

# S. S. STEWART'S BANJO AND GUITAR JOURNAL

Vol. VI. No. 5. Whole No. 55.

December, 1889 and January, 1890.

PRICE, TEN CENTS.

## S. S. STEWART'S BANJO AND GUITAR JOURNAL

IS PUBLISHED EACH ALTERNATE MONTH AT

221 and 223 Church Street, Philadelphia, Penna.

SUBSCRIPTION, FIFTY CENTS PER YEAR.

With Premium, consisting of a copy of the

**Banjo and Guitar Music Album.**

SINGLE COPY, TEN CENTS.

(From the New York Clipper, Oct. 12, 1889.)

### MR. STEWART AND HIS BANJOS.

Lessons Drawn from the Startling Manifesto of an  
Enterprising Philadelphian.

We doubt if there is a CLIPPER reader-among our thousands who will not read with mingled pleasure and surprise, the two pages of our current issue which this week belong to— and, it must be said, are eloquently utilized by—S. S. Stewart, the enterprising and farsighted banjo manufacturer of the Quaker City. It has long ceased to be a marvel that keen advertisers should purchase an entire page of THE CLIPPER for the purpose of making known their wares; but here is a merchant who, with admirable sagacity, and a confidence born of pleasant experience, monopolizes two pages of this newspaper, and makes the result a "display" not often seen in the columns of any other journal in this or any other country. We are forced, indeed, to enlarge to an unusual measure our customary size, that we may not deprive our readers of their wanted share of news.

Mr. Stewart's long list of testimonials speak, as with one voice, of the superior merits of his banjos. From hundreds of professionals of repute he submits the most convincing evidence as to the durability, workmanship, tone and resonance of the instruments manufactured by him. There would seem to be no chance to gainsay the claims of excellence so succinctly and so convincingly set forth in the flattering letters printed on our eighteenth and nineteenth pages this week. Mr. Stewart's banjos are undoubtedly more in use by professional players than those of any other maker—a fact that in itself endorses his instruments. If any reader of THE CLIPPER is interested in the banjo, its music, its history or its science, he has only to communicate with Mr. Stewart, who has made that sweet-toned instrument his life long study, and whose publications are, in a large measure, responsible for the vast degree of popularity attained by the banjo in late years. Samples of guitar and banjo music will be sent to applicants also.

## THE EBBING TIDE.

The tide is going out!

Yes, the tide is ebbing, and going out with it is the herd of "simple-method" fakirs, and rough and tumble banjoistic pretenders.

When Columbus discovered America it was not peopled by the same intelligent race of men who today are called American citizens. The uncivilized races have gradually gone out with the tide.

When Stewart took a first survey of the "Banjo World," it was not composed of the same intelligent class of people that today are known as banjo players, but on the contrary was largely composed of a decomposing mass of thick-skulled nothingisms.

Stewart said "Let there be light." To say is to do—"Work is the weapon of honor."

The tide was well in, and with it had come, from afar and near, all manner and shapes of banjo plunkers, strikers, rackers and plungers.

Now the tide is receding, and they are going—going, and soon will be heard of no more.

The "simple-methods" must go! The simple minded banjo pretender with the pig-headed "three tunes in three minutes," professor must go. Out goes the tide and out go these handicaps of civilized banjo playing.

Soon the simple-method "can't-learn-notes" plunker will be so far out with the tide that his cry will no longer be heard. Soon the cigar store and saloon with its packing-box Banjo school in the rear will have floated off to distant shores. Soon the "new tune at every lesson" professor with his five dollar course of lessons, and guarantee of graduation and diploma with situation on the stage thrown in, will have gone. They must all go in order to give place to intelligence, and to light.

On the wings of the night  
Will they go up like a kite,  
To leave a clear site  
For the incoming light.

The Banjo, as a musical instrument, has "come to stay." It will take its place properly and can hold its head up and look all other musical instruments camly in the eye and say, "Now that I have been relieved of all handicaps I am ready for the race, and you'll find that I can stand as long journeys and as hard work as any of you."

The Banjo, with intelligent manipulation, can sing as sweet a song as any of its relations; but what could you expect of a finely bred racer, if ridden by a "ham?" Then when the "ham" has gone out with the tide, the light house and the light giver remain.

No longer will the "simple-method" pest and parasite haunt our peaceful shores.

Out from our city of Brotherly love—Out from New York—Out from Boston—Out from Chicago—Out from San Francisco—will the tide go; and out with it will go the entire "simple-method" fraternity. There is no question about it—Out they must all go.

Then good-by to "Ham!"  
Good-by to Sham!  
Good-by to Simpleton's Gall—  
The Fakir and Fake  
No longer will rake  
In the shekels that may chance to fall.

For the "Ham" and the "Clam;"  
The Goat and the Lamb,  
Have shorn and been sheared quite enough;  
And the "Tub" has grown leaky,  
And looks rather streaky,  
From having to carry such stuff.

The old "Tack-head's" gone,  
(Has been gone quite a time)  
The iron bound Banjo as well!  
The boys sometime say that it should keep on,  
Until at last it brings up in \*\*\*\*\*.

### MAILED GOODS.

Strings, heads, music, books, etc., etc., will be mailed to any part of the U. S., Canada or England, upon receipt of price. Correspondents should bear in mind that in no case do we guarantee the safe delivery of mailed packages. We simply see that they are properly addressed and stamped and deposited in the P. O. here. Occasional losses in the mails occur, and that small risk must be that of the sender, as we do not hold ourselves responsible for such losses.

Those who desire their mail packages registered, can be accommodated by sending 10 cents additional for each package. If strings and music, or banjo heads and music or books are ordered at one time, and it is desired to register them, ten cents must be sent for each separate mailed package, as they can not be wrapped together. Heads and strings (as well as all other banjo trimmings) are mailable at the rate of one cent per ounce or fraction thereof. Music is mailable at the rate of one cent for each two ounces, or fraction thereof. The package must be unsealed, and contain no writing but the necessary address.

### NUMBER 55.

By an over-sight in proof-reading, our last number was made to read—VOL. VI, No. 3, instead of VOL. VI, No. 4. The present issue is our fifty-fifth number and "the older she grows the better she is liked."

