

V. 14 - No. 4 -

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

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

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October and November, 1897

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## TAKE NOTICE

OWING To the sickness of our EDITOR and compositor at the same time you, may NOTIS a few mistakes IN this number of the JOURNAL. We have TYPE ENOUGH but there are SO many Things to do that we can't spend to MUCH TIME in setting it. therE was A

I OnlY wish Quicker WAy of setting it as I AM not much of a hand at HIS BUSINESS. However we don't see as it IS so verY difficult because signad

Offis Boy

## THE TRANSITION OF THE BANJO.

### It is Reaching a Higher State.

Said an intelligent party to the writer recently, in speaking of the banjo performances of Alfred A. Farland:

"It is well understood that the intelligent portion of an audience is not the majority, but the *minority*. Indeed this may be said of the entire world, without being very far wrong. It requires some *brains* to appreciate music such as is rendered by Farland, whereas any clod-hopper can take up and fancy a clog, jig or reel and it will tickle his fancy and satisfy his musical instinct."

We have known persons who attended the violin concerts of the late Ole Bull, declare that "he did not appear to play any tune." Now the violin renditions of this artist were the soul of music, only the musician can truly appreciate such. This is the line of work that Farland is to-day carrying out, and as a late issue of the *Louisville Post* had it, "to hear Farland play the banjo, is to hear *music* in the highest meaning of the word."

There is no doubt that the banjo has been, during the past four or five years, undergoing an evolution and a *great change for good*. When Stewart entered into the banjo business, less than twenty years ago, there was not to be found a single white face player upon the concert stage, so far as we are aware of. It seemed as if only the

burnt cork would give a banjo player power to charm an audience. It is not so to-day, things truly have changed around; Farland, Gregory, Hill and a few others may well be congratulated upon the work they have done and are doing.

As has been said, the intelligent class are not the majority, and therefore it should not be wondered at if the banjo teacher of the higher order has much to contend against in his business. It is so easy to sneer at things, so much easier to twit at a man's efforts than to lend a helping hand, or to assist in moving a load up hill; and yet a great progress has been made, as we have stated, within a few years, and those who are associated with this progress have much to congratulate themselves with, and little to regret.

Let all take encouragement and go right on with the good work, and the next few years will show even much better results than the past.

A party, in writing to George W. Gregory, from Glasgow, Scotland, recently said: "The banjos here in Glasgow are something horrible, 12 pounds for Newcorn \$5.00 shingle. S. S. S. Banjos are here, but amount to nothing and are kept in awful condition." Many good STEWART Banjos have been sold in Glasgow, and if they are kept in bad shape, and probably strung with *wire* strings, that only goes to show that the instrument suffers from the ignorance and stupidity of some of its advocates. Therefore, we aim to better the mental condition of many of our players and to assist the instrument and its devotees to get upon a betting footing.

Any and almost every line of business has its drawbacks, as it pretenders and perhaps its botches. These must, each and all, pay their debt to nature and the innocent may, at times, suffer with the guilty, but the wrong-doer will, in time, meet his just reward. Things must find their own proper level as time goes on.

The time when music could not be successfully studied upon the banjo has passed and gone. The time when a teacher could make a living by advocating the practice of the odious "simple method" or "open and shut" notes, has also passed and there is little use in attempting to hold up either brainless methods, or improperly strung and

geared banjos. In the banjo, as with everything else, it is the survival of the fittest, and there is no use in looking for anything else.

George W. Gregory has made a marked success with his *Practical Fingering for the Banjo*, and will soon furnish this JOURNAL with a new series of exercises for the advancement of banjo players. The following is an extract from a letter received by Mr. Gregory from Mr. McLaughlin, a noted banjoist of New York. He says: "Your *Practical Fingering* is a very valuable contribution—a veritable beacon light—to the domain of banjo literature. It is so excellent from every point of view that I do not feel able to do it proper justice on the spur of the moment; and shall defer my testimonial for a week or so, to enable me to satisfy my desire to write one that will do you proud."

All the words of praise spoken in regards to the work, *Practical Fingering for the Banjo*, which we sell at 60 cts. per copy, are true. It is a most excellent and valuable work. The banjo is passing a most rapid transition to a higher point than it has ever before occupied. It may have its enemies, its back-biters, its ignorant and incompetent representatives, and also its clowns, but nevertheless it also has that which is good in it, and this is going to be properly and justly represented.

## MUSIC IN THIS NUMBER.

Perhaps one of the most welcome selections given herein, is the "Top Notch" Galop, arranged for banjo club and piano, by T. J. Armstrong, the leading party (banjeurine), of which is given here. It is the original composition of F. A. Leavitt, of Concord, N. H.

The polka, "Young Recruit," banjo solo, by Armstrong, and also the Edelphia Polka, by Stuber, will prove more than acceptable to pupils. The *Veriscope Gavotte*, for mandolin and guitar, is excellent.

We also introduce some of our older favorites, among which will be found the "Charming Mazurka," for two banjos, by the late John H. Lee, who never had a superior as a harmonist and writer for the banjo. The comic banjo song, "Come, Listen Awhile to My Dit," will also prove very interesting to a large number of our subscribers.

## From "THE MUSIC TRADES,"

## New York.

"S. S. STEWART is a name that is known to every banjo player, admirer and banjo dealer in the world. S. S. Stewart is the Steinway of the makers of banjos, a reputation that has been acquired through the production of an instrument that simply has no equal, and a systematic course of advertising most persistently pursued. Mr. Stewart has been aided very materially in making the excellent qualities of his instruments known to the world by his *Banjo and Guitar Journal*, which he has issued for the past eleven years. At first, it was a small and modest publication, but to-day it is a thirty-two page magazine, and even with this number of pages he cannot find room for all the good material relative to the instrument he desires to issue, and still further enlargement is contemplated. The August issue is now in press, and judging from the page and galley proofs it will by far be the best number of this popular magazine. To show how vastly this publication is appreciated by the banjo fraternity, Mr. Stewart related the fact that an Englishman traveling in Africa who accidentally came across a copy, sent five pounds sterling for all the back numbers it was possible to obtain. In Australia, South Africa, and in all countries where Americans and Englishmen are to be found, there too will be found Stewart's *Journal*, his banjos and his publications. All through the dull season this energetic hustler has kept his factory running full time, and a large portion of the output has gone to foreign shores. Mr. Stewart asserts that the instrument has outgrown the days of its simplicity, and is now recognized in circles that five years ago would not give it tolerance. Its growing favor is largely the result of the improvement in players and the class of music interpreted. Banjo music is no longer confined to jigs and plantation melodies, but arrangements of the severely classical are often found upon banjo concert programs. Mr. A. A. Farland, of Pittsburg, has the reputation of accomplishing more in this direction than any other performer, and Mr. Stewart exhibited programs showing that this performer had played upon the instrument such compositions as Moszkowski's Spanish dances, a Mendelssohn concerto, Beethoven's sonatas, etc. The establishment of banjo clubs in all the colleges has also had an influence towards extending the scope of the instrument, and it has now gained a foothold with the people that probably will never be supplanted by any similar instrument.

Personally, Mr. S. S. Stewart is a most pleasing gentleman and entertaining conversationalist. He is an expert performer on the banjo, and during business hours he frequently takes up an instrument and picks out a melody as a partial respite from office duties. His home life is most pleasant, and at Narbeth, a few miles out on the main line of the Pennsylvania, is his beautiful summer residence. Mr. Stewart and his two bright boys are great horsemen, and are frequently conspicuous along the delightful suburban drives."

## LET IT STAY.

There have been, during the last spring and summer, a perfect mania for *wheels*. Some say "the bicycle has come to stay." Well, if this is true, let it stay; so far as we are concerned, it is free to go or stay, just as it likes.

When, however, a party must disband their musical club, merely because they are so taken up with the wheel-riding mania that musical study must be neglected, we think they have adopted a rather one-sided plan, which is bound to run the "wheel" into the background in a short time. When one sees women, in short skirts, riding diamond frame bicycles, with handle bars down, we wonder why it is they should ape the baboon, and whether a horseless vehicle of this kind has not more the appearance of the tailless monkey? But, "every one to his taste," as the old woman said when she kissed the cow. Let them exercise their choice; this is a supposed free country, and let them ride, walk, play, or *chew* gum, so long as they are happy.

There is a time for all things, and every thing has its place. Now, the next great thing we shall look for will be the *flying machine*. When that comes along the short skirt will be entirely superseded by the elastic tights; or bull rug clothing will have come into fashion.

But don't let on that we told you. Clutching those handle bars back-handed, with head down and tail up, will never impede the forward march of *aerial navigation*, and we shall soon see lots of them in the air. It is a good thing, and has got to come.

