

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

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## S. S. STEWART'S

### BANJO AND GUITAR JOURNAL,

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Autumn is here, and the student of the banjo has again resumed his studies. The relaxation of a summer vacation has imparted renewed vigor and ambition. The tone of the banjo now again has that charming quality, which through constant practice had become a monotony and lost its attractiveness to the pupil. Everything works smoothly, the cool weather is propitious to banjo playing, and both teacher and student are correspondingly happy; but where is the beginner, who, having started out with the firm resolution of mastering the banjo, has not experienced times when his ambition has almost failed him and opportune (?) perspiring hands, false strings, etc., not only completely disheartened him, but augmented the aggravation which usually accompanies trials of this kind? I feel confident that I am correct in saying that all students have this experience, but those who are capable of maintaining their equanimity and determination through ordeals of this nature will be rewarded with success in the end.

Perseverance is one of the highest attributes, and, assuming that a student possesses the other requisite qualities, an indomitable will to become a banjo player will make him one. There are chords and peculiar fingering which will appear impracticable, but by dint of perseverance the student will, at first with considerable effort but gradually, become inured to them, and how proud he will feel when he has achieved his purpose, and what a satisfaction it will be to look back and review what he has accomplished.

W. H. SLEIDER.

## Obituary.

To this issue of the *Journal* is assigned the painful task of announcing the death of Mr. John H. Lee, the well-known banjoist, composer and author, who died of consumption, at San Diego, Cal., on the evening of September 7th, last.

Deceased was born at Phillipsburg, N. J., in 1847, and was therefore 43 years of age at the time of his demise. He was at one time treasurer of the Madison Square Theatre in New York City, and was widely known in the theatrical profession, having for some years, in conjunction with Mr. Adams, (traveling as Adams & Lee) been identified with the leading minstrel and variety companies on the road. During the season of 1879 and 1880, he was with Haverly's minstrels, and went to England with that organization. It was about this time that his health commenced to fail. While with Haverly he met Mr. William A. Huntley, the popular banjoist, who was a member of the same company, and with whom he was associated during the seasons of 1885 and 1886 and part of 1887. He severed his connection with Mr. Huntley on June 24th, 1887, and went to New York. Shortly after this his condition became such as to practically incapacitate him from traveling, and early in September of 1888, he became a patient at St. Vincent's Asylum, New York City. He had been in that institution only a few weeks, when a consultation of the attending physicians developed the fact that unless he was removed to a more congenial climate, there was absolutely no hope for his recovery, and Southern California was suggested as the best place for him. A slight improvement in Mr. Lee's condition early in October of 1888, permitted of his transfer to National City, Cal., where he remained for some time, afterwards going to San Diego. Letters received from him shortly after his arrival in California were of such a gratifying nature that it was hoped the

climate of that state would prove a panacea for his affliction, and that he would ultimately return east, entirely cured; this, however, was not to be, for while the change proved to be beneficial for a time, it is very evident now that it was really only a means of prolonging a life that was doomed by a disease, the curing of which has baffled the most eminent physicians.

Mr. Lee's death is a great loss to the "Banjo World," as it is generally conceded that a large share of the credit for the promotion of banjo music to its present high standard, and the success which has attended the effort to place the banjo on a plane with other musical instruments is due to his superior musical education and his thorough knowledge of the capabilities of the banjo. His compositions and arrangements are evidence of his admiral ability, all of them being recognized as gems of exquisite banjo harmony.

He had not been in California long before he had quite a class of pupils, and soon after locating at San Diego, he started the San Diego Banjo and Guitar Club, an organization in which he took great pride and which was composed of pupils under his instruction.

Like all of us, he had his faults, but they were so decidedly in the minority as compared with his good qualities that his associates could not but be unmindful of whatever failings he may have been charged with. He was a most enthusiastic advocate of all that related to the advancement of the instrument of which he was so able a master, and if he did not win affluence for himself, he nevertheless enriched his profession and gained for his works a lasting prominence among modern banjo music. Kindly and genial in his disposition, he enjoyed the respect of all who knew him, and he leaves behind a host of friends to mourn his loss. The banjo fraternity can ill afford to lose men possessed of such sterling talents as was Mr. John H. Lee.

