contains the initial melody with a forte dynamic. The second staff continues the melody, featuring a triplet of eighth notes. The third staff includes a first ending (1) and a second ending (2) marked *rit* (ritardando). The fourth staff is marked *a tempo* and begins with a forte (*f*) dynamic. The fifth and sixth staves contain complex rhythmic patterns with many accidentals and fingerings.

Bass solo p.

Contortionist Dance.

THE COLORED BAND.

BANJO.

PAUL ENO.

Bass to B.

pp

2 bar.

p - mf

ff

5 bar. 3 bar.

The image displays a musical score for a piece titled "Alabama Echoes Patrol". The score is written on ten staves, all using a treble clef and a key signature of three sharps (F#, C#, G#). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a treble clef and a key signature of three sharps. The second staff features a first ending bracket labeled "1." and a second ending bracket labeled "2.". The third staff includes a dynamic marking of *mf* and some notes marked with an "x". The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *pp*. The seventh staff has a dynamic marking of *pp*. The eighth staff has a dynamic marking of *pp*. The ninth staff has a dynamic marking of *pp*. The tenth staff has a dynamic marking of *pp*. The score concludes with a double bar line and a repeat sign.

"ALABAMA ECHOES PATROL" always makes a hit.

Col. Band.

To Miss Winnifred Berry, N.Y. City.

WINNIFRED WALTZ.

Composed for Banjo by
JOHN H. LEE.

With Piano Accompt. by
THOS. J. ARMSTRONG.

TUNE BANJO IN "C" AND "G."

Introduction

The musical score is arranged in three systems, each with a Banjo part on a single staff and a Piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The Banjo part includes various rhythmic patterns, including triplets and sixteenth-note runs. Performance markings such as asterisks (e.g., 5*, 8*, 3*) and a double bar line with a repeat sign are used throughout. The first system is labeled 'Introduction'. The second system continues the piece with similar patterns. The third system includes a first ending (marked '1.') and a second ending (marked '2.') that concludes with a 'Fine.' marking. The piano accompaniment provides a harmonic and rhythmic foundation for the banjo melody.

First system of musical notation. The treble clef part begins with a series of chords and a melodic line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of musical notation. The treble clef part includes fingering numbers: 6* (finger 4), 5* (finger 2), and 3* (finger 4). The piano accompaniment features a dynamic marking of *mf* and a crescendo hairpin.

Third system of musical notation. The treble clef part includes fingering numbers: 4* (finger 4), 7* (finger 4), 3* (finger 3), and 5* (finger 4). The piano accompaniment features a dynamic marking of *dim.* and the instruction *D.C.al Fine.*

TRIO.

2*

4*

3*

2*

3*

2*

1.
6*

2.
6*

DAN, POLK, the well-known banjoist, was in Philadelphia, recently, playing with his partner, at the Bijou Theatre. We had a pleasant call from Mr. Polk, and the pleasure of introducing him to Master Stuber at the Bourse Exhibition. Mr. Polk favored us with two selections from his repertoire at the exhibit, assisted by Mr. Armstrong at the piano, which was much appreciated.

FRANK S. MORROW, the well-known banjo teacher of Harrisburg, Pa., was in town recently, accompanied by Harry Wilhelm. Morrow is an excellent banjoist, also guitarist and mandolinist.

J. B. RANDOLPH, Baldwin, La., writes:—"I am using one of your THOROUGHbred Banjos. I fell in love with it, and am delighted with it. I am not a banjo teacher by profession, but I just teach in the academy here, along with my literary work."

FRED. STUBER was much impressed with *La Premier March*, for banjo and piano, by Eno; *The Morie March*, by Lee, and with *The Arena Polka*, by Stewart. Young Stuber certainly plays them well.

CHARLES F. VERELST, Jacksonville, Fla., writing to Geo. W. Gregory, New York, says:—"I have played the banjo for many years, but I have never before met with such a meritorious treatise as your *Practical Fingering*, as found in Nos. 87-97 of Stewart's Banjo and Guitar Journal. I have taken the liberty of writing you to express my sincere thanks for the many benefits which I have derived from same, and ask if you would kindly inform me when I may look for the publication of your next work, entitled, *Technical Studies and Foundation Exercises for the Banjo*, to which you have referred in No. 87 of above-mentioned Journal."

MALCOLM SHACKLEFORD has been teaching at Asbury Park, N. J., for some time past, with great success. He was on the road for the holidays, with a college club, making a good hit.

WILL N. MILLER, of Manchester, Vt., writes:—"I heard and played on a THOROUGHbred a few days ago. When I picked up my banjo, I was so sick of it I put it in a pawn-shop, just to get it out of my sight. I hope soon to have a Stewart Thoroughbred."

C. S. MATTISON, the popular San Antonio, Texas, teacher, reports that business is good. He states that P. C. Mattison is his only son, and that Matthews is an adopted son, and they are both talented, and have been trained in the way they should go. These young men will teach the banjo, and good luck to them.

We know of no work ever produced for the banjo that can equal that of George W. Gregory, the New York teacher, entitled *Practical Fingering for the Banjo*. It has occupied some ten issues of the Journal, and having been revised, will appear in a neat volume, at a popular price, about March 1st. Many students are looking forward to this work with more or less impatience.

JOHN T. WHITTAKER, Philadelphia, writes:—"I see that there is a new horse (banjo) entered the field; it is called *trotter*, but I am afraid that feeding it on *acorns* will not agree with it, and if it should, at last, reach the home stretch, it will find the THOROUGHbred a few paces ahead, as is always the case with banjos that have no pedigree. With best wishes, I remain, etc."

R. W. MOSES, Allegheny, Pa., reports that he was highly pleased with the performances of the University of Pennsylvania Banjo Club, and that the bass banjo added wonderfully to the musical effect.