## LEATHER CASES FOR BANJOS.

The leather cases, listed for STEWART BANJOS, are not the half leather, half-paper man-traps sold by many jobbing houses. Possessing many years practical experience as a banjo performer and teacher, Stewart long ago learned the importance of having the right sort of cases for the banjos he makes and sells, and the absolutely flimsy character of many of the cases sold by the trade, and recommended to be "as good as Stewart's," have proved failures time and time again. There is little sense in trying to save a few cents, or even a dollar or two, in buying a leather case for a good banjo. One can get a *cheap trunk*, or a cheap hand satchel, but we do not know of such that can be classed as a first grade article.

Stewart's cases are stamped, and there is little need of mistake. "A word to the wise is sufficient." Consult STEWART'S ILLUSTRATED PRICE LIST before buying.

## CHOICEST BANJO CLUB MUSIC.

Published by S. S. Stewart, composed by F. A. Leavitt, arranged by T. J. Armstrong. THE TOP NOTCH GALOP, complete in seven parts, for banjo club, with piano part, price, \$1.60. This may also be had for banjeurine and piano, 40 cents. It is also a good combination for banjeurine, banjo, mandolin and guitar, or piano, 80 cents.

## THAT BILIOUS DISCOUNT.

A most excellent editorial in the Philadelphia *Record*, of August 18th, upon the many absurdities prevailing in the discount line, winds up with the following sensible and well expressed views. It will be well for banjo buyers to study these words and bear them in mind:

"There appears to be a magic charm in discounts. The customer is supposed to believe, and he often does, that for some occult reason the seller is giving him peculiar favors. No matter how transparent the trick may be, the purchaser seems to be incapable of penetrating it; he is hypnotized by the mystic charm of the sextuple discount. This is the more remarkable when we reflect that the purchaser is, perhaps, also a manufacturer engaged in playing the same game himself. One obvious result of this method of transacting business is to wipe out the small retail traders, who can not obtain the sextuple discounts which larger dealers insist upon. The discount system has generally ruined almost every trade from the selling of ponderous power punches to little pills; and the only advantage of a printed price-list is to beguile the uninitiated retail purchaser into the belief that he is securing a bargain when he buys an article at a price below the printed price."

A few years ago, before the department stores embraced so wide a range of sales, the book publishers sold books at retail often at the full list price, and the catalogue with prices attached was conspicuously displayed and consulted for the purchaser's benefit. If the purchaser, however, "and the ropes he could always obtain at least ten per cent. discount, and often a great deal more than this. Now the purchaser is relieved of the necessity of this counterplay by purchasing the book at a fixed price at a department store. When the department stores first began to sell books the retail purchasers could actually obtain new books cheaper at their counters than by buying directly from the publishers. Book competition did not now seem to be able to meet the competition of rival retail sellers of their own products, and are giving up the attempt. It is evident that trade discounts have attained such a height of absurdity that the whole system has become top-heavy, and is liable to fall at any moment."

When you buy a STEWART BANJO, and buy the instrument directly from the maker, you get the full value of what you pay; the best workmanship and material, the most perfect tone, and the best instrument in every way that it is possible to construct.

Cheaply made instruments, to meet the discount craze, introduced by the musical jobbers of the last few years, must be more and more cheaply made and become less and less reliable instruments as time passes. Nearly twenty years' steady labor in the banjo business has established the reputation of the S. S. STEWART BANJO beyond peer adventure, and Stewart is more and more determined to keep on improving in the construction of his instruments. Stewart, in fact, with his many years' hobby is turning out some marvelously fine toned banjos, and his musical publications cannot be equalled.

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## English Banjos and Banjoists.

BY THUMSTRING.

LONDON, July, 1897.

There seems to be an impression in the United States that we in England have no banjoists worthy of the name, and that those who try to play use the *English*, or *Zither* banjo, a wooden affair, with wire strings. This is all wrong. Throughout England we have numbers of excellent players, both amateur and professional. It is quite true we have no Farlands, but it must be remembered that classical music on the banjo is at present at a discount with us, as the banjo is mostly played at music halls, smokers, country concerts, and at the residences of the gentry, and at these places light music, with plenty of go, is what is demanded, and it would be a folly for anyone to devote a number of years to the study of the old masters, only to find, when perfect, that he had no market for his wares; but should Mr. Farland pay us a visit, which I trust he soon will, and prove to the bigoted opponents of the banjo what a beautiful instrument they are trying to condemn, then I have little doubt that out of the hundreds of young players over here we shall find many willing to devote a few years to serious study; they only want a start.

And now for the *English*, or *Zither* 'jo. This is a kind of closed back "Dobson," with wire strings and somewhat alterations, and is of American origin; so why it is called the *English* banjo I fail to see; besides, if you were to pick the fifty best banjoists in England, I fancy you would find that forty used the legitimate banjo. This may seem strange reading in the States, but I am pretty sure it is true. Let us take a case. The firm that runs the *Zither* 'jo have for the last few years given in London, at the St. James', and other halls, a banjo, mandolin and guitar festival twice a year. This is a good show, and the best artists on their several instruments available are engaged. Now, let us look back a little. At the concert given on May 5th, 1896, six solo banjoists were advertised. Of these five played the legitimate banjo; at the concert given December 2nd, 1896, seven soloists, out of which six played the legitimate; and at the concert given the 6th of last May, seven soloists, I believe, appeared, five of whom played the legitimate, and I fancy that the above facts will bear me out. It is quite true that several good players use the *Zither* 'jo, but it is generally found, when such is the case, that they are interested in the manufacture or sale of the instrument, but I think it is mostly confined to teachers of little experience, learners and ladies. Duetists and quartette parties also use it. The wire strings allow one or two of the party to use the *plectrum* for the *tremolo*, but this is not banjo playing. Just fancy a concert, at which seven or eight *Zither* banjo soloists were engaged, following each other scratching the wire strings up by the finger board with their long nails, getting what they call the *correct* tone. No, this will never take place. They may sandwich one or two between a number of legitimate banjoists, but this is as far as they will go, unless I am mistaken. Call it the *Zither* 'jo, call

it the closed backer, call it the dead-ringer, if you like; but pray, oh pray, do not call it the *English* banjo. For fifty years in England "Joe" Sweeney's banjo has held the floor, holds it now, and will surely do so for the next fifty years, unless, which is very unlikely, some very superior instruments are invented, and then it will not be a banjo. In the meanwhile, those who are not contented with the beautiful up-to-date silver-rim banjo, I fancy are a little hard to please.

What our London correspondent says, in the foregoing, is quite true. The closed-back banjo, with its small head and long neck, and strung with wire strings, is neither a *Zither* nor a *Banjo*. The silver rim, open back, improved up-to-date Banjo, as used by A. A. Farland, is the instrument from which to produce the proper musical banjo tone. Vast improvement in banjo playing has taken place during the past few years, and the instrument has been passing through a change, from a lower to a higher musical position. The STEWART THORNTON Banjo is the artist's instrument of the present time, and will be the "Cremona Violin" among the players of the future in the banjo line.

Publisher of the Journal.

## HIS "CREMONA."

One is inclined to be amused at times by the ideas put forth by certain persons concerning the violin.

Now the violin is an ancient musical instrument, the finest of which were supposed to have been made by the Italian masters, in Cremona, during the 18th century. Such violins are preserved as musical gems and bring hundreds, and sometimes, thousands of dollars, for a single instrument. A Cremona Violin, if genuine, may bring as much money as the painting of a renowned Italian painter; it has a commercial as well as an artistic value.

Now, there are thousands of cheap daubs, in the shape of paintings, that are here and there offered to the public at fancy prices, and sold to buyers who are not up in the art, and just so there are many inferior violins bearing bogus labels, copies of the Cremona masters, palmed off upon the unwary, and the owner frequently does not recognize the difference between the cheap fiddle and a valuable violin.

A case in point is the following:

A mechanic was once talking with a violinist, when the subject of violin was brought forward. The mechanic said: "I have a *Cremona* up stairs, I'll show you." And he went up stairs, and returned bringing a common "trade fiddle," the true value of which was from \$10.00 to \$15.00. But it had a bogus Cremona label on it, and the mechanic was not a violinist and he had been taken in on the label.

So goes the world.

Those interested in the subjects should obtain a copy of the lecture, entitled, "*The Banjo Philosophically*," by S. S. Stewart, which may be had upon application; also, book of over 130 pages, called "*The Banjo*," also by S. S. Stewart, price in cloth cover, 50 cents, or in stiff paper cover, 25 cents. Such books are of the utmost use to all students of the banjo, and all interested in music.

## STEWART'S BANJO MUSIC.

Many of the multitudes of banjo players of the present day have little if any conception of the up hill and laborious work, entailed in the bringing up of the music for banjo to its present state of perfection. Those who have followed the banjo in its history and progress, for the past quarter of a century, are naturally better able to grasp the importance of the work that has been done in this direction by S. S. Stewart, since his advent into this business, beginning with the time when there was scarcely a dozen pieces of sheet music published for the banjo, up to the present, with its complete list of some 24 quarto pages in catalogue shape, of Stewart's Sheet Music Publications for Banjo—Banjo and Piano, and for Banjo Club Combination; Banjo Songs. Also books of instruction of the highest order, such as: "*The American Banjo School*," "*The Banjo*," "*Thorough School for the Banjo*," "*Banjo Orchestra Music*," "*Divided Accompaniment*," "*Radical Lessons*," "*Lee's Eclectic School*," and "*Gregory's Practical Fingering*" and other works.