## FLATTERING TESTIMONIALS.

Stewart has many more letters of recommendation for his **Fine Banjos**, than he can possibly find space for printing. His many autograph letters from E. M. Hall, W. A. Huntley, J. H. Lee, Horace Weston, P. C. Shortis and other famous players, speak as with one voice, of the superior merits of his celebrated banjos.

Stewart has letters from banjo players in every part of the United States, Canada, England, and various other parts of the globe—coming from teachers, professional players and amateurs—letters so numerous, bearing testimony to the merits of his banjos, that space cannot be had to publish one-half of them. In contrast to this, some manufacturers we could mention, make a business of writing out, *to suit themselves*, letters of recommendation, and then getting certain performers and teachers to place their signatures thereto. Certain cases of this kind have recently come under our notice in this city, where the agent of an outside manufacturer had a choice piece of literary work in the shape of a "Banjo Testimonial," written up *to his own taste*, and presented to a teacher for his signature. When such recommendations appear in print, the public will do well to question the supposed writers of the "flattering testimonials," and also ask to *be shown the original document*.

Mixed up with the "simplified-methods" and other clap-trap Banjo humbuggery, are to be found a certain number of so-called music dealers, who, thinking no more of a Banjo than of a chunk of coal, will recommend and sell any kind of a banjo they can make money on, and will use any means whatever to make sales.

☞ Banjo buyers keep your eyes open.

## E. M. HALL AND HIS BANJO.

Those who are familiar with the banjo playing of E. M. Hall, who is this season engaged at the Eleventh St. Opera House, with Carncross' Minstrels, are aware that he generally makes use of a large banjo—one having a long neck. Mr. Hall has, for some years past, been accustomed to use the large banjo with a twenty-one inch neck, both for his artistic solos and "stroke" marches.

Early in September, last, shortly after Mr. Hall began his present engagement in Philadelphia, he was sitting in Stewart's office, on Church Street, and while conversing on other subjects, let fall some remarks concerning his well-known Clarke banjo (made for him some years ago by the late well-known professional banjo maker, James W. Clarke, of New York) when Stewart remarked:

"By the way, Hall, I have a twenty-one inch neck banjo on hand now, somewhere in one of the large show-cases; it has been there for several months, and I quite forgot it, until you spoke of large banjos. I'll get it out for you, and let you look at it."

After some three or four minutes' search, the banjo was produced. After tightening the head, and putting on one or two new strings, the instrument was handed over to Mr. Hall, who sounded his B flat tuning pipe and began tuning it in the accustomed pitch. After some minutes trying the instrument in various keys and in different positions, Mr. Hall said:

"Just listen to that bass! That's a fine instrument. I would like to try it on the stage."

"You may try it on the stage," replied Stewart, "as often as you please, and to your heart's content. In fact it is a banjo that I have had on hand for some time, and it is too large to readily dispose of, very few players using so long a neck, and I seldom have occasion to make such long-necked banjos any more."

This banjo Mr. Hall carried with him to the Opera House, and tested it on several evenings. One day at rehearsal, he took the two instruments (the old Clarke banjo and the Stewart) and after tuning them in the same pitch, he said to the members of the minstrel company: "Now boys, I've got 'Nip and Tuck,' here, and I want you to decide which is 'Nip' and which is 'Tuck.' I'll go behind the scenes and play them, and you sit in front and listen."

After a thorough manipulation of both instruments, he asked for the decision of his auditors. The reply was that it was impossible to decide *as they could not distinguish the tone of the two instruments apart*.

A few days after this event, Mr Stewart, on his way to the factory, from his residence, met Mr. and Mrs. Hall on Arch Street, when Mr. H. accosted him with the following exclamation, or in about this language:

"That banjo of yours is the *only banjo* I have ever seen that equalled my Clarke banjo, and I want you to speak of it in the next number of the *Journal*, if you have any space to spare. *It is a great banjo!*"

This instance calls to mind the success that has attended the efforts of S. S. Stewart to make banjos for professional performers, entirely to their satisfaction. There is not a single instance on record, where a professional performer has failed to obtain from Stewart, just such an instrument as his heart longed for; and this, notwithstanding the great variation in tastes, and opinion as to what was necessary in a good banjo. In some cases Mr. Stewart has had to contend with the time-gathered prejudice of years—some performers thinking that no banjo could be made to equal one which they had been accustomed to play upon for so long a time, that it had almost become, as it were, a part of themselves; and yet Stewart has always met with success and pleased them all.

## STEWART'S MUSIC.

Stewart's banjo music and books can be obtained by mail very readily and promptly. Remit the necessary amount in the form of P. O. money order, postal note, or New York draft, or remit money in registered letter or by express. Express money orders are obtainable in almost every town and are as good as P. O. money orders. Small amounts may be sent in the form of one and two cent U. S. Postage stamps. Stamps must be in good condition, and not gummed together, if they are to be received as money.

## SUBSCRIBERS FOR THE JOURNAL.

The name of every banjo player in the land should be upon the subscription list of *Stewart's Banjo and Guitar Journal*. The subscription costs only the small sum of 50 cents per year, for the six numbers published during the year. Single copies cost 10 cents per number.

Send 50 cents in the form of postal note, money order, or U. S. postage stamps. The *Journal* is well worth the small sum charged for it; and it is to the interest of all to subscribe.

## "THE RISE OF THE BANJO."

Our little poetical pamphlet of 16 pages, "*The Rise of the Banjo*," with numerous illustrations, will be sent free to all who send a one-cent stamp to pay postage.

## HORACE WESTON.

This world-renowned colored banjoist, who has not on equal as a banjo player in the world, may be addressed at No. 195 Bleeker street, New York City. Those who wish instruction in banjo playing—in either guitar or banjo style of execution—should, if opportunity favors, seek Mr. Weston. He has without doubt the greatest execution on the banjo of any man living. Mr. Weston uses the Stewart Banjo; and in a recent letter, dated November 14th last, says:

"I tell them all that your banjos can not be beat for *beauty and tone*; I have not seen any yet."

## SUBSCRIBE NOW.

Subscribe now for S. S. Stewart's Banjo and Guitar Journal. Only 50 cents per year is required. You receive more music and more value for your money than can be had elsewhere. No Banjo or Guitar player can afford to be without Stewart's Journal.