PAUL ENO, the well-known Philadelphia teacher, reports as follows:—"The trip of the University of Pennsylvania Banjo, Mandolin and Guitar Clubs was very successful, and from the reception the banjo club

received each night, the popularity of this instrument was very apparent, and fully demonstrated. Leaving Philadelphia via Reading Railroad, Monday A. M., arriving 9 o'clock, our engagements took us to Wilkes-Barre, Pa., December 28th; Scranton, Pa., December 29th; Williamsport, Pa., December 30th; Altoona, Pa., December 31st; Greensburg, Pa., January 1st; Pittsburg, January 2nd (we played in Allegheny, but stopped in Pittsburg). There were fifty-four in the clubs, which just filled the two Pullman cars, and a more congenial gathering you never saw. All the members were very much interested in their work, and when rehearsals were called, which was nearly every day, we had good attendance.

We returned to Philadelphia, Sunday, January 3rd, at 5 30 P. M. On December 29th, the Central Branch Y. M. C. A. Banjo and Glee Clubs gave their holiday concert. I, of course, was not able to attend, being in Scranton, but from accounts, it was a brilliant success musically, but the audience was not quite as large as expected.

The Manheim Banjo and Glee Clubs hold their mid-winter subscription concert on January 9th. We have twenty-two players in banjo club, and their work has been very gratifying indeed, and I predict the finest concert the club has given, will take place this week.

On February 18th, the Hamilton Banjo Club will hold their concert at Horticultural Hall, which promises to be their most brilliant affair. This is the largest amateur organization in the country, and I have experienced no difficulty whatever in directing such a large number of players, quite the reverse.

The effects are obtained easier, and better tone is produced, as it is not necessary to force the instruments at any time for *fortissimo* passages, and by picking the strings lightly, and near the fingerboard, a more delicate quality of tone is gotten, as well as a beautiful *pianissimo* effect.

Of course, practice is absolutely necessary to play in unison, but with the interest and ambition in the player, hard practice is a pleasure, and the results are surprising. All of the clubs have increased their membership, and I am glad to see it.

The Powelton Banjo Club, and Cateret Banjo Club of Camden, N. J., will give their concerts before Lent."

E. PRITCHARD, the New York teacher, writes:—"I have moved to the west side, as most of my pupils reside there, and several of their friends, who object to the east side, are anxious to take instruction.

Kindly change my card in the Journal, to No. 924 Sixth Avenue.

I extend to you the usual greeting, which goeth with the day of the immortal turkey, and sincerely hope that the present year will be both happy and prosperous for yourself and family."

JOHN C. FOLWELL, the Camden, N. J., teacher and club leader, reports business very good. He heartily approves of getting out piano parts for banjo club music, to accompany banjeaurine.

T. L. SNYDER, of St. Paul, Minn., has sent us a fine photograph of St. Paul Elks' Banjo Club, for which we tender our best thanks. The club comprises ten members, with banjeaurines, banjos, piccolo banjo, violin, flute and guitars.

THE PENN CHARTER SCHOOL Banjo, Mandolin and Guitar Club, has been organized, with Thomas J. Armstrong as teacher.

F. W. GRANT PUB. CO., of Dover, N. H., announce new banjo music in this issue: Regimental Review March, and Darkies' Sensation. See card.

B. V. KERSHNER, Towanda, Pa., writes:—"The Journal, No. 97, at hand. I cannot express my delight with pen and paper. Gregory's *Practical Fingering for the banjo*, is something that in value, is worth many times the subscription price. I see that the testimonials are still coming in as to the popularity of your banjos. By the way, I have in my possession a \$60 Orchestra Banjo, a \$50 Universal Favorite, and an American Princess, and at an early

date will own a *Special Thoroughbred*, and piccolo for my boy. He is three years and six months old, and has started the banjo already. For the past eight years I have used your instruments exclusively, and in that time have never seen nor heard any, that could be classed a rival. The tone is always loud, clear, and round, and finish can be had to suit all tastes. If your mandolins and guitars are such a success, what a kindness you will have done to all musicians and lovers of music."

E. L. BAILEY, of Akron, Ohio, announces his newest publication, *Euclid Beach March*, in this issue. See card.

W. H. TEASDALE advertises his latest music for banjo and guitar in this issue. The reader is referred to his card.

ALBERT LYLES, Dewsbury, England, reports business in teaching, as good. Mr. Lyles is one of the hardest workers for the banjo on the other side of the "Big Pond."

JOSEPH J. MARA, the well-known teacher, of Passaic, N. J., will have a Farland Banjo Concert in that place, on Thursday evening, March 11th. That he will make a complete success of the concert we have little doubt. Two prizes are to be competed for in ticket selling for this concert; a Stewart Banjo-Banjeaurine, and a Stewart "Amateur" Banjo, with fancy finish. The two who succeed in placing the largest number of tickets will carry off the prizes, and we hope they will all work hard to sell seats and give brother Farland a rousing reception. It is to the interest of all lovers of the banjo, and especially to teachers, to assist in bringing as large audiences as possible to hear the banjo in the hands of Farland. Keep the good work on the move, and in a few years you will all live to see the banjo head and front of all the instruments. This will also help the mandolin and guitar, and nothing can be lost by mutual assistance.

W. F. OLT, Butte, Montana, writes:—"A good teacher, I think, could get big business here, in this city of 50,000 inhabitants. Butte is a first-class mining town."

Mr. and Mrs. Fred L. Turner are hustling banjo, mandolin and guitar teaching in Dayton, Ohio. We have had the pleasure of receiving a handsome photograph of the Turner Studio, for which we tender thanks.

W. J. STENT, the Sydney, Australia, teacher, writer and performer, writes very encouragingly of the banjo business in his section. It is Summer there about this time, and hence not much is being done in stringed music, but during the season, Mr. Stent has been busy. We hope that every season, as time goes on, will become more prosperous than the former. Mr. Stent's American Banjo Club is to be augmented in members, and brought up to high-water mark, and concerts given every year.

EDWARD J. HENDERSON the banjo, mandolin and guitar teacher, formerly of New Orleans, La., is now located in Pittsburg, Pa., where he removed some three or four months ago. Mr. Henderson reports that he is instructing a large class of pupils, including two of the leading clubs, namely the Hot Tamale Club and Western Pennsylvania College Banjo Club. He also has classes in two of the nearby towns, and has charge of banjo, mandolin and guitar department of Duquesne Conservatory of Music.

We wish him continued success.