How different the showing of this list to-day from the status of banjo affairs even fifteen or twenty years ago. How hard it was, only twenty years ago, for a beginner in the banjo art to acquire the means of finding out for himself the things now so easily grasped with the assistance of these books, and how light the expense to the seeker as compared with what would have had to be gone through with, if at all possible of attainment, in the days of our fathers.

It has required many years of diligent study and continuous application, and no little expense, to produce even the present state of perfection in banjo music, and the players of the day cannot appreciate Stewart's Banjo Music Publications too highly.

We have here in banjo music, even in the most musically constructed and well arranged Banjo, Mandolin and Guitar Club Compositions, all that can be desired, and the work is progressing all along the line.

With the "*Banjo Club*," good music is a highly important thing, and since the publications of the compositions of Thomas J. Armstrong by Stewart, and the development of the banjeaurine, bass banjo and piccolo banjos, and their standard adoption by all recognized Banjo Clubs of the day, vast improvement in this line of work cannot fail to be noted.

So, do not allow the work, banjoists, to stop here, but continue in a just and proper spirit, to carry on the good work, and bear in mind that Stewart's music is the leading banjo music, as Stewart's instruments are the leading instruments, not only in Banjo Clubs, but also among the advanced soloists of the day. Stewart has been a publisher of banjo music for almost twenty years.

☞ If you are interested in the Banjo, Mandolin or Guitar, enclose half a dollar for a year's subscription to this Journal. Premium book sent free.

## BANJO CLUBS.

The proper regulation of the Banjo, Mandolin and Guitar Club, as established to-day, is with the banjeaurine playing the leading, or solo part. Stewart was the original inventor of the banjeaurine and the bass banjo, and the system of musical notation and arrangement for clubs was perfected and introduced by Thomas J. Armstrong.

Philadelphia possessed the original banjo club, and this city is to-day the leading one among the possessors of banjo, mandolin and guitar clubs. It matters not what claims may be put forward by others in the banjo line, the fact of the introduction of the banjeaurine by S. S. STEWART, and of the perfection of the perfect system of club-music notation, by T. J. Armstrong, remains. Of course, it goes without saying that Stewart's work has been largely imitated all over the country, but that the Stewart Banjo, or Banjeaurine, ever has been successfully approached in imitation, among the horde of copyists, is far from the truth.

Another thing, it is worth while to consider whether it is going to be worth the time and money it costs to buy a cheaper banjo, or a cheaper set of club instruments elsewhere than you can obtain from STEWART. Will it not be more costly in the long run? None of the cheaper imitations of the STEWART instruments will last long enough to be of much service to the public.

You can get from Stewart really serviceable instruments at \$10 and \$15 each, that will give good results for the money. You can obtain thoroughly good and reliable banjos for from \$20 upwards. We all know that a number of "banjo makers," who have been making goods to sell at less than cost, have "gone under," after spending their capital, and without having done anything to assist the proper introduction of the banjo. Then, again, we have had pretenders by the score in the teaching line, introducing their little cheaply-made factory banjos, like the cheaply-made "trade fiddles," which make very passable "toy violins," but are of a small account when it comes to being classed as a musical instrument.

## A Few Points Worthy of Notice.

ALFRED A. FARLAND and GEO. W. GREGORY have each been engaged to contribute musical literature to the pages of the JOURNAL. Gregory will write for the JOURNAL a set of *Exercises*, in which line he is unexcelled, and Farland will furnish one of his noted adaptations for the banjo, which will be more than pleasing to the student.

It is true that the JOURNAL is published only six times per year, but it is issued at the low price of half-dollar per year, and twelve cents of this amount is required for postal expenses. The physical condition of the publisher has been such, for some time past, that he does not feel encouraged at present to extend the work in this direction. True, there are many who seem to appreciate the JOURNAL, but not a sufficiently

large number to meet the necessary expenses of giving to the work such attention as it deserves.

There are too many who would be more than pleased to have the periodical sent them every month, providing it was not charged for. It is much like the man who said that he had sent his son to church for over ten years, "and it had never cost him a cent either." There are plenty of such. Those who would like some one else to do all the work, bearing for years the burden and heat of the day, while they get the benefit, are legion.

The work of FARLAND should be encouraged upon all sides; every teacher should lend a hand to assist in bringing his banjo recitals to the front.

Of drones we have enough and to spare, and of "banjo makers," "banjo fakes," and other monstrosities, there are always a surplus, but the real workers are always too few.

Then again, we have none too many intelligent workers; so those we have should be encouraged and assisted.

Do not forget in the meantime to send in your subscription to the JOURNAL, of fifty cents per year, and to renew the same when it has expired. Then the time will come when you will have a much more complete musical Monthly, and the fair price of \$1.00 per year.

Let the good work proceed.

## THE STUDY OF MUSIC,

Like the study of mathematics, develops and increases the intelligence; and thus, to him that hath is given more. One talent may be developed and increased in power. Thus, it should be understood, that the banjo musical art may be turned to the best of uses, so as to become a blessing to all, and that any thing, no matter what, can be perverted by those who are evilly disposed or misled. It should also be understood, that when a piece of sheet music is sold, the sale of the same does not carry with it the power, or ability, to execute said music. If you purchase a piano-stool, you cannot, by twisting it around, transform the stool into a mechanical music box, or symphonium. "Knowledge is power," it has been said, and of course much depends upon having the right kind of knowledge.

The silly, snide, "simplified method" of banjo music in vogue by dolt and ignoramus, some years' ago, came nearly to damn the banjo forever; but all such "rot" has now passed away, and the banjo is becoming better understood, and more and more respected. It will not be long now before the banjo becomes a musical instrument, recognized the world over. The marvelous playing of Alfred A. Farland, on the banjo, has of late years given it the start it needed.

Remember again, that when you buy a piece of music there is no guarantee that you can play it unless you have PUT SOME OF YOUR TIME INTO THE STUDY. Many is the man who damns a musical composition after trying it, making a botch of the performance.

## CHANGES CONTEMPLATED.

Nature is all the time changing, old things pass away and new things arise and take their places.

All changes in nature are, or should be, for the better; we are progressing.

The banjo, of course, is in it every time. It is progressing, and a learned man has said, "Progress is God's Right-hand Angel."

It is quite likely that S. S. Stewart will remove from his Church Street Store and Manufactory, before many weeks have passed, and a new and improved factory for the manufacture of the STEWART BANJOS, the BAUER GUITARS and MANDOLINS, as well as the STEWART GUITARS and MANDOLINS, will be inaugurated. The music publishing for banjo, mandolin and guitar will be carried on as before, and a full line of imported goods will also be carried in stock. The foreign goods will be imported directly from Europe. S. S. Stewart will, before long, all things being equal, associate himself with George Bauer, of 1016 Chestnut Street; and Mr. Bauer will represent the firm on the road, and in due time full information in the matter will be given to our readers in the Banjo and Guitar Journal.

## BANJO HEADS.

FIRST-CLASS calfskin Banjo Heads, we are selling at the following prices:

13 inches in diameter,	.60 cents each.
14 " " "	.75 " "
15 " " "	\$1.00 " "
16 " " "	1.25 " "

These are the heads that are used on the best Stewart Banjos.

A recent letter from John Rogers, the great head maker, contains the following: "We have been compelled to advance our prices, as raw skins began to advance last April, and have kept on advancing until we are compelled to advance our prices."

## IT HAS COME TO STAY.

Stewart makes a SPECIAL THOROUGHBEAD BANJO, with 10-inch rim and 10-inch neck (3 octaves) which is splendid for ladies. The price is the same as the 10½ or 11 inch rim SPECIAL THOROUGHBEAD, but the rim is made a little smaller, specially for ladies' use. The tone is remarkably fine, brilliant and musical.

The price is \$40.00.

The study of the banjo and the popularity of this instrument will gradually surely spread throughout the world, and it is being studied now as never before. Philadelphia is more the home of the banjo and the headquarters of "Banjo Clubs" than any other place, and when a club wishes to purchase suitable instruments—the banjeaurine, first and second banjos, piccolos and bass banjos, also guitars and mandolins, Philadelphia is the best place to obtain them. A complete assortment of pamphlets of information, illustrations, etc., may be had for 10 cents postage, by addressing S. S. Stewart, 223 Church Street, Philadelphia.

There  
is nothing  
succeeds  
like success



In Banjo Playing...

A Good **Stewart**

is one half the battle



THE RENOWNED BANJO VIRTUOSO

**ALFRED A. FARLAND**

AND HIS S. S. STEWART THOROUGHbred BANJO

---

Send Stamp to S. S. Stewart, for Beautiful Colored Engraving of this artist

How  
they  
like  
them

NEW YORK, August 25, 1897.