### To Beginners on Banjo and Guitar.

There are not a few beginners on the banjo and guitar who become discouraged with their progress, after a short course of lessons, they feel as though it were impossible for them to learn, and look upon success as utterly hopeless, or resort to what is almost as bad—a simplified method, thus falling out of the way entirely of the proper idea. In this case the fault generally lies with the teachers, who are either incompetent, or who do not possess a proper knowledge of what a beginner requires, viz: they will select inappropriate music and continue teaching difficult exercises until the pupil, almost exhausted, loses all interest; whereas, if after a few preliminary lessons, some pleasing melody was given, which with little difficulty the pupil could master, it would arouse greater interest, and encourage the pupil to practice with such confidence and pride that in a short while his success would be assured.

My advice to beginners is this, when far enough advanced, become a member of a banjo and guitar club, or if there is no such opportunity available, have your teacher select or arrange a piece of music for two or more instruments, something which you would be able to play satisfactorily with little practice, then prevail on some of your associates who play to join you in forming a club, and by so doing it will not only prove a pleasure, but the benefit derived therefrom will be noticed in a surprisingly short time. Playing in correct time is of the utmost importance, and the amateur who is deficient in time, will find that by playing with a musical club this great fault will be remedied. I have all the pupils I teach to join my guitar club as soon as possible, by which method I very seldom lose a scholar before he has taken a full term of lessons.

In conclusion I would say that a good instrument is also very essential. Many, at first, buy an inferior banjo or guitar, being false and difficult to finger, all of which has a tendency to discourage a beginner. I would recommend all beginners to purchase a genuine "S. S. Stewart" Banjo, as these instruments are known and admired everywhere, and are recognized as the best and sweetest toned banjos ever made.

E. H. FREY,

593 Church Street, Chillicothe, Ohio.

### "The Music of the Future."

A number of choice compositions and arrangements for the banjo, with piano accompaniment, will be published during the coming season. A number of extra choice pieces for banjo and guitar are also promised

to our subscribers, and will duly appear in the pages of the *Journal* during the coming year. Our own time for literary work, at present, is somewhat limited, owing to a constantly increasing business, requiring our time and attention; but musical novelties are in preparation by writers of merit, and we can with perfect confidence promise our subscribers that every number of the *Journal* will be worth at least, *the full amount charged for it.*



### Our "Thoroughbred Premium."

When we made the offer of one of our \$40.00 "Thoroughbred" Banjos, to any teacher who would send us eighty new subscriptions to the *Journal*, it was thought by many teachers that a long time would elapse before any teacher could possibly obtain that number of subscribers. We have, however, three teachers now on our list, who have almost "got there," and who are likely to win the prize within a very few weeks. Now that the season is opening with excellent prospects for teachers, it will be much more easy to gain the prizes offered as premiums for clubs of sixty and eighty subscribers than it appeared to many when the offer was first made. Our aim is to extend the circulation of the *Journal*, to encourage teachers, to elevate the sphere of banjo music, and to cultivate a taste for musical study.

### Silk Composition Strings.

We feel safe in declaring that it will only be a question of a little time before the old fashioned gut string will be superseded by a string made by silk. Recent experiments have been carried to quite a successful issue in that line, and the banjo players who have found in them a boon during the summer months are numerous. E. M. Hall, and other eminent players who have been unable to keep a gut string on their banjos long enough to play a solo through, during the hot spells of last July and August, have used the new silk composition strings with satisfaction. They were found to stand in tune and resist the moist hot weather better than any gut string ever made. Moreover, they are made perfectly even in thickness and are true in tone, and do not vary in sizes as the gut strings always do.

The only trouble at present is to get enough of the silk strings to supply the demand. We have a very few bundles of the first and fifth strings now on hand, but do not expect to have a new stock for some time to come. Those who would like a bundle of these strings should remit \$2.50 and get them by return mail.

### Maxims of the Ancients.

Never kick a mad bull.

Idle alone is busy before folks.

Never stop a bull or a madman.

Many "Amens" reach to Heaven.

Children and fools speak the truth.

Crumbs are sometimes good eating.

Too sweet words leave a bitter taste.

It is a poor rat who has not one hole.

Gardeners' feet never hurt the garden.

Truth clears a story, but never darkens.

A bad wound heals; a bad wound kills.

Live with wolves, and you'll learn to howl.

If you want to whip a dog, say he ate iron.

In frosty weather a nail is worth a horse.

Promises are like crabs, they run backwards.

The first of soup and the first of woe are best.

A blow from a pigmy smarts if it does not hurt.

Never sell to a friend, or buy corn of a rich man.

The fox is cunning, but the trapper is cunninger.

If you want a pleasant day, save yourself a good month.

Bread with eyes, cheese without eyes, and wine that leaps to the eyes, all three are good.