C. BURGE, Emporia, Kansas, writes:—"The solo banjeaurine ordered from you has been received, and has proven all any would desire in an instrument of that kind. It is very brilliant in tone, and is admired by every one who hears it, and is entirely satisfactory in every way."

MISS EDITH SECOR, the well-known lady banjoist and teacher, is at her home at Bayonne, N. J.

So great has become the interest in banjo, mandolin and guitar matters, of late, that it is almost impossible to find space for all the matter received. Our time to devote to the editing also, is limited, but from the present indications of things, it does not appear that the work will become any less.

The *Journal* is 50 cents per year, payable strictly in advance. If the publication is not worth this amount, it is not worth a cent, and we prefer not to have any one subscribe who does not consider it worth 50 cents.

SAM. PAYNE, a well-known English banjoist, is now connected with W. E. TEMLETT, a banjo manufacturer, in London, S. E., England. Mr. Temlett has favored us with copies of his recent banjo sheet-music pubs, for which he has our thanks. In a recent letter from Mr. Temlett, he states, giving his reasons for making "zither" banjos, as follows: One has to move with the times here, and the times is zither-banjos—although one of the best English performers—Will C. Pepper, plays on an *ordinary*, and swears by it. He has, so he tells me, still the *Stewart Banjo* he bought from Brewster when he first came to England as your representative, but he's found from experience, the large rim and long fingerboard would not stand to the English pitch, so he plays on one of my make, *ordinary*, 10½ inch rim, and 19 inch fingerboard."

Of course the large rim and long neck banjos, which were made for *thimble* or stroke playing, years ago, are not fit for the high pitch performances of the present day, and few of these large banjos are now made. But the pitch of "C," commonly called the English pitch, is not considered high enough for the 10½ inch banjo; such banjos usually being tuned a full tone above this. We have thousands of such banjos in use in this country at the present day; and improvements are being constantly made. Our new catalogue, of all banjos up to date, has just been published, but we have more improvements in process; and the banjo is destined, within the next two or three years, to take a step or two higher advance. There is more in a good banjo than has ever yet been brought out, but the "unordinary zither" *jo* is not new, having had a run here when the writer was a boy, but many who were little children then, have no recollection of the "great patent closed-back banjo" of that time, and they suppose the English imitation to be a new thing.—*Editor*.

There was no such master of the banjo as A. A. Farland in existence ten, fifteen or twenty years ago. True, Farland lived, but not as the now existing banjo artist.

A responsible correspondent in England, writes that the closed-back "*either banjo*" is not having such a "run" as its manufacturers try to make it appear. "*Things are not often what they appear.*" "There is no doubt this kind of banjo is on the wane," he says: "Every furniture broker's and pawn-shop is full of them." This is about what we thought; the closed-back fake will sink out of sight in three or four years.

JOHN H. MACK for some time past has been traveling with "*In Old Kentucky*," playing a negro part, and not heard from on the banjo; but will resume banjo playing again.

EDWARD LA VAN, writes:—"The banjo, style TWENTIETH CENTURY, arrived safely, and I cannot thank you enough for your kindness in sending me such a fine instrument, as it is certainly a *thing of beauty*, as for finish; and the tone is A No. 1. I am so overcome with satisfaction, I cannot express myself at present."

The foregoing relates to one of our new 11 x 19½ inch 22 fret banjos, price THIRTY DOLLARS.

Jos. S. Reed Music Co., Sullivan, Ind., advertises new music in this issue.

Just before going to press, a letter from J. J. MARA, the Passaic, N. J., teacher, was read, in which he says that prospects for his FARLAND CONCERT there on March 11th, are booming away up. STEPHEN SHEPARD, of Paterson, N. J., is also working for the success of this concert, and the pupils of Mr. Mara, who are in the ticket-selling contest, are working hard to outdo each other in winning the two Stewart Banjo prizes, to be awarded to those who sell the greatest amount of tickets. Mr. Farland, too, now on the road playing different towns and cities, reports plenty of dates for the winter and spring, and great interest manifested in the banjo everywhere: "Those who have ears to hear, let them hear" Farland.

CHARLES E. CONKLIN, Roslyn, N. Y., writes:—"On the 13th inst. we had Mr. Farland here for a public recital, and he showed us what music there is in the banjo. We had a good house, in spite of the fact that our public school, not three minutes' walk from the hall, had taken fire just before the children were dismissed in the afternoon, causing great excitement, and was still burning at the hour for the recital. I have heard from so many people since, who were kept away by the fire, that I am sure, if the fire had not occurred, the hall would have been crowded. As it was, we had a good audience, and the financial result was very satisfactory.

Musically, the affair was a grand success. During the rendition of Hauser's Cradle Song, the whole audience seemed to hold their breath, and throughout the entertainment the people were held spell-bound.

A couple of gentlemen, who had bet cigars that Mr. Farland would have a piano accompanist to take the difficult parts, admitted that it would take a very clever pianist to play them as Farland did."

EDWARD J. HENDERSON, of Pittsburg, Pa., writes:—"I have formed a banjo and piano trio here, with J. Ord Gilbert, H. D. Wegner and myself. Mr. Gilbert and Mr. Wegner are young men, formerly of Washington, D. C.

No name has yet been given to the trio."

E. L. BAILEY, Akron, Ohio, writes:—"The \$15.00 banjeaurine is a fine instrument for the price."

This refers to our "grade No. 2," \$15.00 AMATEUR Banjeaurine.

Prof. B. Cutillo, teacher of the banjo, mandolin, guitar and other instruments, inserts his card in this issue.

Old Time Gaggers.

In those "good old times" of long ago, a banjoist who could not play a tune good enough for a respectable citizen to listen to, could "gag," and the gags with the accompanying blackened face, were made to "go" and do duty as articles of entertainment.

It was the proper thing in those days to dub as a banjoist, or "banjo soloist," any one who could "black up" and sing a couple of songs with a banjo, or an apology therefor, in his hands.

One day an aspiring young fellow, who was banjoistic in desire, attended a show where Pete Wayback, who was billed as the "Banjo Lion," was to appear. The "lion" duly came upon the stage, and sang a couple of, more or less, comic ditties, touching the banjo strings once in awhile, and interspersing with supposed comic stories.