## PREMIUM LIST.

Every subscriber who sends 50 cents for subscription or renewal to the *Journal* may select any one of the following named books, which will be sent free as a premium.

**The Banjo and Guitar Music Album**, a book full of Banjo and Guitar music.

**The Guitarist's Delight**, a book of instrumental Guitar music.

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

Write name and address very plainly—name the book desired as premium and enclose 50 cents for one year's subscription.

S. S. STEWART,  
223 Church St., Philada., Pa.

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



S. S. STEWART,

Sole Manufacturer of

**THE STEWART BANJOS,**

FACTORY,

221 and 223 Church Street,

Send for Catalogues.

PHILADELPHIA, PA



### THE BANJO IN SCOTLAND.

Frank Simpson, Glasgow, Scotland, writes :

"We are much pleased with this transaction (the purchase of banjos) and hope we may be able to send you further orders soon. Our show of fine banjos is uncommon in this city, and has caused a great deal of talk. This will lead to business and an increase of good players."

Mr. Simpson keeps a book and music store, at No. 60 Sauchiehall Street, Glasgow, Scotland. His son, Frank Simpson, Jr., is the leading teacher of the banjo in that portion of the globe.

### "THE WORLD MOVES ON."

"The Best Note-player."

Chas. H. Galezio, of Muskegon Mich., writes :

"I enclose herein fifty cents. Please send to my address your *Journal*. I am pleased to inform you of my son Eddy's success. Mr. Julius Friedrich, Music Dealer of Grand Rapids, Mich., offered a thirty dollar Stewart banjo to the best note player at the West Michigan Fair, held at Grand Rapids, 23d to 28th of Sept. There were five contestants for all the state; teachers excluded.

The judges were Mrs. E. L. Lovejoy and Mr. John DeBoe. I was very agreeably surprised to have my boy bring home the banjo with him."

### NO TIME FOR GUESSING.

When you order books and music please do so from our catalogues. We have no time for guessing at what is wanted.

### "RENEW MY SUBSCRIPTION."

"Your postal received in regard to the *Journal*. Glad to hear from you. Enclosed find fifty cents with which to renew my subscription, for I wish to take it as long as published.

The banjo head you sent me was a fine one, and is doing me good service. I hope these few lines will find you doing a flourishing business. I am, etc." The foregoing comes from a pleased correspondent.

### "WORTH ITS WEIGHT IN GOLD!"

"I consider your *Banjo and Guitar Journal* the finest of its kind and worth its weight in gold. I shall take pleasure in recommending it to each of my several scholars and think I shall have no difficulty in securing you many new subscribers for your most worthy paper."—W. A. Simpson, Jamestown, N. Y.

### "THE STEWART IS CHIEF."

Paul C. Bingham, Kansas City, writes :

"Your card stating that my subscription to the *Journal* ended with last issue to hand. Enclosed please find Postal note for fifty cents, which will keep my name on your list another year.—*couldn't think of doing without the Journal, as I never fail to find it interesting all the way through.*"

The banjo is getting a better character in this part of the country, since J. E. Henning and wife, (formerly of Chicago) have made Kansas City their home, and I think the banjo will have a regular boom among the better class of people here this fall, as Henning seems to be doing the business on a strictly respectable and first-class basis. I have heard them play several times at private soirees, and they never fail to stir up interest and enthusiasm. Henning, himself, is by far, the most artistic performer on the banjo I ever heard, and I suppose you know that he thinks the Stewart is *Chief*. I think Kansas City is lucky to have the banjo so ably and respectably represented, as I think you will admit that the general run of banjo teachers are more of a hindrance than a help to the advancement of the true art of banjo playing.

Just why this should be so I don't know, but I have certainly found it so in my experience as an amateur."

One of our customers and brother artists sends the following letter :

Phillipsburg, Montana, October 7th, 1889.

S. S. Stewart, Esq.,  
Philadelphia, Pa.

Friend Stewart :

It is now nearly four years since I have scribed the three S's to you, still, "The memory of them haunts me still."

My last correspondence with you was concerning some sketches, one was for a title page for one of your publications. I well remember the effort I made to make you a design. I was then with the Sells Bros. Circus, and we were Sundaying somewhere. I remember I was pretty well "soaked," and after I sent you the sketch, and receiving no reply, I considered "silence a polite negative."

I have almost entirely abandoned my musical act, devoting my time exclusively to my "Lightning Crayon Act," and making it stick for four straight years. But I always have my old friend (Stewart Banjo) with me constantly in my room. It is always great company, joy and solace, and it has brightened many an otherwise weary hour.

I constantly note your progress and prosperity in the columns of the "Showman's Bible" (The "Clipper,") and I glory in your richly deserved success.

I lost two valuable trunks in the great Seattle fire, one containing an autograph letter from you, which I highly valued. I hope soon to receive another.

Your name and fame are nearly, if not quite, as familiar here in the North-West, as in the East. It is very amusing to see some of the old miners, prospectors or frontiers-men, cowboys and all, when they see a Banjo ask, "Is that 'ere a Stewart?" If the reply is "yes," they smile and sit right to, to hear you "wake us up a tune;" but if the answer is in the negative, they ram their hands down to the bottom of their greasy pockets, and turning away in disgust, drawl out to each other, "say fellers, lets gowup 'street; come awn."

Occasionally, I take out my pet "STEWART" to give the boys a little "good stuff" as they call it, and it is not infrequent for some of these tough, rough North-West settlers and miners to show damp eyes, when, after I have played "hurry" and "git thar" stuff, a few chords of "HOME SWEET HOME" touches a tender spot under their rough exteriors.

Well, Stewart, you know a box of strings won't last forever, and my last box was no exception. I ran out of decent strings some time ago, and have

since been using "ham strings" and clothes lines, and much to my disgust and to the detriment of my instrument.

I must have some good ones, if you please, three middles, about one-half dozen bass', (silk and silver,) and the rest small. I also want one of your *new* thimbles and one old style thimble also. One cannot get *anything* in this country but bad whisky, good salary and a d— good licking if you are sassy.

Vide—I inquired at the news stand in the P. O. the other day for a New York Clipper and the response came, "Guess you'll find them across yonder to the *Hardware Store*."