### Choice Banjo and Guitar Music.

We have a few copies still on hand of the *Journal* for June and July, (No. 58) and those who wish to obtain a copy of that number should order it at once; price, ten cents. The following music is contained, (ten pages in all) and is well worth ten times the price of the paper: Burlington Schottische, banjo solo, by T. J. Armstrong; Heart's Delight Mazourka, banjo solo, by the same composer; Intrepid Quickstep, banjo duet, by G. C. Stephens; Solitaire Clog, banjo solo, by W. H. Sleider; The Tuskaloosa Reel, banjo solo, by W. P. Blanchard; The Delight Waltz, banjo and guitar duet, by E. H. Frey; Marie Schot-

tische, guitar solo, by R. A. Smith, and "Ever the Same" Waltz, guitar solo, by E. H. Frey. Price, ten cents, only, for the entire collection, as above, until they are all sold. No *Second Edition* of this number will ever be printed, please bear in mind. We have also a very limited number of copies of our last issue, No. 59, of the *Journal* remaining to be sold. The following "job lot" of choice banjo and guitar music (ten pages in all) will be found contained within its covers: *Glorietta Waltz*, banjo solo, by John H. Lee; *Shadow Dance*, banjo duet, by E. H. Frey; *Casino Polonaise*, banjo solo, by T. J. Armstrong; *Waltz, "Repose,"* guitar solo, by E. H. Frey; *Majestic Polka*, banjo duet, by J. C. Folwell; *Patsy McCane's Song and Dance*, guitar solo, by E. H. Frey; *Normandie March*, banjo solo, by Armstrong. Price only ten cents per copy for the *Journal* containing the foregoing named seven pieces of music. Only a few copies left, after these are sold no second edition of the *Journal* will be printed. Therefore those who want copies should lose no time in writing for them, enclosing remittance in cash or United States postage stamps.

### Negro Songs of de Olden Times.

#### SALLY IS DE GAL FOR ME.

Last year I was twenty,  
Ole master set me free,  
An' I'se got money plenty,  
An' I'se going to have a spree.

When I get in a weaving way,  
Spend my money free,  
Oh, here's good liquor, come and drink,  
Oh, Sally is de gal for me.

I'se gwine down to Sally's house,  
If Sally ain't at home  
I'll set myself in de big arm chair,  
An' play on de ole jaw bone.  
When I get in a weaving way, etc.

If she don't come when I get done,  
I'll jump in de fedder bed,  
Go right in like a truper's horse  
An' lay like I was dead.  
When I get in a weaving way, etc.

Oh, Sally is de gal for me,  
I woudn't hab no odder,  
If Sal dies to-morrow night,  
I'll marry Sally's brodder.  
When I get in a weaving way, etc.

Ole master buy me a long tail coat,  
Wid boots up to my knees,  
When I gets on my Sunday close  
I am sassy as you please.  
When I get in a weaving way, etc.

Misses gib me a piece of meat,  
Ole master gib me bread,  
Sally gib me one sweet kiss  
An' it all most killed me dead.  
When I get in a weaving way, etc.

#### MARY BLAIN.

When niggers meet it's a pleasure,  
But when they part it's pain,  
I can't forget, oh, never!  
My lovely Mary Blain.

Den farewell, farewell,  
Farewell poor Mary Blain,  
Do take care yourself, my dear,  
I's coming back again.

One morning I lay snoring,  
Ole master says to me,  
"Sam, get up, I's going  
To take you to Tennessee."  
Den farewell, farewell, etc.

I cotch our old horse Barley,  
So nice I comb his mane,  
I hear somebody call me,  
'Twas lovely Mary Blain.  
Den farewell, farewell, etc.

Now Mary I's going to leave you,  
Now Mary don't complain,  
I neber shall deceive you,  
For I'se coming back again.  
Den farewell, farewell, etc.

Now Mary commence crying,  
De tears ran down like rain,  
But, oh, I felt like dying,  
When I kiss poor Mary Blain.  
Den farewell, farewell, etc.

I kiss her mouf, I kiss her hand,  
I gib it a hearty shake,  
I say, now Mary leave me,  
Or else my heart shall break.  
Den farewell, farewell, etc.

Now Mary dear, a breast pin,  
Go wear dat in your head,  
Keep him as long as you live,  
For I want him when you dead.  
Den farewell, farewell, etc.

#### OLE BULL.

Oh, white folks now I'll sing to you,  
A good old song, I know 'tis new,  
'Bout Ole Bull and ole Dan Tucker,  
Who played a match for an oyster supper.