Our friend of banjoistic aspirations, was a little disappointed in the performance, and remarked to a bystander that the lion had not played anything at all.

He was consoled by the following remark:

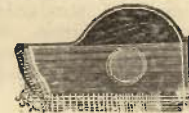
"Yes! but the gags! You should take into consideration *the gags*."

A banjoist once applied for an engagement. After playing, as a test of his skill, a few pieces for the manager, he was suddenly interrupted by the following query:

"That's very good; do you gag any?" "No," replied the banjoist; "That is, not unless I am sick."

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FINE SPRUCE FOR GUITARS
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Rosewood, Mahogany, Bird's Eye Maple, Walnut, Birch and all kinds of Fine Lumber always on hand

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MANDOLIN
INSTRUCTORS

by Arling Shaeffer

Insist upon seeing the above Instructors before studying. Your success depends upon starting. All scales, Diagramed. A Self Instructor of great merit, for Pupil and Artist. First Edition just out. A boon to Guitar and Mandolin players.

Guitar Instructor, 127 Pages in Board,\$2.00
Mandolin " 50 " " " 1.00

Send for Thematic Catalogue of Guitar and Mandolin music. Address

LYON & HEALY, Chicago,

or OLIVER DITSON CO., Boston—Philadelphia.

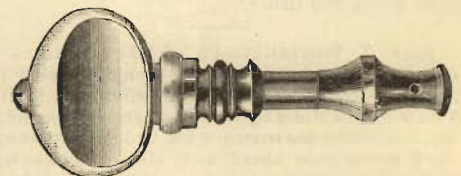
SOMETHING NEW.

The Elite Banjo Tail Piece

(Pat. Sept. 17, 1895.)

Its superiority seen at a glance. Are used by the leading artists of the world. Price with attachments, 50 cents. Usual discount to teachers and the trade. Send for circular to C. S. DeLANO, 638 Hill, Los Angeles Cal., Manuf'r

Teacher's Sample, 35 cents.



THE IMPROVED UNIVERSAL KEY FOR BANJO

(Patented by Richard Kuenstler)

PRICE PER SET OF 5, \$1.25

These Keys work smoothly and do not slip.

THE ACME BANJO TAIL-PIECE

This Tail piece does not rest on the head, or cut strings.

PRICE, 25 CENTS

Address S. S. STEWART, 221-223 Church St., Phila., Pa.

MANDOLIN AND GUITAR NOTES.

A. I. ANDERSON, is teaching mandolin, also the banjo and guitar, at the conservatory, at Mankato, Minn.

He wrote recently—"The people in the west seem to be too busy to study music. In the east the people seem to have more respect for the mandolin, banjo and guitar. It is strange that a city of 12,000 should not have a banjo or guitar club. I believe that if I get a club started, Mankato will be all right."

The people generally take to banjo clubs wherever they are heard. Where such clubs are not popular it is only that they have not been given a proper chance.

H. V. TRUITT, Chicago Junction, Ohio, writes:—"I received the mandolin O. K., on the 4th inst. Thanks for your promptness. I can say I am fully satisfied. I could not have done better for the same money."

The *Journal* is a daisy."

There are being made so many cheaply constructed gaudy and flimsy mandolins, nowadays, and at the lowest standard of cheap labor prices, that observers are led to wonder how long the craze for such articles is going to last.

It is true that not many of these instruments hold together very long, and it looks as though the fate of the once well known "38 bracket pawnshop banjo," would fall to the lot of these mandolins. Let our readers observe the next two years and see how this forecast turns out.

WARD F. BRIGGS, Wilmerding, Penna., writes:—

"The guitar got here all right, and the party it was for, was very well pleased with it, and I must say it is the best instrument I ever saw for the money."

The above relates to the STEWART CONCERT GUITAR.

F. M. PLANQUE, Indianapolis, Ind., writes:—"We had Valentine Abt here, December 2nd. He is a wonderful performer on the mandolin, his rendition of Andante, from Mendelssohn's Concerto, was simply superb. The only thing that I did not like about the evening's work, was the mandolin that he used. He played an aluminum mandolin and the tone was simply rotten (is the best way I can express it), everybody noticed it, and spoke about it, and some did not know whether it was the fault of Abt, or the mandolin. I do not see why such an artist as Abt, would play such an instrument."

E. BROCKETT, Auckland, New Zealand, writes:—"Through Mr. Partridge, I have been able to see your *Journal*, which I consider a splendid idea, keeping banjoists, guitarists and mandolinists up to date with the newest music, more especially in a place like this, where music for these instruments is very scarce."

WILLIAM C. STAHL, St. Joseph, Mo., sends us a nice photograph of himself and associate performer, Charles C. Bertholdt, for which we tender thanks.

The first concert of the Y. M. C. A. Mandolin Club was given in St. Joseph, some time during December, the exact date the program fails to state. Mr. Stahl states that this club contains 20 members, 12 mandolins, 7 guitars and 1 banduria. The club has been under Mr. Stahl's tuition for some months. Mr. Bertholdt made a hit with his mandolin playing at this concert.

"Love's Old Sweet Song," for mandolin and guitar arranged by Apt, is published in sheet music form, price 40 cents.

We have issued a new edition of Frey's "VISIONS OF THE PAST" for mandolin, guitar and banjo, with piano accompaniment, price 75 cents, (piano accompaniment separate 30 cents.)

JACOB'S GUITAR FINGERING is continued in this number. It grows in popular favor, and in due time we hope to see it issued in book form, like Gregory's Practical Banjo Fingering.

VALENTINE ABT, the mandolinist, reports business very good at his Pittsburg studio.

Every guitarist should have a copy of NEWTON'S SCHOOL OF HARMONY FOR THE GUITAR; Price \$1.00, S. S. Stewart, publisher.

WALTER JACOBS, of Boston, reports himself busily engaged on a mandolin collection, to be called "Jacob's Easy Mandolin Collection," for one and two mandolins with guitar, or piano and banjo accompaniment.

The selections will be principally from popular melodies and operatic airs. He has also made arrangements of "Don't be Cross," for one or two mandolins and guitar, also for one and two banjos, and vocal, with banjo or guitar accompaniment, and with one cello, flute and piano parts.