I have the Clipper with your picture on the front page, but it is "too pretty." You ought to send me a photo. The Artist, Anton Zanope was on the Graphic when I was there, and he is a great "taffy slinger." For instance, did you see that Clipper picture of "Billy Sells" the equestrian? If Billy was as pretty as that he would never put on another spangle as long as he lives. He'd go to England with Barnum and catch some bloomin' Duchess.

Well Stewart, "time is money," (if it was'ent we couldn't spend it) and I know yours is too valuable to be taken up by my twaddle.

I enclose you Postal Note for \$3.00 and make that go for strings etc.; but before I close, I must tell you a good joke on me. One pleasant afternoon, about a dozen cowboys came galloping up to my cabin and surrounded me. I was sitting out in front quietly "plunking" my pet. The leader of the gang spoke up and said, "Say Puffesser, ge us a chune." Well, now, I have seen too many "round-ups" etc., to get rattled at this, but I confess I have felt quieter in parlors or on the stage, and more able to execute delicate passages better. I did not know what was coming. However, I dug up my thimble (anybody can *drum*, rattle or no rattle) and I knocked off "Shanghai" to their intense delight.

They jumped off their broncos and of all the "ragged raging" I ever saw, that took the prospect hole. After they caught part of their lost wind, the leader said, "Say, Puffesser, how much will the damage be to eddycate this whole outfit to that thar Banjacks?" I put the price way out of reach, but explained that I could teach one and he could teach the rest. I am now "learning" him. I now know *there is a Hell*.

Yours truly,

### THIS IS WHAT THEY ALL SAY!

and what C. A. Fox, of Ayer, Mass., writes :

"I write for information about your S. S. Stewart banjo I have always used another make, and have been fairly well satisfied, until I happened to run across one of your banjos of late, which I am compelled to admit was perfect in the different positions and also very rich in tone."

### "FINEST IN TOWN."

This is what Alfred Pitsch, Leavenworth, Kan. writes

"My THOROUGHbred banjo is the finest tone banjo in town, and it is getting better every day. It is a 'Dandy.' My friend, Mr. J. W. Forsythe is going to buy one of your banjos soon. He has been playing on mine and thinks it *immense*. He is going to have one of yours and no other."

**THE LADY SINGS.**

Geo. F. Gellenbeck, of Omaha, Neb., writes :

"The 'Lady Stewart' banjo arrived all O. K., and my pupil is completely taken with it. It is the finest banjo of that grade that you have sent me. The \$5.00 guarantee I sent you for a banjo of the same style, is for a young lady whose father says he will not take it unless it is exactly as I represented it, but it will occupy a prominent place in his parlor."

Another letter, of a later date, says :

"The 'Lady Stewart' arrived yesterday. It is a beauty, and was accepted by my pupil's father without a murmur. He acknowledged that it was the finest banjo he had ever seen, or heard played.

I am not boasting of my ability as a performer, but the only banjos he had ever seen were those in the hands of street fakirs, or Dime Musee fakes, and next door to him dwells a couple of females who are the proud possessors of *tubs*, and every evening during the summer they would get out in front and sing in the key of 'H,' and play an accompaniment in 'X,' or some other key never found in music."

**"MOSES AND THE CHILDREN OF ISRAEL."**

R. M. Tyrrell, musician, of N.Y., writes a very interesting letter, from which the following is an extract.

"Enclosed find one dollar and my card, which please insert in the *Journal* for one year. The banjo music in the *Journal* is the only correct music I have seen, so far, for the instrument; and the work of Mr. Frey and Mr. Oehler for the guitar is unexceptionally fine.

I believe you are considered the *foremost* and *best* of manufacturers of the banjo. Figuratively speaking, the Moses who is bringing it out of Egypt—I beg pardon, *has* brought it out, is the way to express it.

Might I, as a musician, and without incurring the risk of being considered a 'smart Aleck,' suggest something? A standard length to the neck, say between 15 and 17 inches, and a standard size of rim or circumference of the body, say 11 to 12½ inches across; a standard piccolo banjo and, *above all*, a standard banjeaurine. All other sizes being made only to suit the caprice of customers."

[There is a standard banjeaurine, Stewart's 12½ inch rim. The standard banjo is supposed to be 11 inch rim with 19 inch neck.—ED.]

**"I WAS SO DELIGHTED!"**

Miss M. Barnes, Lowell, Mass., writes :

"I was so delighted with the *Journal*, and especially with the music it contained, that, although I take a similar publication, (which, however, is not half as good,) I felt as though I could not afford to be without it.

I enclose therefore, a postal note for fifty cents, entitling me to one year's subscription and your premium album. Please send me the October number, and accept my thanks for your promptness in sending the music."

**"THE LEADING MUSICAL PAPER."**

This is what J. A. Strauser, Shamokin, Pa., says :

"Please find enclosed 10 cents for Aug. and Sept. number of your valuable paper, the *Journal*, which I consider the leading musical paper of the time. It is a valuable article to any one interested in music or the musical world at large, and can hardly be done without."

**"MORE THAN SATISFACTORY."**

Chas. H. Partee, the well known Banjo Teacher, of St. Louis, writes :

"The last box of banjos arrived O. K. as soon as Philadelphia Agent notified St. Louis. That is to say they were received on Sept. 26th. Hope you got the remittance on time. The instruments were more than satisfactory, the large one being especially brilliant in tone. The others however, were very fine, and the workmanship excellent. Please accept thanks and send me another like the small one as soon as possible."

Mr. Partee's Banjo Club, consisting of W. J. Kennedy, W. C. Clark, Mr. and Mrs. Partee, were playing at the exposition in St. Louis, recently. A correspondent says: "The banjos are admired by all who see and hear them, and I heard one intelligent gentleman in the large audience remark that the Banjos were a great improvement on the Steck Piano."

**THE PATENT THIMBLE.**

"Please find enclosed 10 cents for the October number of your *Journal*. I received the Banjo and Thimble all O. K. and the banjo knocks all the 'store tubs' silly. It is more than I expected for the money and, as I am just learning to play with the Thimble, I got discouraged because I broke so many strings, but since I got yours, I am getting along in great shape."

The above comes from Ed. Shirley, Birmingham, Ala.

**THOROUGHbred TO THE BACKBONE.**

W. S. Griffiths, Jr., Milwaukee, Wis., writes :

"I purchased two of your banjos last May (the THOROUGHbred and your Mandoline PICCOLO,) through your agent, and after six months' trial, can truly say they are all you advertise them to be. You can add me to your long list of testimonials.