Den hand de banjo down to play,  
We'll beat Ole Bull from Norway,  
And take de shine from Paganini,  
We are the boys from old Virginny.

Ole Bull he come to town to play,  
He got five hundred dollars a day,  
The women ran, and I ran too,  
To hear him fiddle up something new.  
Den hand de banjo, etc.

When first his fiddle began to squeak,  
De people dey all went to sleep,  
He give his bow a mighty haul,  
De men wake up and de women all squall.  
Den hand de banjo, etc.

Dey both met down on Chatham Street,  
Each tried the other's time to beat,  
Some was for Tucker, some for Bull,  
De house was crowded ram jam full.  
Den hand de banjo, etc.

Now Bull is beat, as you must know,  
By ole Dan Tucker and his banjo,  
In trying to imitate Paganini,  
He got beat by a boy from ole Virginny.  
Den hand de banjo, etc.

Now if you want to hear good play,  
Jist send for Dan from de Norway,  
For he is de boy from ole Virginny,  
And he took de shine from Paganini.  
Den hand de banjo, etc.

#### POMPEY O. SMASH.

One Pompey O. Smash courted Miss Dinah Coal,  
She was handsome to view and strait as a pole;  
And Pomp was so proud, dat de nigga's would say  
When dey see him a comin', "get out ob de way."  
De fuss time he see her, 'twas washing de clothes;  
She was soap to de eyes and suds up to de nose.  
She looked in de tub when de clothes was all done,  
So high and so dry war dey hung in de sun,  
De rain comin' down, ebery rag was wet through,  
When de wind blow a gust, den de line broke in two,  
De clothes dey come tumblin' down wid a crash,  
"Blow high! and lay low!" says bold Pompey O. Smash.

Now Dinah set down on an ole holler log,  
Says Pompey, "by gosh, if I don't go de hole hog,"  
He sits him down by her, and buss'd her thick lips.  
She blushed and she smiled like a basket of chips.  
Says Pompey, "dear Dinah, tell me how you feel?"  
Says she, "like um boot dats run down at de heel;  
An' I dream toder night, as I lay wide awake,  
Dat Sam Jonsing gib me a piece of hoe cake.  
Dar's one oder fac that I sartinly dremp't,  
He swore dat he'd hab me, or burst in de 'tempt."  
Says Pompey, "dear Dinah, don't tink on sich trash,  
Kase I'll hab you myself," says bold Pompey O. Smash.

Now Pompey de rogue laid his arms 'round her waist,  
And led her away to de parson in haste,  
And gib him a dollar wid out any joke,  
To marry him same like he marry white folks.  
De stood up togedder by each oder's side,  
De parson soon make 'em both husband and bride.  
Says Pompey, "I'll stick to you as long as I lib,"  
Den he hug her so tight that he broke ebery rib.  
Pomp put on his hat, Dinah cotch hold ob his arm,  
And de priest for his dollar did feel some alarm,  
Says, he, "be quick, Pompey, and shell out de cash."  
"You no kiss de bride," says bold Pompey O. Smash.

Now Pompey and Dinah dey both did agree  
To vite all de niggas to come to a spree.  
Wid his meal bag then Pomp for de corn crib did break  
For he stole 'nough corn de hoe cake to bake.  
He looked all around him, both cunning and sly,  
And lifted de meal bag without half a try.  
Tinks he to himself, dar no one in sight, [right?  
And he stole anudder bushel, don't you tink he was  
Den when he got home his dear Dinah was gone,  
She run off wid Sam while he gone for de corn.  
He trowed down de meal bag and arter dem dash,  
"Debbil take de hindmost," say Pompey O. Smash.



Miss Anna Anderson, banjo and guitar artist writes, from Swansea, South Wales, under date of July 28th last :

"I have great pleasure in informing you that a pupil of mine wishes to become a subscriber to your valuable *Journal*. I enclose amount for one year's subscription, and for a few copies of your Universal Banjo Instructor. I must not forget to remind you that they are to sell again to my pupils.

"We have two of your 'Lady Stewart' banjos in the house, which we are very proud of, as they far excel any others we have seen or heard. My sister and I often play them in public with the greatest success, and as to the banjeaurine which came over to Mr. E. T. Harris, of Swansea (who, by the way, is our uncle), it is simply superb.

"We are looking forward to a very busy winter, between concerts and teaching, as the banjo is very popular here, and you may depend we shall do our best to keep yours to the fore; in fact the name Stewart is such a favorite with us all, that we call our house Stewart House, and a gentleman friend of ours, who is also a subscriber to your *Journal*, has actually called his dog 'Stewart' (hoping no offence). Please send as soon as possible, the tutors, with the *Journal* to my pupil, as I expect you will have sent mine off before you receive this.