For particulars address him as per card.

ARLING SHAEFFER, of Chicago, is pushing on with his guitar, mandolin and harp work and the contest on his books, for prizes, as announced in a recent issue, promises to be a lively one.

The Brokaw Music Co., of St. Joseph, Mo., announce new music free to mandolin clubs that send card or program. See ad. in another column.

E. H. FREY, Lima, O., writes:—"The two mandolins you sent me, came O. K., to hand. I am well pleased with them; considering the price, they are far superior to others I have had."

"Love and Beauty" Waltzes

BY T. J. ARMSTRONG.

This is a great favorite.

For banjo and piano (piano in G)	\$.75
" banjo alone.....	.40
" banjeaurine and piano.....	.75
" banjo club, seven parts.....	1.50
" banjo club, with piano accompaniment.....	1.85
" banjeaurine, banjo and piano.....	.95
" guitar solo, arranged by Walter Jacobs.....	.50

N. B.—The piano part in C goes with the arrangement for CLUB, where the banjeaurine plays leading part; if the parts are desired to be used for "banjo and piano" without banjeaurine, the piano part in G must be used. There are two separate and distinct piano parts, one in G, for banjo, the other in C, for banjeaurine or club.

S. S. STEWART, Publisher.

Piano Parts for Banjo Club Music.

(Published by S. S. STEWART.)

These piano accompaniments are published in keys to suit the pitch of the banjeaurine, and may be used to accompany the solo part on that instrument, or for the banjo club arrangement.

AMPHION MARCH, <i>Stewart</i>	\$.25
DREAMS OF DARKIE LAND, <i>Heller</i>25
LOVE AND BEAUTY WALTZES, <i>Armstrong</i>40
FORTUNA WALTZ, <i>Armstrong</i>25
ROSEDALE WALTZ, <i>Folwell</i>25
ARION MARCH, <i>Folwell</i>25
NORMANDIE MARCH, <i>Armstrong</i>25

Great Bargains.

A few second-hand Stewart Banjos, slightly used, but in excellent condition, are offered at rock bottom prices.

The following instruments are in stock and will be sold to the first comer at the prices here stated:

Each	
1 Specialty Banjo, 10½ inch rim, 18 inch neck, fine tone.....	\$20 00
1 "Universal Favorite," excellent condition, \$14 00	
3 10 inch rim, old style, nickel plated, 2nd grade Stewart Banjos.....	\$7 00
4 11 inch do do	\$7 00

Now is your opportunity to buy a fine banjo at panic prices.

The above instruments can only be obtained of

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New Club Music

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THE LATEST

Dreams of Darkie Land (Patrol)

By M. R. Heller.

7 Parts, Complete for Banjo Club - -	\$1.40
Piano Accompaniment - - - - -	.25

Drexel Institute March

By T. J. Armstrong.

7 Parts, Complete for Banjo Club - -	\$1.40
--------------------------------------	--------

The above are not very difficult, are good, and being new, are in every way desirable.

A SUPERB CONCERT SOLO

"POLONAISE ET VALSE"

By BILLY A. GRIFFIN

Price, Banjo and Piano, 75 cents. One-half Discount

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JOE S. REED MUSIC CO.

SULLIVAN, INDIANA

The Regimental Review (March)

A heavy march with rousing bass solo

Darkies Sensation Descrip. (Dance)

The Swell Hit

Both are for Two Banjos, 40 cts. Guitar Accompaniment, 20 cts. Piano Accompaniment, 25 cts. Teachers regular discount. Remit with order.

F. W. GRANT PUB. CO., Dover, N. H., or Dealers.

SEND FOR THE LATEST

MARCH OF THE SOUTHERN IMPERIALS

A Brilliant six-eight March full of vim, and especially adapted to the Banjo, Banjo and Guitar Duet, 30 cts. MSS. 2d Banjo and Banjeaurine parts, 10 cts. each.

THOUGHTS OF HOME WALTZ

Two Mandolins and Guitar, 35 cts. A fine number for clubs. In press—"Camp Life," Two Step, for 2 Mandolins and Guitar.

W. H. TEASDALE, Composer and Publisher

Mail address, P. O. Box 293, 216 Gaston St., West, Savannah, Ga.

A Sure Winner

EUCLID BEACH MARCH

Banjo Solo by E. L. BAILEY

PRICE - - TWENTY-FIVE CENTS

E. L. BAILEY, Publisher

36 Arcade, Akron, O.

TIME Just what is needed in every studio. One of Fred L. Turner's new, neat and complete **TIME CARDS**—giving space for name, residence and hour, to the amount of 15 pupils per day. Handsomely printed and ruled, on heavy cardboard.

Price per card, 15 cents

Two cards for 25 cents **NO STAMPS**

Address **FRED L. TURNER**

No. 19 Jefferson Block, DAYTON, OHIO

N. B.—Mr. Turner also has for sale, neatly printed placards, with following inscriptions:—"No reduction made for lessons missed." "Please be prompt; your tardiness will be your loss." They tend to make a studio appear more business-like. Price, 15 cents each, two for 25 cents.



D. S. McCLURE, Marlette, Mich., writes:—"Why don't you add a piano part to those club pieces? It strikes me as a very desirable thing. I play the banjeaurine, and if I can get piano parts I could practice at home all the time, and get the benefit of the double play. Banjeaurine players would be tickled to get such parts. Here's a point, too. The association of the instruments of our choice, with the piano, helps the banjo—popularizes it.

I don't know just how the piano would sound with the club, and personally I don't care much, but I would like the parts to play at home."

We think our correspondent is undoubtedly right; the time has about arrived for getting out all club parts with the addition of piano, so that the banjeaurine and piano may be practiced at home

The following letter was received from a party living in a Pennsylvania town. It pertains to a piece of music, valued at 25 cents. It is somewhat amusing and entirely harmless. We cannot, however, undertake to fill 25 cent orders "on selection."

"I drop you a few lines, to ask you if you would send me a piece of music on approval, for the banjo and piano, entitled, Bummer's Reel? If you will favor me in this, I will favor you in the near future, for I will be needing a good bit of music.