Would you kindly send me your new price list of your banjos and music, especially music for clubs and quartettes, we have organized one here."

**"EXTRA FINE TONE."**

C. M. Boyle, writes :

"I received the banjo and case at Fort Worth, yesterday. It has an extra fine tone and my pupil is delighted with it."

**"FULL OF GOOD THINGS."**

This is what J. M. Martin, of Salem, Iowa, has to say:

"Your little book, 'THE BANJO' came to hand O. K. I am well pleased with it—it is a gem—filled with good things from cover to cover and should be in the hands of every banjoist.

I do not wish to be without the *Journal*. Send it regularly as issued, beginning with the No. 54, for October and November. I enclose 50 cents for one year, also the premium 'Music Album'."

**"GLAD TO GET THEM."**

"I received your package of catalogues and was very glad to get them, and I think your Banjos are the *finest* made.

Your *Banjo and Guitar Journal* is very fine and I think every Banjo player should take it."

Mike Cunningham, Fort Scott, Kansas.

**"COULD NOT BE SUITED BETTER."**

J. H. Chamberlain, Akron, Ohio, has the following to say, in recent letter.—

"I received my banjo on the 7th inst., all safe and in excellent condition, and I don't believe there is another banjo that could suit me any better, and the more I play on it the better I like it.

I will also recommend them to all my friends, and sell all I can for you. Please excuse me for not writing you sooner."

**"EXCEEDS ANY I HAVE SEEN."**

W. E. Silsbee, Lynn, Mass., is so well pleased with the "Thoroughbred" banjo, that he writes as follows

"Banjo duly received. I am very much pleased with it, for it exceeds any banjo I have ever seen, both for clearness and quantity of tone, and for beauty without unnecessary inlaying.

I thank you very much for your selection, and shall always be pleased to say a good word for the 'Thoroughbred' banjo."

Mr. Grant Brower, the talented banjoist, of Brooklyn, N. Y., appears frequently in public, at select concerts, and is meeting with success.

The Palma Banjo, Mandolin and Guitar Club, of Providence, R. I., comprising four performers, present quite an attractive programme.

Albert F. Cramer, the Manchester banjo teacher is frequently heard from. Mr. Cramer teaches a great many ladies and gentlemen throughout England, to play the gay and festive banjo.

**PRAY FOR VISITORS.**

The following advertisement recently appeared in a Springfield, Mass., paper.—

BANJO INSTRUCTION by Simplified 'method, or by regular musical notation, by Chas. S. Domler, of N. Y. Sole agent for the great Echo Banjo. Play for visitors. Terms reasonable.

E. J. Appleby, of Sacramento, Cal., wrote us recently, that business was good with him. The banjo interest is certainly spreading in the Pacific States, judging from the large increase in the sale of Stewart Banjos, through the house of Kohler & Chase, of San Francisco.

C. L. Lumsden, of Richmond, Va., is the leading banjo teacher of that section.

"I must say I cannot (and I hope I may never have to) do without the *Journal*. It is a valuable *Journal*, indeed. Hoping everything will be all O. K., I am, B. S. Leigh, Galveston, Texas."

**WENT TO THE PARIS EXHIBITION.**

Some time ago we mailed our Illustrated Paper List to Mr. Harry W. Beedy, Paris, Maine, Lock Box 14. Mr. Beedy soon wrote us that he did not receive it. Some weeks after this it came to us from Paris, France, where it had been on a visit to the Exposition. No wonder that Mr. Beedy, in Paris, Me., did not receive it!

**SOUTH AFRICA MATERIALIZES.**

Louis L. Playford, Johannesburg, South Africa, writes under date of Sept. 27th, last.—

"I am in receipt of your favor of 15th August, together with the *Journal*, for which I am greatly obliged. I must ask you to put me on your list of subscribers. I send you P. O. money for £5 sterling, which kindly use up in sending me back numbers of the *Journal*, or in any good banjo songs and music you can recommend, since I am quite sure that I cannot do better than leave the selection to you."

**"IF NOT HERE, WHERE THEN?"**

Thus writes Wm. E. Turner of New York City:

"I am very much obliged for the pamphlets you sent me. I have read your lectures with great benefit, and I hope I will be able to get some nice solos, to amuse myself with this winter, from your stock of music."

**"THE AMERICAN SCHOOL."**

Miss Bessie Grace, of Goshen, N. J., writes:

"The banjo which I purchased from you about two months ago, has given perfect satisfaction, so that I cannot say too much in praise of the 'Stewart Banjo.' In regard to playing, I am making rapid progress, which is due to my studying your 'American Banjo School.'"

**"WORTH FIVE TIMES ITS COST!"**

L. G. Chrisman, Sigourney, Iowa, writes;

"I must speak a few words for the *Journal*. I think it is one of the grandest papers that was ever printed for those two instruments. It is well worth five times its cost, and your sheet music, of all I have bought, I have never found a poor piece.

Your hot weather strings are very good also."

**"WOULD NOT TAKE A GOOD DEAL FOR IT."**

Wilmot Webb writes from Denver, Col., under date of November 10th, as follows:

"I received your *Journal*, and am much pleased with it; also the work called *The Banjo*, you just sent me about two months ago. *I would not take a good deal for it*, if I couldn't get another, as it contains the required information in regard to banjo playing. I now have three of your instruments—an orchestra banjo, banjeaurine and piccolo banjo. All three are beauties, and I value them very highly. Everyone that has seen them, are *completely gone on them*. I am patiently waiting for the next issue of your *Journal*."

Every banjo player should have one of Stewart's Patent Banjo Thimbles (patented October 22d). Price 50 cents.

**"A BIG 'N' AND A LARGE 'G.'"**

Geo. H. Tiffany, Fort McPherson, Atlanta, Ga., writes:

"I have not sent to you for any strings for some time, as I have been trying others; but I find that if any one wants GOOD STRINGS, they must use *Stewart's*, as they are *the best*. To be sure, one can get *cheaper* strings elsewhere, but they are N. G., with the emphasis on the N, and G, both.

See advertisement of new banjo and guitar music—the latest music.

Banjo and guitar players will agree that this issue of the *Journal* has not been excelled, musically.