Mr. S. S. STEWART,

Dear Sir—It is with much pleasure that I express to you my satisfaction with the last banjo you made for me. I have had ample opportunity to test its merits, and it was a pleasant surprise to me to discover in this instrument a combination of those most essential qualities so desirable in a banjo, viz.: Quality of tone, clearness, brilliancy and carrying power. I have used all the standard makes of banjos, but have always found some of these qualities lacking; if not one, then another. On the other hand, when I pick up my new **STEWART** I seem to get an almost indescribable inspiration in the mere striking of the simplest cord. The banjo may be progressing, but I will be very much surprised if it ever reaches a higher point of perfection than your latest achievements in manufacture.

Yours very truly,

F. WILBUR HILL, 246 W. 22nd St., New York City, N. Y.



F. WILBUR HILL

AND HIS S. S. STEWART THOROUGHbred BANJO

FROM A RECENT PHOTOGRAPH

To my friend Miss Jennie Troxell, Allentown, Pa.

# EDELPHIA POLKA.

By FRED. STUBER.

*Tempo di Polka.*

Banjo. *mf*

*Fine.* *f*

*D.C. al Fine.*

*Trio.* *Marcato.*

*mf* *Bass solo.*

*Bass solo.*

*D.C. al Fine.*

# VERISCOPE GAVOTTE.

A NEW DANCE.

MANDOLIN AND GUITAR.

By PROF. W. A. CLARK.

Arr. by E. H. FREY.

## Gavotte.

Mandolin

Guitar.

*ff*

*rall* *f*

## Waltz.

*p*

*p*

3



*Gavotte.*

First system of the Gavotte. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present in the right hand.

Second system of the Gavotte. The melody continues with similar rhythmic patterns. A forte (*f*) dynamic marking is indicated in the right hand.

*Waltz.*

First system of the Waltz. The right hand has a simple melody with dotted half notes, and the left hand plays a steady accompaniment of eighth notes. A piano (*p*) dynamic marking is shown in the right hand.

Second system of the Waltz. The melody and accompaniment continue with the same rhythmic structure.

Third system of the Waltz. The right hand features a melodic line with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The system concludes with a double bar line and a repeat sign.

## TOP NOTCH GALOP.

FOR BANJO CLUB.

**BANJEAURINE (LEADING PART.)**

*F. A. Leavitt.*

### Bass Elevated.

*Arr. by Thos. J. Armstrong.*

### Introduction.



Copyright, 1897, by S. S. Stewart.

*cresc.*

*mf*

*to Coda*

*Trio.* *dolce.*

*p*

*cresc.*

*ff*

*cresc.*

*D.C. al Coda.*

*Coda.* *ff*

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

# FUNERAL MARCH Of an old Jaw Bone.

FOR TWO BANJOS.

No. 372.

By BOLSOVER GIBBS.

Play in Jig time.

The musical score is written for two banjos in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a repeat sign with first and second endings, followed by a piano (*p*) dynamic. The fourth system concludes with a mezzo-forte (*mf*) dynamic and a 5\* fingering instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings.

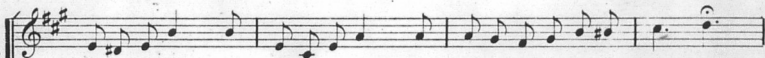


# COME AND LISTEN A-WHILE TO MY DIT.

## BANJO SONG.



1. Come and listen a-while to my dit, . . . And I'll not hurt your feelings a hit, . . . I'll  
 2. One night when the weather was fine, . . . This beauty said she would be mine, . . . Then she  
 3. If I catch that fellow named Jack, . . . Or the beauty that gave me the sack, . . . I'll



sing you a tune, and finish it soon, And when I am done I will git, Oh!  
 told me that she had a cot by the sea, A house and lot sev-en by nine, You should  
 bite off their nose, and tread on their toes, And all of my pres-ents get back, I



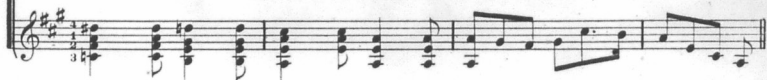
one day while walking the street, . . . A young girl I chanced for to meet, . . . She  
 see all the pres-ents I bought, . . . When I thought that my fish I had caught, . . . But she  
 want back my dress and my shawl, . . . And I'll snatch off that big wa-ter - - fall, . . . But the







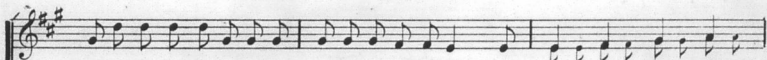
gave me a wink, and what do you think, She smil'd on me ev-er so sweet, . . . .  
gave me the sack, for a fel-low named Jack, A nice way to treat me I thought . . . .  
stockings and shoes, if she wants she can use, For I think that she'll need them next fall . . . .



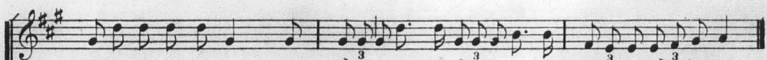
### Chorus.



Shed a mouth for pigs feet, beans and sweet po-ta-toes, And  
Aft-er I'd bought her a cal-i-co dress, a cot-ton um-brel-la, A  
I'll make her spit out them se-cond-hand teeth, And shed that um-brel-la, That



when she smil'd it open'd a mile, Like a pat-ent re-frig-er-a-tor, She wore a num-ber Elev-en shoe, 'Twas  
bran new shawl, a big water-fall, She married the other fel-low, A can-dy package watch and chain, Which  
wa-ter-fall I'll make her pawn, Throw mud all over her fel-ler, With a bot-tle of Walk-ing Vine-gar Bitters, I'll



nei-ther hoot nor gai-tor, A pil-low case full of second hand wool, Was slung on the top of her head.  
cost me half a dol-lar, A rattling set of second hand teeth, And a bot-tle of Spauld-ings Glue.  
bit him in the smel-ler, I'll send her a let-ter chuck full of goose grease, And cause her to get a di-vo-rc-e.



Come and listen awhile to my dit.

# CHARMING MAZURKA.

By JOHN H. LEE.

1st BANJO.

2d BANJO.

The first system of the musical score is written for two banjos. The 1st Banjo part is on a single treble staff in 3/4 time, featuring a melody with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The 2nd Banjo part is on a single bass staff, providing a harmonic accompaniment with chords and single notes. Both staves are in the key of D major, indicated by two sharps (F# and C#).

The second system continues the musical piece. The 1st Banjo part concludes with a triplet of eighth notes in the second measure. The 2nd Banjo part continues its accompaniment. The system ends with a double bar line and a key signature change to D minor, indicated by two naturals (F and C). The word "Fine." is written at the end of the system.

The third system of the musical score continues the melody and accompaniment. The 1st Banjo part features a melody with eighth and sixteenth notes. The 2nd Banjo part provides a harmonic accompaniment with chords and single notes. The system ends with a double bar line and a key signature change to D major, indicated by two sharps (F# and C#).

*D.C. to Fine.*

*TRIO.*

3\* 4\*

1.

2.

*D.C. al Fine.*

# POLKA "THE YOUNG RECRUIT"

Bass Elevated.

By THOS. J. ARMSTRONG.

*Introduction.*

*Polka.*

*f* *rall.* *tempo mf*

*cresc.* *f*

*mf* *f*

1 2 *f* 0 2 4 1 0 0 1 1 1

1 2 *mf*

*mf* *cresc.* *f*

*f* *to Coda* ⊕

*Trio.* *p dolce.* *cresc.*

*f* *p*

*cresc.* *f* 1 2 *D.C. al* ⊕ *Coda.*

*Coda* *f cresc.* *ff*

## HOW TO BUY MUSIC.

When you want a fresh lot of music, order it from Stewart. All orders will be filled by mail, upon receipt of price. On orders for three dollars or more, a discount of one-third will be allowed. Responsible parties can have orders for \$5.00 or more of Stewart's sheet music, packed in a flat paper box and sent by express, on selection, keeping whatever amount is desired, and returning the balance; in which case the express charges must be paid by the party ordering.

Suitable discounts on sheet-music for clubs, and in quantities, will be allowed. Those who understand music and appreciate good arranging, will perceive that STEWART'S BANJO CLUB PUBLICATIONS are very low at the prices advertised; but, of course, those who have no appreciation of suitable musical arrangements, do not require anything but "plunking by ear." Music that is once sent by mail, in a rolled package, cannot be exchanged; and hence mail will not be sent by mail "on exchange," or "on approval."

Subscription to the JOURNAL is 50 cents per year, in advance. There is no free list, and to such as do not consider the publication worth half a dollar a year, we are not publishing for them and hope they will, for heaven's sake, stay away. We are entering, we hope, into a more enlightened age than that of the Dobsonian simple method era, and we aim to conduct our music business upon the same principles as any other, first-class musical instrument, and there appear to be, at least, a few of the banjo, mandolin and guitar players who appreciate the publication.