Enclosed please find stamp to write to me, and if you will send me music this way, I will help you all I can."

A recent letter from N. S. LAGATREE, banjo, mandolin and guitar teacher, to Thomas J. Armstrong, of this city, is given in the following. It contains a good suggestion, and "hits the nail on the head." It is more than probable that it will not be a great while ere piano parts to fit banjo club arrangements, and also adapted for banjeaurine and piano duets, will be published. As it is, much time and labor have been required to bring the banjo club to where it now is, and we do not propose to stop where we are.

"I take the liberty of addressing you on an old subject, and after reading my views on the matter, think you will agree with me that it should receive some recognition.

Now to the point: Piano accompaniments for the banjeaurine is what I am getting at. Some might say, the banjeaurine is good only for club playing. The banjo club created the demand for it, and if the club work ceases, away goes that instrument with the piccolo and bass banjo.

I sincerely believe the banjo orchestra is here to stay, and imagine you are of the same opinion.

Since the advent of the new THREE OCTAVE BANJO BANJEURINE, it is being rapidly accepted by many as a fine solo instrument; being much easier of manipulation than the large banjo. It is adopted by ladies and children particularly.

Several cases have come under my observation where the possessor of a fine make of instrument (standard size), has about given up in despair of ever being able to manage it to advantage. They try to play on a banjeaurine, when lo! their fingers seem to act as if by magic; no trouble to play the music that had been so difficult of rendition on the large banjo.

The result is they invariably purchase a banjeaurine. For my own playing, I prefer an instrument about eleven by nineteen inches, but of course, there are others who like better, the music of the banjeaurine.

If piano accompaniments were written for our BANJO CLUBS, I venture to say that almost every club would have their pianist, placing it on the same footing as the violin orchestra. Playing the guitar part on the piano is not always satisfactory, it gets monotonous also.

What we want is some of those brilliant piano parts you have written to accompany the banjo. It need not be an expensive print either.

In this city there are about twenty-five banjeaurines (good ones too), over one-half of them are under my direction.

In this whole United States there are published but five pieces for BANJEURINE AND PIANO; think of it! some of them pretty flat too.

Allow me to submit a partial list of good selections for this purpose: Love and Beauty Waltz, Queen of the Sea Waltz, Fortuna Waltz, The Courier, Fantasia, Cupid's Realm, Overture; The Grenadier, Overture; Clover March and Normandie March, and any others you may choose.

In closing, will say that I can sell a quantity of this music the minute it is published, and am sure every other teacher will put in action their approval of a good move."

The banjo club is fast becoming a standard institution, and the "SOLO BANJEURINE" and "BANJO-BANJEURINE," are almost as much in use as the "ORTHODOX BANJO," so we think our correspondent is about right.

ALFRED H. HARTMAN, Wilmington, Del., writes:

"Enclosed please find renewal of subscription to *Journal*. A few months ago I had Mr. Russell of our city, get me one of your *Special Thoroughbred Banjos*. I am very much pleased with it, and all my friends who have seen it, pronounce it the *best* they have ever seen or heard. I experience much trouble in buying banjo strings; most every one I buy is *false*, and, of course, the banjo sounds accordingly. I think I will have to try a bundle of your assorted strings, and see if I cannot do better. It is a shame, I have to string such a fine banjo with false strings, and thus be deprived of enjoying its real tone."

We all experience the trouble of false strings that our correspondent speaks of, but the cost of strings is so much less than when we were boys, we are, or should be, better prepared to grapple with the difficulty. Instead of paying 15 or 20 cents for each string, as we had to a quarter of a century ago, we buy a bundle of 30 strings, at from \$1.25 to \$2.00, for the bunch of 30. We can now afford to discard the false and stick adhesively to the true, when we find them. A *false* friend may be discarded and a true one adhered to. Try *Farland's* system: Have a small pair of scissors handy. Select from the bundle, the string that seems to be of even thickness, put in on the banjo and test it. Then, if it proves *false*, take it off at once, cut away a portion of it, and try the remainder again, and so continue until you have a perfectly true set of strings on the instrument. This may require some time, but it is about the only way we know of, to properly string a banjo for an artistic performance.

We are of the opinion that in the future, the remedy will be found in the *twisted silk* string; but these have not yet been brought to perfection, and are not safe for using with metal keys, as they are liable to break, although they are not apt to be *false*.

If we stick at it, and don't give up, we'll have the banjo "away up in G," before our grandchildren grow up.

B. D. I. writes:—"The head on my banjo is very tight and high up. That is, the hoop is so high that I cannot play beyond the twelfth fret. Shall I wet it, in order to get it down? or will wetting it break the head?"

Do not use water upon the head, but place the banjo near a pail of water, or put a wet towel or wet sponge close by the banjo. In this way the head will be likely to absorb sufficient moisture to cause it to stretch. If, however, the head has been placed too tightly, or too far up, it may break, but most heads have a far greater stretching capacity than the novice supposes.

Whatever may be the difference of opinion between banjoists of this generation, one thing is positive. IF YOU DON'T LIKE STEWART'S JOURNAL, YOU DON'T HAVE TO TAKE IT.

W. C. S. writes:—"Do you keep in stock the books for learning the guitar, by the new method of

tuning, in which the fingers are used to show the frets and positions, instead of notes? If not, will you kindly direct me to the publisher of this system. I have merely heard of the system, and consequently, I do not know much about it. What do you think of the system?"

We do not keep in stock "simple method" guitar books. There is nothing new in the method, and we advise our correspondent to let it singularly alone. All musical study should be based upon music as a science. For this, the study of one instrument is the greatest kind of entering wedge to the study of any other instrument. As to what we think of the above system, we think it a first-class method for producing blockheads, and in the interest of the guitar, banjo or mandolin, we shall never lose an opportunity of discouraging the use of so-called methods. The design in their publication is principally to find a market for a large number of worthless books, and thus make a large profit. Experienced musicians know that for years the banjo was held back in its development, owing to the many fake methods introduced and sold by charlatans, who thought they saw a chance for profits. It is only since the banjo has been taken out of the hands of these people, that it has met with the advancement it now has. A *knowledge* of the science of music, to a certain extent at least, is necessary to its appreciation, and there is little use in telling a beginner that he should study music, if he believes there is some "short method" that will be more satisfactory. But alas! after traveling the short method for some time, and generally after it too late to change, he must find out that he simply wasted his time. If our correspondent is seriously thinking of studying the so-called "new method," all we would say is, DON'T.