**"NOTHING IN A NAME."**

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

"I received the banjo I ordered; and while I felt that your banjos were all you represented them to be, I did not expect such a beauty for twenty dollars, and sure that Shakspeare never saw a Stewart Banjo, or he would not have said 'there is nothing in a name.' I don't think a banjo, by any other name, would sound as sweet. Thanks for strings and your prompt fulfilment of order. I received the banjo just one week from the day I ordered it."

**"A MUSICIAN OF MERIT."**

A banjo professor, lately located in St. Joseph, Mo., who has the honor to be recommended to the public by Mr. J. B. Schall, of Chicago, as a "musician of merit," has seen fit, in one of his late circulars, to copy a portion of our poetical effusion on *The Rise of the Banjo*, without giving credit therefore; but as he has begun his quotation by using the last line of a clause, instead of the first line of the one following, it is plain to see that he had not the slightest idea of what he was using. As we have been furnishing the brains for the entire teaching fraternity for some years past, we give the young man in question this advice: *When you appropriate another's literary work, always give credit, or use quotation marks.*

**NATIONAL BANJO AND GUITAR CLUB**

"Mrs. J. M. Dufour, leader of the National Banjo and Guitar Club, of this city, is an enterprising and indefatigable little worker. During the summer, she spent several evenings with Thomas J. Armstrong, the celebrated banjoist, and S. S. Stewart, the world-renowned banjo manufacturer, both of whom encouraged her in the work she has undertaken. The club is still in its infancy, but bids fair to outrival the clubs of other cities, both in the selection of music and the style of playing."—*The Sunday Herald*, Washington, D. C.

**SAY, CAN YOU SING?**

Arrangers of banjo songs often display a lack of common sense in arranging their accompaniments. In a book of "College Songs," so called, with banjo accompaniment, recently published, many of the songs are so arranged that it would be folly to attempt to sing them. For instance, "The Spanish Cavalier," originally written in the key of G, for piano, is here thrown up into the key C (A on the banjo). A college student will have to grease his throat, or else stand upon a step ladder. The piece should have been written in the key of E on the banjo, which, of course, corresponds with G, and is the proper key for it. We should very much like to hear the arrangers of some of these songs, sing them; but we should want to be about a quarter of a mile away from the singer and his step-ladder.

**C. S. PATTY.**

C. S. Patty has removed from Logansport, Ind., to Peoria, Ill.

**A VOICE FROM AUSTRALIA.**

J. Donald Harris, Leybourne, Queensland, Australia, says:

"The *Journal* improves with every number, I cannot afford to be without it. Your book, 'The Banjo,' I enjoyed exceedingly. Like all the rest of your publications that I have, have learned something new from it."

**THE NEW THIMBLE.**

Geo. L. Lansing, leader of the Boston Ideal Banjo, Mandolin and Guitar Club, writes as follows concerning our Improved Banjo Thimble (patented Oct. 22d, 1889):

"I am very much pleased with the new thimble you sent me, and must say that it is a big improvement over the old style metallic thimble, both for tone and execution."

**THE BOSTON IDEAL CLUB.**

The Boston Ideal Banjo, Guitar and Mandolin Club, gave its third annual concert at Tremont Temple, on the evening of November 9th, to a large audience. There were nearly one hundred banjos in the grand banjo orchestra, under the direction of G. L. Lansing.

**"KING OF ALL."**

E. H. Frey, musical director in Chillicothe, Ohio, writes under date of November 8th:

"The banjeaurine arrived O. K. I am delighted with it; the tone, workmanship, etc., cannot be excelled, and there is no doubt that the Stewart banjo is the KING OF ALL OTHERS. I like the banjeaurine much better than the banjo, as it has a shorter neck and as I play the violin, can execute difficult passages much more readily. There were several parties called to see my banjeaurine this A. M., they were more than surprised at the tone of it."

**THE ABODE OF LOVE.**

The following letter, under date of November 2d, from Memphis, Tenn., from Mr. McMackin, of Hansford, Tenn., will be interesting to many of our readers:

"The one hundred and twenty-five dollar Pre-entation banjo was received by express yesterday eve.

I have had from your hands, several costly and elaborate instruments. In beauty, tone, finish and appearance, this surpasses them all, and far exceeds anything heretofore known to the manufacturers' art.

I have given it a thorough test. Its tone at the 10th and 12th positions being as perfect as at the 1st and 2d. As usual, you have gone beyond your contract in building this instrument.

Its soft, silvery tone, carries the mind in raptures to that unrevealed day, when a great Universe must tremble at the knowledge of God's two poetic attributes; Music and Love.

It is *too* lovely to be called inanimate, while its very appearance suggests the home of the idealist and the abode of love.

Thanking you for favors shown me in the past, and wishing you unparalleled success in perfecting the great and popular rival of the piano; I am, always faithfully and truly yours,

Will McMackin."

**D. MANSFIELD.**

D. Mansfield, the well known teacher of San Francisco, Cal., has a music store at 1547 Mission Street, where he keeps in stock the Stewart banjos and all the popular banjo music, as well as music for other instruments. He teaches banjo and other musical clubs.

**OUT IN MONTANA.**

Our worthy correspondent, Mr. John C. Hennessey, writes from Boulder Valley, Montana, under date of October 24th, as follows:

"Mrs. H. and I have just returned from Butte City, where we were on a visit. As we are going there to live again this winter, that is the reason you have not heard from me lately. I met Prof. Lyons. He showed me some of your correspondence and seemed to enjoy life for all it was worth. He also told me about sending you a letter and forgetting to put in the postal note, but everything turned out all right in the end.

Charley Fremont is also there, and has a 'rattling' fine Stewart banjo. Fred. J. Taylor is in Butte. He has two Stewart banjos; the old one is as good as new.

I saw another party in the Arion playing a fretted Stewart banjo. Charley Fremont says his Stewart banjo is 'daddy of them all.' He has none the best of me, for I know it is one of the finest toned banjos in the Rocky Mountains.

Billy Falkenstine is in Butte, and wants your *Journal* again.

Harry Rhodes has just returned from the East and is looking for a place to fit up for business. Prof. Ed. Mackey is in Aspen, Colorado.

Prof. Wm. Leonard has gone to Seattle, Washington Territory.