"I must not forget to ask what you will let me have the 'Old Folks at Home' with variations for, as I should like to have it very much. We play several of your best pieces, that have come over to uncle. Our favorites are your 'Carnival of Venice,' 'Way-farer Waltz' and Mr. Lee's 'Horseman's Galop,' also Mr. Huntley's 'Rippling Streamlet.'

"We are very sorry to hear of Horace Weston's death. We put crape on our banjos out of respect.

"Mr. Fred Michael, who was the first to introduce your banjos to Swansea, is also an uncle of ours. He has returned to America some time ago."

Fultonville, N. Y., September 20th, 1890.

S. S. Stewart, Philadelphia, Pa.

Dear Friend :—For five years I have adhered to banjoism. I began with what I considered a fine instrument, a "Dobson" banjo; but I soon had a desire for one of superior tone. A "Converse" was next ordered, which, although an improvement, was not complete satisfaction. This was perceptibly amended by your "Champion;" and, when a year ago, in response to my order, the "Thoroughbred" came, I believed that I had reached certain perfection.

Last February, with the vain thought that even this might be eclipsed, I gave you my order for the "exceptionally fine toned" banjo, which came yesterday. I am proud to be able to say that my *coveted ideal* has been absolutely satisfied. By its powerful clear sweet tone, all other banjos I have ever heard are left completely in the shade.

Thanking you for your effort in my behalf, I remain,

Yours respectfully,

LEONARD P. FISH.

John Dodge, Corning, New York, writes under date of August 19th last.

"The banjo you made for me a short time ago, has improved considerably in tone. I am thoroughly satisfied with it and consider it the best instrument I ever owned, and believe you are the only maker that can turn out such work. It is certainly a pleasure to deal with you, as all goods ordered are received in good order, and correspondence is answered with dispatch and to the point.

"I wish to thank you for the many questions answered for me in regard to banjos, and will cheerfully recommend your work to any one wishing a first-class musical instrument."

The banjo 's now our nation's pride,  
King violin's own queenly bride ;  
With guitar and zither side by side,  
Who now can say, "Thou art a snide ?"

BOLSOVER GIBBS.

Tom Pleon, the celebrated English banjoist and comedian, writes :

London, England, August 11, 1890.

Dear Mr. Stewart :

It was in 1882 I had my first Stewart banjo. I thought you the best maker then, and experience has taught me that you are the best maker (at least to my mind), now.

I have played upon a great variety of banjos of American and English make, at various times, but have always preferred yours, for they are so finely made, that they seem, as it were, to play of themselves. Plenty of banjos have a good tone, but certain makes seem to me, to want a lot of "pulling" or "plunking" at, or the performer must have a very large hand and strong arm, to produce a good tone, moreover, when played up the arm, the notes are but too often "tubby."

I have used, since '82, any amount of your banjos, and have found that the tone is a happy medium, neither "tinny" nor "tubby" and what is the great advantage, they are so extremely easy to play upon. As a public performer, I have played and still do so, at the leading theatres, variety theatres, concert halls, etc., and for carrying power, make and durability, I've yet to find their equal.

The present elevated state of the banjo and banjo music, is, in my opinion, mainly due to you, and I shall always prefer your make to any other.

You will often hear from me with orders for banjos, etc. Wishing you the success you deserve. Believe me,

Yours faithfully,

TOM PLEON,

Banjoist, humorist and vocalist.

John C. Folwell, teacher of the banjo and guitar, Camden, N. J., reports business good and prospects bright for the banjo in his locality. He says, in a recent letter, "The banjo is becoming one of our favorite instruments here in Camden, and hardly an entertainment is complete without one or more banjo players. People who used to think there was no music in a banjo, now acknowledge their mistake. I see the *Journal* keeps on improving."

Banjo clubs are becoming more and more popular throughout the country.

## Cramer in Cork.

The following letter from a well-known European banjo teacher, will interest many of our readers, hence we give it in full :

13 South Mall, Cork, Ireland,

Dear Mr. Stewart :

August, 1890.

As you will see by the above address, I have opened another banjo studio in Cork. I enclose a note for \$1.00, for which kindly send *Journal* every issue, also last publication which you omitted to send me in Manchester, with the account of Horace Weston's death.