FREDERICK FOWLER, St. Davids, Delaware Co., Penna., writes:—"Will you please let me have the

Journal for another year, in exchange for the stamps enclosed? It seems a big thing to ask, but I could not do without it, if it cost four times as much. I have just returned from England, after two months' vacation; I also had one of your banjeaurines with me, which was greatly admired, and which, I think, are in great demand, if they only had them over there. The only attempt I saw at making them, was at a store on the Strand, in London, and from which you will find a catalogue enclosed; but they are very inferior instruments from the one I had with me of your manufacture. They also seem to control a very high price, which you will see in the catalogue."

What our correspondent says about the state of the banjo in England is quite true. They are now running crazy over there on the old "closed-back" banjo, which was played out in America years ago. In England, they suppose the "tub" is something *new*, and swallow it down, wire strings and all.

It will not be long, however, before the so-called "zither banjo" will have run its course over there, and then be relegated to the pawn-shops, just as it was here, then the legitimate banjo will come in for another turn, and *what will be the next?*

The catalogue our correspondent favors us with is a sheet of English imitations of American banjos. There are the "Universal Favorite," the "Model," the "Grand Concert," the "Orchestra," the "Piccolo" and "Banjeaurine." However, we will not waste our space with further mention of the English imitations.

The following, from Mr. C. A. Dockstader, of Three Rivers, Mich., is a pleasant reminder that such works as "Gregory's Practical Fingering," are appreciated by, at least, a few among our subscribers. "Let the good work go on." If any other publisher thinks he can accomplish the work with greater facility and despatch, we shall be pleased to give him the "glad hand." We may be slow, but *better slow than too fast*. Only a few years ago Mr. Simple Method occupied the field, and a few of his heirs and progeny still live.

Had it not been for the *Journal*, it is doubtful if any such work as Gregory's would ever have appeared at all, but the reader should consider that receipts from *Journal* subscriptions, while they aid, do not meet the outlay for such works, and in these times, one cannot go any faster than circumstances permit.

Gregory's *Practical Fingering* will appear in book form about March 1st, at 60 cents per copy, having been duly revised and corrected by the author. The letter of Mr. Dockstader referred to, here follows:

"Have you published in book form, Gregory's *Practical Fingering* for the banjo? If so, I would like a copy in good substantial binding. And has he, or anyone else, ever published the other work, *Exercises*, etc., promised in the first instalment of *Practical Fingering*, in the *Journal*? The earliest possible appearance of such standard systematic works on the banjo, as Mr. Gregory has the genius to write, is, in my opinion, to be desired by all enthusiasts for the American instrument. For a standard literature is the one thing needed to complete the establishment. That its literature has been limited and faulty, cannot be gainsaid, a shortcoming which, from the nature of things must have been, but which educated musical people would not overlook, just the same. I hope we may not have to wait for Mr. Gregory's second work to appear in instalments. Life is too short for some of us, though from the standpoint of the editor of the *Journal*, it may appear different."

An aspiring genius of uncertain age and repute wrote, enclosing 50 cents in stamps, and ordering a copy of "*Newton's School of Harmony for the Guitar*." Now, the price of this book is \$1.00, with 12 cents extra for postage. The young or old bargain hunter was duly notified of the price of the work, whereupon he wrote—"I never pay any publisher more than half price for any book. You can either send the book or send my money back."

A person who can buy new publications, bound in board covers, for half price and get his postage paid free, ought to be among the curiosities of the Dime Museum. He is out of his sphere as an ordinary mortal.

To Teachers.

The woods is full of 'em! The self-styled teacher, with one or two pupils, has become a special feature of the population, these hard times. Those who write here professing to be teachers, cannot expect attention paid to their letters, unless accompanied by cards, programs, or other good evidence that they are worthy of notice. Such pretenders, as many calling themselves teachers, are worse than a nuisance to dealers, and a real teacher, who is legitimately in the business, can without any extra effort, verify his or her claim.

For instance, one party writes:—"I am a teacher of long standing." Now, in return for such, one may be pardoned for saying—"Damn it! sit down." Nevertheless, unless such letters are accompanied by evidence that the writers are legitimate teachers, they cannot expect notice.

Teachers, who are really such, will thank us for this course.

TUNING PITCH PIPES

Beginners on the banjo are often bothered to learn to tune their instruments without loss of time. We therefore offer a

Pitch Pipe

to be used in tuning a banjo, for 60 cents. This pipe has 3 tubes with 5 notes of the strings, so that it is impossible to make a mistake in getting the correct pitch of these strings.

Guitar Tuning Pipe

We have also to offer pipes for tuning the Guitar, with 6 tubes, giving the correct tone of each string, price \$1.00.

Address, S. S. STEWART,

Philadelphia, Penna.

BIG SUCCESS

AT

Stewart's Banjo Exhibit

IN THE

Philadelphia Bourse, Jan., 1897



MASTER FRED. STUBER

Phenomenal Banjoist

Uses the S. S. Stewart Banjos only

Guitar Fingering,

By Walter Jacobs, (Continued.)

Began in No. 92.

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(20)

ARPEGGIO.

A MINOR.

Ex. 47. *Larghetto.*

8th Pos.

12th Pos.

The musical score consists of six staves of music in 2/4 time, marked *Larghetto*. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *mf*. It shows an arpeggiated chord in the 8th position, with fingerings 2, 3, 1, 0, 4, 3, 2, 1. The second staff continues the arpeggio with fingerings 4, 3, 2, 1, 4, 3, 2, 1. The third staff shows the arpeggio moving to the 12th position, with fingerings 2, 3, 4, 1, 2, 3, 4, 1. The fourth staff continues the 12th position arpeggio with fingerings 1, 2, 3, 4, 1, 2, 3, 4. The fifth staff shows the arpeggio moving back to the 8th position, with fingerings 1, 2, 3, 4, 1, 2, 3, 4. The sixth staff concludes the piece with a dynamic marking of *f* and fingerings 1, 2, 3, 4, 1, 2, 3, 4. The score includes various musical notations such as stems, beams, and slurs, along with 'x' marks indicating muted strings.