I shall notify you when we are about leaving here for Butte, as I will want an extra head, strings and *Journal*. Butte is the liveliest mining camp in the world. They have put up over six hundred houses this summer. With so many banjo players there this winter things will be pleasant.

Wm. Akers got married and has gone to Phillipsburg. He has a Stewart banjo. Prof. Lyons was to write you to-day. He told me of the big 'ad' in the *Clipper*, so I went to get one, but could only get the supplement of October 12th, there being two left by parties that did not want them."

**JOHN H. LEE.**

When last heard from, a short time ago, Mr. Lee was at White's Rancho, Nuevo, San Diego County, California, about thirty-five miles from San Diego.

Mr. Lee reports general improved health and an increase in weight of fifteen pounds, but was compelled to give up his San Diego banjo class on account of loss of voice.

**THE PHILADELPHIA BANJO CLUB.**

The Philadelphia Banjo Club, comprising six performers, appeared at the Academy of Music, this city, on Thursday afternoon, November 7th, at the nineteenth annual benefit of the Benevolent, Protective Order of Elks, which was largely attended. The members of the banjo club are T. J. Armstrong, C. N. Gorton, Geo. B. Ross, O. H. Albrecht, D. C. Everest and F. H. Lockwood.

The club use the following instruments: two banjos of "regulation size," piccolo banjo, two banjeaurines and guitar.

**C. H. PARTEE.**

Chas. H. Partee, banjo soloist, teacher and composer, of St. Louis, Mo., writes under date of Nov. 7th:

"You are at liberty to state that I use only the Stewart banjos, and after years of constant service, your instruments have invariably improved in tone, while none of them have warped or sprung in any manner. If you have any intelligent competition, I have not yet been informed of its existence."

**THE WAY TO DO IT.**

A lady teacher in Utica, N. Y., writes as follows:

"I want to know your best discount you can give me. I have been selling the \_\_\_\_\_ and the \_\_\_\_\_ banjos, because I get a *large discount*, but would rather sell the Stewart."

C. F. Stiles, Pueblo, Col., writes:

"I have gone through your American Banjo School, both vol. 1 and 2, and pronounce them the most instructive of any yet placed before the public. You *deserve success*."

Geo. E. Palmer, New Castle, Pa., writes:

"I can say for your book, the American Banjo School, that it is the most comprehensive work I have yet seen for the banjo; the exercises in the first part are what the beginner needs to start with. Had I got it in the first place I would have been further on, and I advise every young student of the banjo to try a copy. I know they will be pleased with the book."

The banjo is rising. It is increasing in popularity all the time, and will continue to do so as it becomes more fully known and understood.

The Philadelphia Banjo Club will play engagements during the season.

Miss Viola R. Secor, 19 Ingham Ave., Bergen Point, N. J., is a first class arranger of piano music and accompaniments. Miss Edith E. Secor, is one of the best lady performers on the banjo.

**KANSAS CITY.**

J. E. Henning of Kansas City, gave his first grand banjo, guitar and mandolin concert in the Y. M. C. A. auditorium, that city on the evening of Nov. 26th.

**OUT FOR FIVE MONTHS.**

The members of the Boston Ideal Banjo, Guitar and Mandolin Club gave us a pleasant call recently. On Thanksgiving night they played at Association Hall, this city. They are out on a five months tour under the Young Men's Christian Association.

**SPEAKS WELL FOR IT.**

This is what R. Beers Loos, Mantague, Cal., writes, under date of Nov. 18th, 1889.

"The \$20.00 banjo I bought of you a few years ago, while at Etna, Cal., I just sold for \$65.00. Pretty good after having the use of it so long."

**OUR NEXT NUMBER.**

Our next number, to be issued about the first of February 1890, will contain a new composition for the banjo by Wm. A. Huntley, also new guitar music by E. H. Frey, and a host of other good things.

**GERMANTOWN.**

The Philadelphia Banjo Club gave a fine concert at the Hall of the Workingmen's Club, Germantown, Phila., on the Evening of November 26th.

**THESE OUR TEACHERS.****GEORGE B. ROSS.**

Mr. Ross has been for some time located at No. 1411 Chestnut Street, having his Banjo Instruction Rooms on the second floor front. He gives private lessons to ladies and gentlemen during the day and evening—also gives lessons at pupil's residence.

Mr. Ross plays "Banjeaurine" in the Philadelphia Banjo Club, and Banjo Solos as well.

A good stock of Stewart Banjos is kept in the rooms of Mr. Ross, and those who cannot take time to visit the Stewart factory and salesrooms may find a Stewart Banjo to suit them on the second floor of No. 1411 Chestnut Street.

**OTTO H. ALBRECHT.**

Otto, with his ever calm and smiling countenance, conducts his Banjo Studio at No. 241 North Eighth Street, upon the American plan. Mr. Albrecht plays the Guitar in the Philadelphia Banjo Club, and they do say he plays it well, of which we have no doubt. Banjo and Guitar pupils will receive the best of attention at Mr. Albrecht's studio.

**THOS. J. ARMSTRONG.**

Thos. J. is so well known in this city as a teacher of the Banjo, that there is little occasion for saying anything. Having disbanded his sixteen or seventeen disciples, who at one time composed the American Banjo Club, (A. B. C.) he has boiled down the club to a smaller sized arrangement, but with much more power, and has changed the name to the Philadelphia Banjo Club, spoken of elsewhere in this issue. Mr. Armstrong's studio is at No. 418 North Sixth Street

**FRANK H. LOCKWOOD.**

Frank H. Lockwood, who plays first Banjo in the Philadelphia Banjo Club, has opened instruction rooms at No. 1413 Chestnut Street, this city, next door to Mr. Ross' rooms.

Mr. Lockwood recently purchased a fine Stewart Banjo for use in his solo and club playing; the instrument is one of Stewart's best.

**DEWITT C. EVEREST.**

Mr. Everest, the talented Violinist and Banjoist, who has lately opened a Banjo Studio in the Haseltine Art Building, No. 1416 Chestnut Street, this city, is the Piccoloist (excuse the word—he plays the Piccolo) of the Philadelphia Banjo Club. Mr. Everest has several Stewart Banjos and his Piccolo playing may be heard above all the other banjos in the club.