Therefore, "a word to the wise is sufficient."

## STRINGS! STRINGS!

The prices of all new importations of Banjo Strings have risen, by reason of the new tariff duties of 45 per cent.

Stewart will furnish you his best banjo first and second strings at \$1.00 for fifteen strings, \$1.75 per bundle of thirty strings. Best 40-inch bass strings at \$1.00 per dozen. We have a few of the TWISTED SILK STRINGS for warm weather practice at the same prices as for the gut strings.

Single strings are 10 cents each.

## E. M. HALL.

Our old friend, E. M. Hall, is still in the field, as a banjovist, vocalist and end man. For many years he has been a prominent performer, and in his peculiar line he is not to be equalled. He is known and recognized in two continents, and we hope for him a continuation of his success through life. His picture, with his testimonial for the STEWART BANJOS, has long been a portion of our illustrated catalogue, and we do not forget Mr. Hall's kindly service in having been one of the first prominent performers to show off our invention of the banjovine to large audiences throughout the land.

Long may he live and prosper.

## A. A. FARLAND'S PICTURE.

S. S. Stewart publishes a large and finely executed engraving of this artist, printed in colors, which is in every way suitable for framing, and which will be mailed to all who desire it and send a two cent stamp to pay return postage.

This portrait is really a work of art, produced in five colors, and represents this artist with his STEWART SPECIAL THOROUGH-BRED BANJO.

Every player and teacher should possess a copy.

We have also quite recently published a late photograph of Farland, from a half-tone plate of the cabinet portrait size, which is suitable to place at once upon the mantel-piece, without the need of framing, being mounted with an easel strip at the back. All are welcome to the picture, which will be mailed upon receipt of stamp, by addressing S. S. Stewart, 221 and 223 Church Street, Philadelphia, Penna.

## A Vacuum is Essential.

A colored man, out West, imitate the sound of a xylophone by pounding the top of his head with wooden hammers. With a little practice, dudes can do the same thing.

## Something About the Stewart Banjo.

S. S. Stewart began the study of the violin and of musical science as a child. A few years later he took up the study of the banjo. Finally the perfected banjo came forth under Stewart's guiding hand, and was called the S. S. STEWART THOROUGH-BRED BANJO. These instruments display the culminating results of experiments for years, on metal of various compositions as well as upon woods.

The THOROUGH-BRED BANJO gives the best result of Stewart's work, and for the past three or more years has been the prime favorite with the most wonderful player, Alfred A. Farland.

It is not, however, to be supposed for one moment that Stewart's work would not find imitations, and like Cremona violins, the STEWART BANJO has been largely copied, so far as outward appearance goes; but the drum manufacturers, who have imitated the STEWART BANJOS, have simply worked blindly, and such copies do not get very far. The STEWART BANJO is the result of superior knowledge; it is used by the best among players of the day.

When you purchase a STEWART BANJO, an instrument that will stand a lifetime of use, if not abused, you get an instrument that is scientifically made, and like a piano of the Steinway make, you have the best made.

The prices of STEWART'S BANJOS are from \$10.00 upwards, and every one is worth every cent that is charged for it.

## It Must Have Been Very Bad.

MISS AMERICA—"Really, Professor, I must say you are real mean. You have not told me how you like my new English banjo."

PROFESSOR—"Well, I couldn't say what I think about it in the presence of a lady."

## A. A. FARLAND.



This master of the Banjo, ALFRED A. FARLAND, spent the greater part of the summer with his family in New Rochelle, New York, and in the latter part of September removed again to New York City, at No. 149 West 66th Street, where many are anxious to take lessons from the one and only *Virtuoso* of the banjo. This reminds the publisher of the *Journal*, by the way, that he should mention to the *Journal* subscribers that he is about to issue an edition of the large five-color plate engravings of Farland, with his STEWART BANJO, beautifully mounted on heavy board, with easel upon the back. This beautiful colored engraving will be mailed to all who forward 10 cents in postage stamps, to cover the return postage, though, of course, the print costs the publisher considerable more than this amount.

Farland is a genius in music well worthy of emulation; he is booking a number of concert and *recital* engagements for the Fall, Winter and Spring, which we are much pleased to know, and to make known.

There must be some, of course, who will not like Farland's playing, for there are not a few who however much they may relish the performance of a fiddler, who scratches out "An Irish Wax-woman" on the fiddle, could not appreciate the work of an Ole Bull or similar master, upon the violin.

An experience in the study of music and the Banjo for many years, causes the editor of the *Journal*, to believe that A. A. Farland is the one and only man before the public who is worthy of the title of BANJO VIRTUOSO.

A recent letter from Mr. Farland, contains the following:

"Please mention that I have a few open dates for points in Nebraska, Kansas, Colorado, Utah, Montana, Washington, Oregon and California.

Parties in Arizona, New Mexico, Texas, Arkansas, etc., desiring dates in January, write at once, before the return.

His address is, 149 West 66th Street, New York."

## PROGRAMME.

BETHOVEN—Sonata for piano and banjo, Op. 30 No. 3. (Original for piano and violin)

*a Allegro assai; b, moderate; c, allegro vivace.*

HAUBER—Wiegeliel. (Cradle Song)

FARLAND—Variations on My Old Kentucky Home.

BRAHMS—Hungarian Dance, No. 5.

SCHUBERT—Serenade. HAYDN—Gypsy Rond.

ROSSINI—*Allegro vivace*, from overture to *Wm Tell*.

INTERMISSION

POPPER—Tarantelle. YRADIER—La Paloma.

PADEREWSKI—Minuet at l'Antique

VERDI—Selections from *Il Trovatore*.

FARLAND—Variations on Auld Lang Syne.

CHOPIN—Nocturne, Op. 9, No. 2.

MENDLSOHN—*Allegro molto vivace* from Concerto,

Op. 64.



**INEXPERIENCED BANJOIST.**—During the murky weather of midsummer, it is not well to do too much practice on the banjo, for such practice is very hard on the gut strings and necessitates a lower pitch in tuning the instrument. But the hot, and humid weather is not, as a rule, incessant, and there are often favorable seasons for practice, even during the summer months, even if you are located in cities like Philadelphia and New York. Of course, if you are rich, and can summer on the coast of Maine, there is no impediment to practice.

The absolutely silly practice that some people make of dropping all banjo practice until the summer is over, is equally as foolish as the contrary practice of continuing an incessant manipulation of the strings during the dog days, when the hands are itching with perspiration, and the strings will not tune in for one minute at a time. We hope to see the "silk strings" perfected, in time, to assist the devotee in summer practice; but the "world was not made in a day." Vast progress is being made in the banjo art, and the man or woman who has the "gall" to-day to bring out a "38 bracket, iron board, wooden rim tub," and hold it up as a banjo, finds little chance of encouragement. The greater the number of really good banjos in use, the better it is in all directions for everything pertaining to the interest of the banjo.

There are countless numbers of persons still in existence, who have not the most remote idea what a banjo really is, and this JOURNAL is doing its part to assist the banjoist in enlightening such. The masterly performances of Alfred A. Farland cannot be too strongly presented to the notice of the musically inclined. Therefore, the publisher of Stewart's JOURNAL takes pleasure in mailing the photographs of this artist to all who write for them.

**YOUNG STUDENT.**—The most useful and comprehensive books for the banjo are the following:—"The American Banjo School," part 1st, reduced in price to \$1.13, including postage; "Farland's National Banjo," price, \$1.00; Gregory's "Practical Fingering," for the banjo, price, 60 cts. It would be well worth your while to secure the entire three of above books. Gregory's Practical Fingering is a "gem." The time has passed for "Simple Method" books, and the disgraceful and disgusting practice of attempting to learn music without study and "with cut notes." Might equally as well attempt to study Latin without brains, or to walk without legs; there would be just as much sense in it.

Such a work as "Practical Fingering," by Gregory, at the trifling price of 60 cts. will do more to advance the science of banjo playing than almost any amount of practice otherwise. The advance of the banjo is before us, and its study and perfection as a musical instrument is more and more assured. Let the good work go on.

A correspondent writes:—"Could you kindly tell me of some preparation that will stop perspiration of the hands, so that I will not be annoyed with breaking strings in hot weather? I use one of your ORCHESTRA Banjos and it is all right, but wet hands certainly take away some of the pleasure in this kind of working? Hoping you will pardon the liberty I take in asking you, I am,

No, we cannot be so foolish as to recommend any quick preparation to shut off perspiration; such advance would be foolish. You will find in these columns, in the No. 97 JOURNAL, this subject already written up. Perhaps, the best plan is to keep the finger-ends hard by constant practice, when the perspiration will not be nearly as troublesome as otherwise.