(21)

6th Pos.

First system of musical notation for the 6th position. It consists of two measures. The first measure contains a sequence of notes: a quarter note on the 4th fret, followed by eighth notes on the 2nd, 1st, and 3rd frets, and a quarter note on the 4th fret. The second measure contains a sequence of notes: a quarter note on the 4th fret, followed by eighth notes on the 2nd, 1st, and 3rd frets, and a quarter note on the 4th fret. The notation includes a treble clef and a key signature of one sharp (F#).

5th Pos.

Second system of musical notation for the 5th position. It consists of two measures. The first measure contains a sequence of notes: a quarter note on the 5th fret, followed by eighth notes on the 3rd, 2nd, and 4th frets, and a quarter note on the 5th fret. The second measure contains a sequence of notes: a quarter note on the 5th fret, followed by eighth notes on the 3rd, 2nd, and 4th frets, and a quarter note on the 5th fret. The notation includes a treble clef and a key signature of one sharp (F#).

10th Pos.

5th Pos.

6th Pos.

Third system of musical notation, divided into three parts. The first part, labeled '10th Pos.', shows a sequence of notes on the 10th fret: a quarter note on the 4th fret, followed by eighth notes on the 1st and 1st frets, and a quarter note on the 4th fret. The second part, labeled '5th Pos.', shows a sequence of notes on the 5th fret: a quarter note on the 1st fret, followed by eighth notes on the 2nd and 3rd frets, and a quarter note on the 1st fret. The third part, labeled '6th Pos.', shows a sequence of notes on the 6th fret: a quarter note on the 2nd fret, followed by eighth notes on the 3rd and 3rd frets, and a quarter note on the 2nd fret. The notation includes a treble clef and a key signature of one sharp (F#).

5th Pos.

1st Pos.

Fourth system of musical notation, divided into two parts. The first part, labeled '5th Pos.', shows a sequence of notes on the 5th fret: a quarter note on the 1st fret, followed by eighth notes on the 3rd and 1st frets, and a quarter note on the 1st fret. The second part, labeled '1st Pos.', shows a sequence of notes on the 1st fret: a quarter note on the 0th fret, followed by eighth notes on the 3rd and 3rd frets, and a quarter note on the 0th fret. The notation includes a treble clef and a key signature of one sharp (F#).

5th Pos.

8th Pos.

13th Pos.

Fifth system of musical notation, divided into three parts. The first part, labeled '5th Pos.', shows a sequence of notes on the 5th fret: a quarter note on the 3rd fret, followed by eighth notes on the 1st and 1st frets, and a quarter note on the 3rd fret. The second part, labeled '8th Pos.', shows a sequence of notes on the 8th fret: a quarter note on the 3rd fret, followed by eighth notes on the 2nd, 4th, and 1st frets, and a quarter note on the 3rd fret. The third part, labeled '13th Pos.', shows a sequence of notes on the 13th fret: a quarter note on the 2nd fret, followed by eighth notes on the 3rd and 1st frets, and a quarter note on the 2nd fret. The notation includes a treble clef and a key signature of one sharp (F#).

5th Pos.

Sixth system of musical notation for the 5th position. It consists of two measures. The first measure contains a sequence of notes: a quarter note on the 5th fret, followed by eighth notes on the 3rd, 2nd, and 4th frets, and a quarter note on the 5th fret. The second measure contains a sequence of notes: a quarter note on the 5th fret, followed by eighth notes on the 3rd, 2nd, and 4th frets, and a quarter note on the 5th fret. The notation includes a treble clef and a key signature of one sharp (F#).

A FINE TONE INSTRUMENT

NEW STYLE S. S. STEWART BANJO "UP TO DATE" AND
A LITTLE IN ADVANCE

Style, The "20th Century" Price, \$30.00



Description:—10½ inch rim with 19 inch neck, or 11 inch rim with 19½ inch neck. The rim is 2¼ inches deep. 24 brackets; 22 frets, or 3 octaves on either of these sizes. Rims of nickel-plated German silver, thick hoop with grooved edge; all metal parts nickel-plated. Patent brace for neck, "Common-Sense" or "Elite" tail piece, as desired. **\$30.00**

This banjo costs **\$10.00** less than the well-known **Stewart Thoroughbred**, and has not so much work upon it, but is the best instrument for the money manufactured.

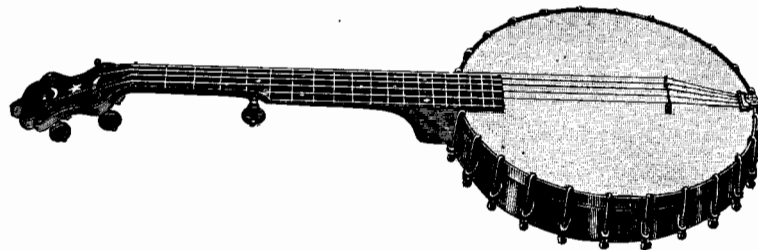
The public is cautioned against buying one of these 20th Century Banjos, unless the name and registered trade mark of S. S. Stewart appears thereon, together with the number of the instrument.

 **NO INSTRUMENT HAS EVER BEEN MORE LARGELY IMITATED THAN THE STEWART "BANJO," "BANJEURINE," "SOLO BANJEURINE" AND "BANJO BANJEURINE"**

As imitation is the sincerest flattery, we take it as a compliment; but the public should observe the above caution.

A Cheaper Banjeaurine than the \$30 00 Stewart

Style, "The Amateur" Price, \$15.00



Nickel-plated rim, 11 inches in diameter, 12 inch neck with extension fingerboard, 19 raised frets, "Common-Sense" tail piece, patent pegs, etc.

The \$15.00 Banjeaurine may also be ordered with 10 inch rim and 22 frets, similar in model to the "Banjo Banjeaurine," if desired **\$15.00**

S. S. STEWART, MANUFACTURER

PHILADELPHIA, PENNA.