**CHAS. N. GORTON.**

Mr. Gorton, who plays second Banjo in the Philadelphia Banjo Club, has been for some time connected with the Banjo manufacturing and music publishing business of S. S. Stewart. Mr. Gorton takes only a few pupils on the Banjo, and his address is No. 1921 Parrish Street.

**HENRY MEYERS.**

Henry Meyers, the finest Zither player we ever had the pleasure of listening to, is located in the Haseltine Art Building, 1416 Chestnut Street, where he also gives lessons on the Banjo.

# LESSONS IN BANJO PLAYING.

## EXERCISES FOR PRACTICE.

C# MINOR.

By S. S. STEWART.

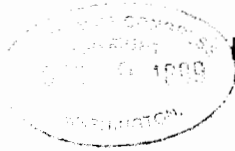
No. 4. 4\* Bar. 5\* 7\*..... 8\* 9\* 7\*

No. 5. VARIATION. 4\* 5\* 7\* 7\* 8\* 9\*..... 7\*..... 4\* 5\* 7\* 5\* 4\*

### DICK SLITER'S REEL.

.....On Bass.....

No. 6.



Respectfully Dedicated to Miss MAY ENGEL.

# MAY WALTZ. FOR TWO GUITARS.

By OTTO H. ALBRECHT.

INTRODUCTION. *ritard.* WALTZ.

1st Guitar. *f*

2d Guitar. *f*

1 2 *ritard.* Har. 12.

*f*

*ritard.*

FINE.



Har. 12. Har. 12. 3

H. 12. H. 12.

May Waltz.

*p* *f* *p* *f*

*D. C. Fine.*

# HOLIDAY SCHOTTISCHE.

## FOR THE BANJO.

Bass to B.

By OTTO H. ALBRECHT.

Banjo.

**1** FINE. **2**

**1** **2**

*D. C. al Fine.*

# "LITTLE SUNBEAM"

SONG AND DANCE.

## FOR MANDOLIN AND BANJO.

By E. H. FREY.

*Moderato.*

Mandolin. *p*

*ff* *p* *f*

*p* *f*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and repeat signs. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with chords and some melodic fragments.

DANCE.

The second system of music continues the piece. The upper staff features a prominent triplet pattern in the right hand, with a '3' above the notes. The lower staff continues with a steady bass line of chords.

The third system of music shows a change in dynamics. The upper staff continues with triplet patterns. The lower staff includes a dynamic marking 'p' (piano) and a hairpin symbol indicating a decrease in volume.

The fourth system of music continues the triplet patterns in the upper staff and the bass line in the lower staff.

The fifth system of music concludes the piece. It features a section labeled 'BREAK.' with a dynamic marking 'ff' (fortissimo). The upper staff has triplet patterns, and the lower staff has a bass line with chords. The system ends with a double bar line and repeat signs.

"Little Sunbeam."

# SERENADE.

## FOR MANDOLIN AND GUITAR.



*Andante.*  
*Tremolo ad lib.*

By EDDIE H. FREY.

Mandolin. *p* *segue.*

*dolce.*

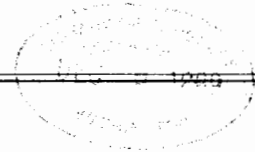
The first system of music contains five measures. The right-hand staff (treble clef) features a melody with a key signature of two sharps (F# and C#). The left-hand staff (bass clef) provides a harmonic accompaniment. The first measure is marked *p.*. The second measure is marked *p.*. The third measure is marked *dim.*. The fourth measure is marked *rit.*. The fifth measure is marked *FINE.* and ends with a double bar line and repeat signs.

The second system of music contains four measures. The right-hand staff continues the melody. The left-hand staff continues the accompaniment. The first measure is marked *p.*. The second measure is marked *p.*. The third measure is marked *p.*. The fourth measure is marked *p.*.

The third system of music contains four measures. The right-hand staff continues the melody. The left-hand staff continues the accompaniment. The first measure is marked *p.*. The second measure is marked *p.*. The third measure is marked *p.*. The fourth measure is marked *p.*.

The fourth system of music contains four measures. The right-hand staff continues the melody. The left-hand staff continues the accompaniment. The first measure is marked *p.*. The second measure is marked *p.*. The third measure is marked *p.*. The fourth measure is marked *p.*.

The fifth system of music contains four measures. The right-hand staff continues the melody. The left-hand staff continues the accompaniment. The first measure is marked *cres.*. The second measure is marked *cen - - - do.*. The third measure is marked *p.*. The fourth measure is marked *D.C. al Fine.* and ends with a double bar line and repeat signs.



# ANDANTE AND WALTZ, THE ECLIPSE, FOR THE GUITAR.

By EDDIE H. FREY.

*Andante con espress.*

Guitar. *p*

Bars. 9.....7.....7.....5.

*Slower with feeling.*

*Tempo di Valse.*

Bars. 9.....7.....

5th Pos.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and single notes, with a 'rit.' instruction and a hairpin indicating a deceleration. The second staff continues the piece, marked 'a tempo.' and 'p'. The subsequent staves (3-8) continue the melodic and harmonic development with various chordal textures and rhythmic patterns. The final staff concludes with a double bar line and the instruction 'D. S. al Fine.'

Andante and Waltz, the Eclipse.

# ANNA BELLE CLOG. FOR THE BANJO.

By C. S. PATTY.

Banjo.

FINE.

D.C.

D.C.

Detailed description: This block contains the musical notation for 'Anna Belle Clog'. It consists of six staves of music in treble clef, with a key signature of two sharps (F# and C#) and a common time signature. The first staff is labeled 'Banjo.' and includes a '3' indicating a triplet. The second staff ends with 'FINE.'. The third and fourth staves contain 'K' markings above notes, likely indicating key changes or specific techniques. The fifth and sixth staves end with 'D.C.' (Da Capo) markings. The music is a lively clog tune with a mix of eighth and sixteenth notes.

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# SANDY FLOOR JIG. FOR THE BANJO.

By C. S. PATTY.

Banjo.

D.S.

Detailed description: This block contains the musical notation for 'Sandy Floor Jig'. It consists of three staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff is labeled 'Banjo.' and includes an 'S' marking above the first note. The second staff ends with a double bar line and repeat dots. The third staff ends with 'D.S.' (Da Capo) marking. The music is a jig with a driving eighth-note rhythm.

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