I am not in want of any banjos at present, but hope to send you orders later on. Should any orders come to you from Manchester, kindly supply as usual, as my studio there is under the management of my sister. With kind regard,

Yours truly,

A. F. CRAMER.

There is no occasion for any midnight standing upon bridges, etc. That old song was all very well when the banjo was only a "tub" Nowadays, banjo bridges are built too light for that sort of work and will not stand standing upon. It is therefore claimed that "Stood on the Bridge at Midnight," should not be sung with banjo accompaniment until Annie Rooney marries McGinty.

E. M. Hall, the renowned banjo artist, is again delighting large audiences, nightly, at Carncross' beautiful little Opera House. He is here for the season.

J. S. Verdenburgh, banjo teacher, Yonkers, N. Y., writes:

"The banjo arrived all right and in a perfect condition.

"You claimed that the banjo was finer than I expected; now, to tell the truth, I did expect a fine instrument, but not such a wonderful one as you sent me, and I take this opportunity of thanking you.

"I congratulate myself on taking your advice and getting a professional fret. I find it much easier to finger than the raised fret (although I have heard it argued to the opposite), rapid shifting being much easier, as there are no frets to stub your fingers against and no danger of getting them tangled.

"I shall always recommend your instruments over everything."

The "Ham" is dead : The "simple method," however, has still a wide field of useful labor before it. It is said that the "open and closed note method" is soon to be used for decorating five bar fences throughout the country.

Miss Edith E. Secor, the talented banjo teacher, is now located at No. 1372 Ridge Avenue, this city. Ladies wishing instructions should call or address. Miss Viola Secor, pianist, may be found at the same address.

E. D. Goldby, banjo teacher, has located in Wheeling, West Va., having removed from Paterson, N. J. A letter dated September 23, contains the following significant clause: "I cannot afford to be without the *Journal*. I like to hear of the progress of the banjo all over the country, and through your *Journal* we can do it. It is the only paper published for this purpose."

The late Horace Weston, the world renowned banjo artist, as many of our readers are aware, during the year 1875 performed with his colored company, at Carroll's Concert Hall, Twenty-second street and Sixth avenue, New York City. Weston and his company drew large audiences day and night, at this resort. The large photograph, hanging in our office, representing this "club" or company, has often been admired by visitors. It is quite likely we shall lithograph it in the near future and furnish copies to our customers.

### Banjo Cases.

The green baize bag must go: "There is nothing like leather;" especially that good quality russet leather Stewart always uses in his celebrated leather cases for banjos. The Leather Trust has caused leather to go up in price lately, but Stewart will continue to supply banjo players with well made and durable cases at his catalogue prices. Beware of cheap imitations.

### The Philadelphia Banjo Club.

Dancing to banjo music is certainly a very unique feature for the ball room; and the Philadelphia Banjo Club, who have just returned from a tour of the summer resorts, have been giving "concerts and hops" to delighted audiences. The music for dancing was supplied by the club, and the dancers say it makes the best music for dancing.

Among the places visited by the club were Long Branch, N. J., Sea Isle City, N. J., Spring Lake, N. J., Sea Girt, N. J., Asbury Park, N. J., Newport, R. I., Narragansett Pier, R. I., Jamestown, R. I., Rockport, Mass., Magnolia, Mass., Manchester by the Sea, Mass., and Gloucester, Mass.

### WILLIAM C. STAHL, BANJO AND GUITAR TEACHER, St. Joseph, Mo.

has secured the first "Thoroughbred" Banjo offered as a premium for eighty subscriptions to the *Journal*, having sent in the required number of names to make up the full list, just as our paper was being prepared for the press.

Benjamin V. Kershner, Towanda, Penna., writes:

"I am the happy possessor of one of your beautiful Orchestra Banjos. Although I have had it only three weeks, and it is not what it will be, the tone is loud, clear and grand. I am the only possessor of a Stewart Banjo in our place, but I am doing my best to introduce them. I had one of our music dealers send and get it for me, and when I unpacked it, he was astounded at the workmanship and the tone. Any one who hears a Stewart will have no other, for he is 'King' with a capital, 'K'."

E. M. Hall has just published his latest composition for the banjo and piano, "Among the Daisies," gavotte, with handsome lithographic title page, price 50 cents per copy. Copies may be had of the composer and publisher, E. M. Hall, Eleventh Street Opera House, Philadelphia, Pa.