Another correspondent writes:—"About two weeks ago I loaned my S. S. S. SPECIAL THOROUGHBRID Banjo to a friend of mine; he had it about ten days or so and returned it, with the head busted and both name plates off, (one marked S. S. Stewart, Philadelphia, and the other one marked SPECIAL THOROUGHBRID) from the rim. He claims he does not know what became of them, so I would like to know if I can get both from you. If not, I suppose I will have to do without them. But I would like to replace them the best way. The next time I loan my banjo to anybody I will know it. The number stamped on it is 17008. Please let me know the price of both and I will send it with my next letter, as I wish some music also."

We will be pleased to make the necessary repairs at a fair price, but we do not sell our name-plates or trade-marks at any price. If the said plates, were stolen from said banjo, there must have been "monkey-business somewhere."

**CLUB MUSIC.**—"The Top Notch Club," by Leavitt, has been arranged for Banjo Club, by T. J. Armstrong, and sample parts are published herein, together with Mr. Armstrong's "Penn Charter" March. Mr. Armstrong is one of the best writers of banjo and club music we know of, and clubs could not do better than to secure all the music he writes and publishes. This little journal will be found a great help to the club organizer. T. J. Armstrong's musical studio address is 1431 Chestnut street, this city. He gives lessons and writes music for the banjo, guitar and mandolin. Paul Eno's studio is in the building 1016 Chestnut street.

**"THUMB STRING."**—The fingering of the fifth string of the banjo, with the left hand, was thoroughly commented upon in this JOURNAL, under the head of *Observations on the Banjo and Banjo Playing*, in the year 1892, and said treatise has since become a part of the work known as the *American Banjo School*. We are sorry you have not seen it, but it is no fault of the publisher of the JOURNAL. There were no other banjo journals printed when this work was instituted; of course, there are to-day many pretenders, but they will have their own little experience to make.

**CONCERTS.**—The publisher of the JOURNAL gave the most complete banjo, mandolin and guitar club concert ever given in any or any other city in the years 1891-'92-'93, and '94. Armstrong's large Banjo Orchestra, of 125 players, appeared at these concerts. A full account of the events will be found in the book *The Banjo*, third edition, beginning page 108. The reason the club events are not carried on at this time is because of the physical condition of the publisher.

**STRINGS.**—Banjo and other strings are a little higher in price now, owing to the new tariff duties. We have an excellent twisted silk first string for banjos, which will not break on account of wet weather or moisture, and which we sell at ten cents. These strings are very accurate in tone. In time, such strings will doubtless be so perfected that banjo players will find it much easier to remain in tune during damp and humid weather. There was not, until lately, any duty placed on gut strings.

#### "If Not, Why Not?"

Have you one of Stewart's blotting pads for your books? If not, send stamp and get a couple before they are all gone. These pads are enameled on the top side, and printed with picture of Stewart's Solo Banjoist, in colors. It is the Banjoist's office pad yet produced. For a limited time, we will give them free to our customers.

**LEADER OF BAND.**—"Is there anything particular you wish us to play?"

**LADY.**—"Yes! I say something appropriate, as we are playing banjo and organ."

**LEADER OF BAND.**—"All right, we'll play 'The Yellow Kid's Patrol.'"

**PLUNK.**—"I know a man can beat Farland."

**SLUG.**—"Who is he?"

**PLUNK.**—"Fleming Mike, the champion welter-weight of Long Island."



The publisher of the JOURNAL recently had the pleasure of listening to the wonderful performances on the guitar, of Professor De Main Wood, formerly of Muncie, Ind. The guitar, as played by Mr. Wood, is a marvel of musical and mechanical ingenuity, and is far too complicated for either imitation or cheapening in manufacture. For a description of the instrument we will use Mr. Wood's words:

"This is the only one ever made, and Professor Wood, who has spent several years in perfecting it, and practicing upon it, is the only one in the world who can use it. It is the most wonderful of stringed instruments in existence; no other, outside the piano, can equal it in the number and variety of its tones.

There are ten strings, four of them being fingered on a sub finger-board by the thumb of the left hand, while a mouth-piece attachment carries the air on the first string of the guitar. The music made by the attachment seen on the body of the guitar is an exact representation of a mandolin. This attachment is a marvel of mechanical ingenuity, and as such, as well as in the effect it produces, it excites the astonishment of all who see and hear it."

We should advise all interested in concerts to hear and secure the services of the only performer in his line in the world.

Professor Wood, years ago, was a banjo player, and his genius is well worthy of special mention on this account, and in this JOURNAL, if for no other reason. His mechanical and musical talent accomplish much for the musical world, and we wish him an abundant success.

**WALTER J. STENT,** the Sydney, N. S. W., banjo, mandolin and guitar teacher and dealer, has, for some time past, handled the Stewart Banjos in that part of the world with great success. During the past few months he has taken hold of the Stewart Mandolin and Concert Guitar, with equal success. He is particularly delighted with the birds-eye maple concert guitar, in the silver-brown shade, and thinks the tone wonderfully improves as the instrument is used. Of course, Stewart does not make any great number of guitars and mandolins, and the quantity made is proportionate to the fine quality of the instruments. They are first-class and strictly A No. 1.

**C. H. HENKEN,** Brooklyn, N. Y., writes relative to the S. S. STEWART CONCERT GUITAR:—"The Concert Guitar ordered from you arrived safely, and I am greatly pleased with it. Bird's Eye Maple makes a beautiful instrument, and the tone is grand; the tone of the bass strings being particularly fine. The case is also very substantial."

**P. MICHELSEN,** N. W. M. Police, Lethbridge Alta, Canada, writes about the STEWART MANDOLIN as follows:—"I thank you very much for the mandolin you sent me; it is a fine instrument, and well worth the money."

**GEORGE BAUER,** of 1016 Chestnut Street, Philadelphia, is a reliable manufacturer of mandolins and guitars, and is also the agent for S. S. STEWART BANJOS. Paul Eno, the banjo, mandolin and guitar teacher, has his studio in the same Chestnut Street building.

**VALENTINE ART,** the truly refined mandolin artist, is very busy preparing for the winter season, and will play some select concert engagements in different parts of the country.

**WALTER JACOBS,** our friend above named, is very busy in Boston, and naturally anticipates a large business during this season. He will, in a short time, take time to settle down and finish his work on "Guitar Fingering," for this JOURNAL.





M. M. McLAUGHLIN, New York City, under date of August 23d, writes as follows:—"Your knowledge, enterprise and liberality, which have done so much for the elevation of the banjo, and everything pertaining thereto, are again notably exemplified in the publication of Mr. G. W. Gregory's invaluable work, 'Practical Fingering for the Banjo.' This work stamps its author as a 'Past Grand Master' of his subject, and will be a veritable beacon light to aspiring banjists the world over. While others have touched upon the subject to a limited extent, Mr. Gregory has very nearly, if not quite exhausted it, and cleared the way for the production of such marvelous executants as have not yet been seen. With your usual sagacity, you have placed it before the public at the most opportune time, when it is the dream of every ambitious banjist to rival the skill of the phenomenal and peerless Farland, and it is a foregone conclusion that proper application of the knowledge which the book sets forth so very clearly will produce many more Farlands."

F. WILBUR HILL, of New York City, writing under date of August 25th, says:—"It is with much pleasure that I express to you my satisfaction with the last banjo you made for me. I have had ample opportunity to test its merits, and it was a pleasant surprise to me to discover in this instrument a combination of those most essential qualities so desirable in a banjo, viz., quality of tone, clearness, brilliancy and carrying power. I have used all the standard makes of banjos, but have always found the strings of these qualities lacking—if not one, then another. On the other hand, when I pick up my new Stewart, I seem to get an almost indescribable inspiration, in the mere striking of the simplest chord. The banjo may be progressing, but I will be very much surprised if it ever reaches a higher point of perfection than your latest achievements in manufacture."

P. L. WILBECK, Alplaus, N. Y., writes:—"The SPECIAL THOROUGHRED Banjo in due time, and since then have given it a thorough trial, and must say it is a beauty in tone and in finish. I am very much pleased with it, to say the least. I agree with Mr. A. A. Farland, for it can be forced to the utmost without losing any of its musical tone, and it is the easiest banjo I have ever had hold of. I am more than satisfied with it."

JOHN F. HOPPEN, Newark, N. J., writes:—"Enclosed will find \$1.00 for which kindly send me fifteen banjo strings, as advertised in your catalogue. If you will assort them, kindly send three seconds and twelve first, and if not, send all first strings."

Reg to state that I have one of your SPECIAL THOROUGHREDS, which was a present to me last summer, and all the banjos I have seen of different makes, I would not trade mine for ten of them. The tone is loud and brilliant, in fact, the banjo in every detail is perfect."

F. L. BAKER, St. Paul, Minn., writes:—"The SPECIAL THOROUGHRED Banjo I sent to you for last June is the finest toned instrument I have ever heard. At present, I own four banjos of your make, a \$60.00 ORCHESTRA, BIRNBAUMER, PONY CONCERT and the THOROUGHRED. They are all first-class in every respect, as all of your make are I have ever seen, providing the owner knows enough about the instrument to keep it in proper shape, which I am sorry to say is not always the case, but give them time, and they will undoubtedly learn."

W. J. STENT, in Sydney, N. S. W., at his studio, gave a recital in July, and on the 7th of the same month he gave a concert at the Centenary Hall, with 40 mandolins, guitars and banjos. They gave a fine concert, and a feature of much interest was the first annual amateur banjo competition.

EDMUND WAHLHEIM, of San Francisco, Cal., writes:—"Please send me the copy of the JOURNAL which contains the Spanish Dances, by A. A. Farland. If you have not this in stock, why send me any copy, excepting Nos. 92 and 100, which copies I have, and which I read over and over again, always learning something new and interesting about the banjo. I am at present playing on one of your forty dollar UNIVERSAL FAVORITE Banjos, and for tone and beauty, have not seen anything that compares with it."

JOHN S. KIMBALL, of Jackson, Michigan, writes:—"I wish to tardily acknowledge the receipt of my SPECIAL THOROUGHRED Banjo, which was received in due time. The least I can say for the banjo, is that it is all you claim it to be."

WILLIAM KISER, of Covington, Ohio, writes:—"I want to say something in regard to your banjos. I have bought from you three of your SPECIAL THOROUGHRED Banjos, and to day neither of them could be bought for one hundred and fifty dollars if they could not be replaced by the STEWART Banjo. This may seem strong, but it is the fact. I really believe my son would refuse a thousand dollars if he could not get another like the one he owns. I think I will soon be able to give you an order for several banjos."

A. H. BLOOM, Red Wing, Minnesota, writes under date of Sept. 2d:—"Your No. 101 JOURNAL, also a pamphlet containing your Banjo Lecture, are all familiar with, was duly received. Thanks for same. It is now long time since I have played or heard the banjo, but I can assure you that I have not given it up, for I love it better every day, and I claim the banjo the most beautiful toned and inspiring instrument that has yet been discovered in this world, and to play or hear Mr. E. M. Hall's soul-stirring American marches and music, is my greatest treat. I have heard all kinds of music, but I have yet to hear that which I like better than good American banjo music. Your 'Minor key' always cheers me up wonderfully. The SPECIAL THOROUGHRED BANJO you sent here to Mr. Berquist was a very fine toned instrument. This banjo was ordered for me, and I am sure that you can make the very best banjo that is now made."

L. L. COLE, Fayette, Iowa, writes:—"I received the American Princess Banjo much sooner than I expected. I wish to thank you for your promptness in filling the order, also for your liberality in furnishing the none slipping pegs and neck adjuster, which I was not expecting at all, and also for the generous number of strings you sent."

In regard to the tone, I must say it is fine. I have tested it on tremolo, and never played on a banjo where execution in that line was so easy, and the expression so easily marked; for tremolo work, I have never seen its equal."

I have seen a number of banjos whose capacity for noise was immense, but it was not the right kind of noise. In the Princess, I find it easy to get a pure, loud tone without forcing, and as for soft music it is quite simple. I presume the general opinion will be, become more mellow even than it is with use; at least, that has been the case with the one I have been using for some years."

MR. GEORGE J. KELLY, Battery "B," 1st Artillery, Key West, Florida, writes:—"The SPECIAL THOROUGHRED Banjo and case ordered from you arrived in good condition. I will not attempt to sum up its perfections, as my praise would weigh very little with the testimonies of such well-known performers as Farland, Gregory, Hall, etc., but I must mention one thing I did not expect to see. As I mentioned some time back, the climate down here is damp, and consequently it is impossible to use any gut stringed instruments, without breaking a half dozen strings in so many minutes; or, if they will hold, the tone is enough to set one crazy. But I was agreeably surprised it was raining last night while I was playing upon your instrument, but it did not impair the tone, and only one string broke, after three full hours constant practice. If you only knew what trouble I experienced in trying to play on an instrument so easily affected by damp weather, you could form some idea of the great pleasure your SPECIAL THOROUGHRED gave me."

JOHN C. FREUND, one of the ablest editorial writers connected with the musical press, in a recent issue of the *Music Trader*, expresses the following opinion:

"There are some who have believed that the bottom has dropped out of the piano business, and that the future of the trade would be controlled by a few large consignment houses."

"Nothing could be farther from the truth."

"I have always admitted that the great expansion of any industry must be on commercial lines, but that does not mean that the piano will be discarded."

"It does not follow that because tens of thousands of shoes are sold at \$2.00 a pair that there are not plenty of people who as soon as they are able will be only too glad to pay from \$8 to \$10, and even \$12, for a pair made to fit in one particular feet."

"This is where so many piano dealers make their mistake. They also do not realize that the middle-man is never a necessity, while the maker and consumer are."

"There is no doubt that Mr. Freund speaks the truth, for he is well qualified to know the situation upon all sides. As times improve the rank-stenciled pianos will die out, and the better class of instruments take renewed life and activity. So it is with banjos, the cheap 'tub' is on the die out, and the many imitators of the STEWART are destined to find their level."

The following letter from Bartlett Mesmer, the well-known teacher of New Orleans, La., was received under date of September 4th last:—

"Since the arrival of the new instruments, I have ordered a bull dog and a shot gun, and am now prepared to give feeling pins, as well as strains. I am fearful that the new banjos are going to get me into deeper complications. Upon their arrival, the Madame and I had a good deal of course, anxious to set them, and while playing 'Sounds from the Cotton Fields,' and 'All Coons Look Alike to Me,' the cook kicked the gasoline stove, set the kitchen on fire, causing a loss of \$50.00, besides spoiling my dinner. The Madame and I were obliged to leave the banjo and the piano fell out of the crib, and mashed a \$10.00 pug dog to death. I have just returned from my lawyer, who has the case under consideration, and it depends entirely upon his decision whether or not you are sued for damages, for my entire trouble arose from the superior tone and brilliancy of the STEWART BANJOs."

"Accept thanks for advertising material, and rest assured the STEWART BANJOs have the warmest friends in Mrs. Mesmer and myself."

DURING the past few months 'Banjo magazines' have multiplied thick and fast on the other side of the 'big pond'—otherwise England. While one Cimmerian has been kept very busy in a re-inroduction of the old style 'closed backer,' one so well known in America, under the regime of Professor Ditson, wire strings have continued to tickle the fancy of this 'jo.' What a delightful accompaniment this is to the Autograph; a first cousin, by jove! Then, too, the British are the only people who have cultivated the nail, which gives them power to tackle this instrument. So they sound the 'tremolo' and the 'drum slide,' and, as the boys say, 'It goes up pump, kin and comes down squash.' None are genuine without the name blown into the butt."

CHAS. A. PERRIGO, Sackets Harbor, N. Y., in renewing his subscription to the JOURNAL, writes as follows:—"I always read the JOURNAL from cover to cover, advertisements, testimonials and all. Last number contained very fine music; exceptionally fine, and such a large quantity for one number, too, 13 pages for about four cents. I had not kept track of the numbers, but will endeavor to do so this time, as it is asking too much to have a card sent me every time I send you a subscription, besides the expense, time and value of the JOURNAL in mailing, etc. Raise the price to \$1.00, and you will find my name on the subscription list just as readily as now."

"KEEP the thumb quiet," is one of the precautions noticed in a recent publication for banjo. Does this conflict with Gregory's system of fingering?"

The following interesting letter was received from W. R. Lee, Melbourne, Australia, dated July 25:—"It is some time since I dropped you a line, and I expect you will have thought ere this, that I must have got lost in the bush, or committed suicide, or fell through the head of my friend Joe, but such is not the case, as I am still hearty and well, and, since writing you last, have done a great deal of traveling about, which has not been as profitable as I could wish, but still I manage to enjoy myself fairly well and have a good time, as whenever I go, I hunt up all the friends of the banjo, and spend a pleasant evening or two with them during my stay. I was very much disappointed at not being able to pay my usual visit to my old friend Tom Midwood this year, but I was in Sydney at Easter, and saw friend Stent, whom I am pleased to hear is doing well, and he deserves every success, for he works hard. On my return to Sydney, I had to go on to Adelaide, as some of our horses were engaged there. As I was there a month, I made inquiries at the music shops if there were any banjoes in the city, but received no news from them; but remembering that Stent had told me that Professor Davidson, the guitarist, had left Sydney and had settled in Adelaide, I found him and he told me there was a club there, and he introduced me to the leader, who, I am glad to be pleased to meet him. I invited them both to dine with me the following evening, and three others of the club. They brought their banjoes with them and we had a pleasant evening, and I can tell you they play well, especially Stent, who is the leader, and a very fine fellow, but he has the same trouble in Adelaide as applies to Melbourne and Sydney, that is, to keep enough of them together for club purposes. I enclose a programme of a concert they gave last year, and you will see it is up to the mark, and Mr. Davidson told me it was a great success.