E. M. Hall's dog took two prizes at the New Jersey Dog Show. Too late for more detailed information in this number.

### "Whom the Gods wish to destroy they first make mad."

We notice, by a recently issued circular, that J. E. Henning has changed his location from Kansas City, Mo. to Chicago, Ill. We are very sorry to notice that his circular or catalogue contains so many falsehoods and low, vulgar and slurring remarks. The following is a verbatim extract from a letter written to S. S. Stewart by this same Henning, from Kansas City, Mo., under date of June 27th, 1889:

"I am selling a low-priced banjo with my name on it. Could you not stamp banjos made for me thus: 'manufactured for J. E. Henning, Kansas City, or manufactured expressly for J. E. Henning Music Co., K. C.?'"

"I am satisfied you make the best banjo in the world, still I feel that I must do something for myself, and as I am settled here to stay, I wish to work up something permanent."

The above is quite sufficient to contradict the claims set forth by the manufacturers (?) of the so-called Improved Banjo. The spite ventilated by the smaller minds of the "banjo world" is of course to be expected, but we had always thought Mr. H. a man of more character. We can only hope that he will discover his error before it is too late to recover from the effects of his present actions.

T. J. Armstrong, G. B. Ross, D. C. Everest, F. H. Lockwood and O. H. Albrecht, all well known club men, are now open for business—banjo instruction—at their respective business places.

Let it be distinctly understood, that the "silk strings" for banjo, spoken of in another column, are something almost entirely new, and should not be confounded with the old-fashioned silk violin "E strings," which are in no way suitable to the banjo; nor with certain strings having a yellow appearance, now being sold by some dealers, which are without musical tone.

John H. Mack, the well known banjoist and comedian, writes under date of 26th September as follows:

"I have just sent a card to the *Clipper* for next week. Now, I promised you when I bought the banjo that I would mention you in my card, but have been so busy, that I did not get a chance to put card in *Clipper*. As for that Grand Orchestra banjo I bought, it is a wonderful instrument. People remark, 'what a fine toned banjo that is.' I tell them it is a Stewart banjo, and it is, without doubt, one of the best banjos I ever had, and in recommending your banjos, you can always use my name, if you wish."

George W. Dobbin, Jr., John Hopkins University Banjo Club, Baltimore, says:

"I write to tell you how much pleased I am with the No. 2 Orchestra Banjo I bought from you on the 15th of this month. I have, since then, given it a thorough trial and am more than satisfied with its tone and finish, especially the tone, which is great. I have used your banjos for five years and have never yet found their equal."

Will George C. Stephens please forward his present address to this office?

## NEW MUSIC.

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457 "Little Treasure" Mazourka, by E. H. Frey. For the Banjo. A, E and D, . . . . price 10

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The above numbers are excellent.

459 Mandolin Gavotte, by E. H. Frey. For the Mandolin and Banjo. The Mandolin part is in the key of F, with changes to C and B flat. Banjo part is written in D, A and G, price 25

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This number is very easy and pretty.

461 Fancy Unique Quickstep, by G. C. Stephens. For the Banjo and Piano, . . . . . price 35

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This number possesses more originality than many pieces, and is written in the style of a unique Gavotte.

463 "Mobile Persuasion," by W. H. Sleider. For Banjo and Piano, E, . . . . . price 35

# I WHISTLE AND WAIT FOR KATIE. FOR THE BANJO.

Words and Music by

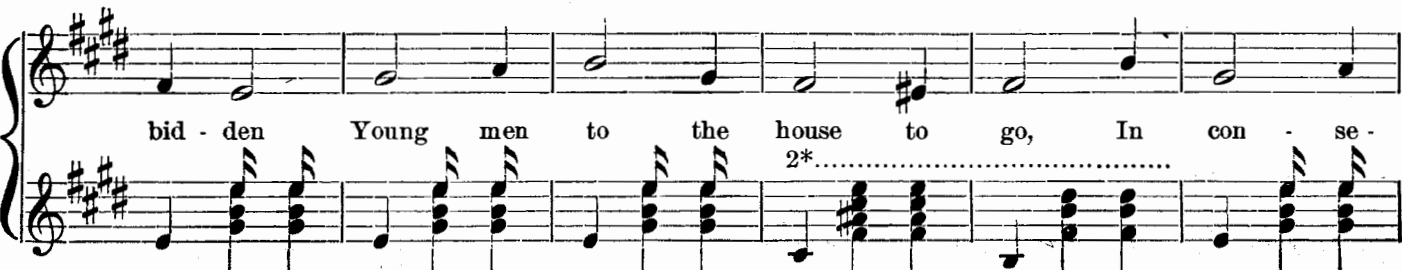
MICHAEL NOLAN.

Banjo. 

Voice.   
 1. Af - ter busi - ness you will find me, Ev - 'ry night as  
 Banjo. 

  
 sure as fate; At the cor - ner of the street here,

  
 Wait - ing for my bon - nie Kate.— Her pa - pa has quite for -

  
 bid - den Young men to the house to go, In con - se -  
 2\*.....

quence of which I whis - tle, Just to let my true love know.

3\*

4

## Chorus.

I am wait - ing here to greet, Blue - eyed Kate with

kiss - es sweet; Ev - 'ry night at the end of the

street, I whis - tle and wait for Ka - - tie.

2.  
 You may think it awkward, standing  
 In a busy street like this;  
 But I'm sure you would not mind it,  
 Could you meet so sweet a Miss.  
 Of course I wait till all is still,  
 See there's no one passing by,  
 Before I venture on the whistle,  
 Known alone to "Kate and I."

3.  
 How her father means to take it,  
 When he hears the news, for-sooth,  
 I wonder what he'll say to Katie,  
 When he learns it is the truth.  
 I've at least this consolation,  
 That my heart is just and right,  
 Therefore I shall fondly whistle,  
 For my Katie every night.

# UNCLE JOE'S CAKE DANCE. FOR THE BANJO.

A Minor.

By C. S. PATTY.

Banjo.

Pos.

3\*

8 Pos.

3\*

6\*

3\*

11\*

D.C.



# "CHIMING BELLS" SERENADE. FOR THE GUITAR.

By E. H. FREY.

*Andante con espress.*

Guitar.

*p*

1

2

3

3rd Bar.

*a tempo.*

*rit.*

*f*

*mf*

1

2

*p*

*un poco piu lento.*

*rall.*

# "OTTO POLKA."

## BANJO DUET.

By RANOUS A. SMITH.

The musical score is arranged in five systems. Each system contains two staves for the banjos and two staves for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system is labeled '1st Banjo.' and '2nd Banjo.' and includes fingering instructions '5\*' and '3\*'. The second system concludes with the word 'FINE.' The third and fifth systems include fingering instructions '1 3', '3 1 4', and '7\*'. The piano accompaniment consists of chords and rhythmic patterns that support the banjo melody.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes. The key signature has three sharps (F#, C#, G#). The system concludes with a double bar line and the instruction "D. C. to FINE." written in the right margin.

The second system of music is marked "TRIO." at the beginning. It features two staves. The upper staff has a melodic line with some accidentals. The lower staff has a bass line with chords. Fingering numbers "5\*" and "4\*" are written above the notes in the upper staff. The key signature remains three sharps.

The third system of music consists of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line with chords. The key signature is three sharps.

The fourth system of music consists of two staves. The upper staff has a melodic line with a dotted line and a "5\*" fingering above it. The lower staff has a bass line with chords. The key signature is three sharps.

The fifth system of music consists of two staves. The upper staff has a melodic line, and the lower staff has a bass line with chords. The key signature is three sharps.

"Otto Polka."

# ALBION MAZURKA

## FOR THE BANJO.

By THOS. J. ARMSTRONG.

**INTRODUCTION.**

Banjo. *ff*

**MAZURKA.**

*p*

5 Pos..... *mf* *p*

*f* **FINE.** *f*

*D. S. al Fine.*

**Trio.** *Dolce.* *p*

*f* *p*

*f* **CODA.** *f*

*D. C. al Coda.* *ff*

# CAREY DENMAN'S POLKA.

## FOR THE BANJO.

By C. S. PATTY.

Banjo.

The musical score is written for Banjo in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with the word 'Banjo.' and includes a '5\*' position mark. The second staff ends with 'FINE.'. The third staff continues the melody. The fourth staff includes 'D.C.' (Da Capo) and '5\*' marks. The fifth staff includes '5\*' and '9\*' marks. The sixth staff includes a '3' marking. The seventh staff includes a '5\*' mark. The eighth staff concludes the piece. Fingerings are indicated by numbers 1-4, and rests are shown as '0'. The key signature has one sharp (F#).

NOTE.—This mark (\*) means Position.

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# "HERE THEY COME" MARCH.

## FOR THE GUITAR.

Tune 6th string to G.



*Allegro Moderato.*

By E. H. FREY.

Guitar.

The musical score is written on eight staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with a dotted quarter note, followed by an eighth note, and a quarter note. A double bar line is followed by the word "FINE." and then a section labeled "Bass Solo." which starts with a bass clef and a key signature of one flat. The subsequent seven staves continue the bass solo with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and the initials "D.S." (Da Capo).

"Here They Come" March.

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