"Now with respect to banjo affairs in Melbourne, I hear Adams is trying to form another club; I think he will be successful, as he is well acquainted to lead it, and if well managed ought to succeed. "I was truly sorry to hear of your serious illness, but trust you are yourself again by this time, and will be stronger than ever, to continue the great undertaking you have in hand, with more profit to yourself and continued pleasure to your subscribers."

SPECIAL BANJOS, special sizes, and special makes have, since Stewart's day, become popular. Now the six inch rim is a very popular size, and may be caused by a Stewart instrument of this dimension that was popularized by the talented banjoist, A. A. Farland, and, of course, had to be copied and imitated on every side.

This JOURNAL, too, has a record, and it is no wonder that some of the imitators do not like the editorial style. However, Stewart's was the first among the banjo periodicals, and the prior existence of another is impossible to prove.

That what makes some of them sore.

L. G. CHRISMAN, of Sigourney, Iowa, writes:—"Very glad to hear that you are all O. K. again. My copy could not get along without you. I like the JOURNAL first-class, also your cash system; if you can't pay as you go, don't go. My STEWART SPECIAL is all right, just as good as new, the tone gets better every day."

CHARLES HUBBARD LARKIN, Buffalo, N. Y., writes:—"The Solo Banjoearnie you made for me reached here on Tuesday last. Barring its being a little affected by dampness, my first impressions of the instrument were very favorable. Indeed, in an hour after unpacking it the dampness had disappeared, and the tone is now incomparable. Mr. STEWART, it is a pleasure to do business with you. Thanking you for your several courtesies."

THE Piano, Banjo, Mandolin and Guitar Studio of Prof. and Mrs. Mesmer, New Orleans, La., was robbed on the night of August 25th last, which necessitated their ordering more STEWART BANJOS.

THOS. J. ARMSTRONG has spent most of the summer at Sea Isle City, N. J., catching blue fish and killing mollusks.

MISS EMILY HASTINGS, teacher of banjo, has been spending the summer in the Catskill Mountains.

The Napier Banjo Club, of Auckland, gave their first concert on the evening of July 23rd last, at the Theatre Royal. It was a great success, and great credit is due to the leader, Mr. Charles Macfarlane. The banjos and banjoeurs used were the S. S. STEWART'S instruments. The following extract appeared in the *Hawkes Bay Herald*:

"The Napier Banjo Club must be heartily complimented upon the success which attended their first appearance last night before a very large and fashionable audience. The programme was novel and attractive, and of excellent merit. The reception accorded to the club should certainly stimulate the members to still better efforts in the future, and the appreciation shown for their playing is a happy augury that they will receive every encouragement in their work from *bona fide* musicians. The initial success is no doubt largely due to the tuition which the members have received from Mr. Charles Macfarlane, who has every reason to feel satisfied with the way the performers acquitted themselves last night. Alas, every banjo item was encircled with much enthusiasm on the part of the audience, to whom the various solos and concerted pieces afforded the greatest enjoyment.

The members of the club who took part in last evening's programme were—Soloists, banjoeurs—Messrs. P. W. A. Scott, E. R. Brabazon, F. B. O'Meara. Banjo, seconds—Messrs. W. N. Barron, H. V. Hoadley, and J. F. Craig. Piccolo banjo, and mandoline—Mr. Charles Macfarlane (leader). Bass banjo—Mr. W. G. Woods. Guitar—Mr. H. G. Warren. The items by the club comprised "American Quickstep" (Parker), "Merry-go-round Polka" (Fry), "Golden Gate Waltz" (Gatty Jones), "High School Cadets' March" (Sousa), arranged by H. G. Warren, "The Banjoist's encore," "Champion Schottische" (Parker), "Fortuna Waltz" (Armstrong), "Garden City Reel" (Fiske). All these pieces were given with good time, precision and harmony.

WILLIAM SULLIVAN, Lake St. Johns, P. Q., writes:—"I received Farland's arrangement of 'My Old Kentucky Home,' from you to day, and I must say that I am well pleased with it. I am going to play it next Sunday evening."

NED E. CLEVELAND, the favorite banjoeist, of Fitchburg, Mass., was in town recently, visiting Stewart's Banjo Manufactory, and left an order for a new STEWART. Cleveland will probably take the road this fall with a small concert or comedy company, and Mrs. Cleveland will remain in Fitchburg, giving instructions.

GEORGE L. LANSING, the Boston teacher and composer, writes of having moved to new instruction rooms at 164 Tremont Street, adjoining Keith's new theatre. He says: "I hope I can sell many of this year's season. The club has a tour booked for February and March, 1908, in the South. If you have anything that you think we can use, send me a copy. We played *Dreams of Darkey Land* all through last season."

P. W. NEWTON, the Canadian banjo, mandolin and guitar artist, has removed to No. 13 Irwin Avenue, Toronto, and reports business as very good. He also has his studio at 143 Yonge Street, as before.

W. J. STENT, the Sydney, N. S. W., Australia, teacher, has had plenty of banjo business to keep him busy all summer, in spite of the "wheel craze," which struck the section amidship, some time ago.

MR. and MRS. W. S. WOLF, from the west, were in recently, during a summer outing, and made us a pleasant call.

MISS ELLA CARR, of Harrisburg, Pa., sends us a beautiful photograph of herself with banjo, for which we wish to tender thanks.

MASTER FRED. STUBER, the boy banjoist, created quite a sensation at Sea Isle City, N. J., during his engagement at that popular resort. Fred. certainly can play the banjo.

DANIEL ACKER, the Wilkesbarre, Pa., teacher, states that plenty of pupils are looking for lessons, and the outlook is fine for season of '97 and '98.

MISS BARNES, of Lowell, Mass., in renewing her subscription to the JOURNAL, writes:—"Please renew my subscription to the JOURNAL, which, in my opinion, grows in excellence as it is issued, and while it has many imitators, it has no rivals. The JOURNAL is still first in publication and first in quality and excellence."

THOMAS J. ARMSTRONG has a beautifully situated Studio, at 1431 Chestnut Street. He was the first one to organize and popularize banjo combinations, and his books, and musical works, to day, cannot be excelled. Our readers, when in the city, should call upon him at his Studio.

W. M. SCHOOLEY, Exposition Park, Conneaut Lake, Penna.:—"The SPECIAL THOROUGHGOOD Banjo I got from you some eighteen months ago, is the best banjo I have ever used. Shall send you an order for a LADY STEWART soon."

W. B. GILL, East Norfolk, Va., in renewing his subscription, says:—"If I go another month without receiving one of your journals, I will feel as if some friend is dead, as the music you publish is fine, and I take great interest in playing it over."

F. WILBUR HILL, the New York banjo artist, played a Philadelphia engagement at the Bijou Theatre, during the week of September 6th, assisted by Miss Whitaker, vocalist and harpist. The STEWART Banjo was used, and Hill did some fine work.

SPEAKING of banjoes, it must have been one of STEWART's make that Apollo used, because Commonwealth Jones knew Mr. Apollo very well, and says he was a crack-a-jack. Thus the ancient harp story is exploded.

R. W. BURCHARD, New Brighton, N. Y., writes:—"The American Banjo School, Part No. 1, contains more information to the square inch, and has less room used up by so called 'pieces,' than any book I have yet seen."

NOW that the tariff bill has passed, we are pained to see the duty still holds good on the English banjo. Why is this thus? As Artemus Ward would say, "An unnecessary precaution for keeping them out of the country."

ON looking over the records for the past twenty odd years, we find that banjo players make the very best of husbands. Now, girls, you had better—, but don't be in such a hurry.

A MAN out West has gone up in a balloon playing the cornet. At last we find the balloon to be of some use to a long suffering public.

THE Russian Bear and the English Lion are both very aristocratic animals; but the American Cat is more high toned when you tread on its tail.

CHARLEY MORRELL, formerly of California, writing on the road, says:—"The Gutter Banjo is O. K. It sounds grand and fingers splendid."

A new banjo waltz, (for two banjos) by Newton, called "Magic Queen," will be issued shortly by Stewart. Price, 50 cents.

C. S. DE LANO, of Los Angeles, is meeting with much success with his "Elite" Banjo Tail-piece."

IN looking for novelties for the Paris Exposition, we would suggest the manager advertise for a banjo player who does not play his own compositions.

AND now it seems that finding sea cannot grab any more colonies on the earth. England has changed tactics and robs our American composers.

"TIME and Tide wait for no man," yet the little naphtha launch beats the tide and our music director beats time.

SOME college clubs, in playing Sousa's marches, always play *forte*, but it sounds like *sixty*.



## BANJO RECITAL.

The *Poughkeepsie Evening Star* September 23, 1897, says:—

"The probabilities of the banjo cannot be realized until one has the pleasure of hearing Alfred A. Farland. To say the audience which assembled at the Y. M. C. A. Tuesday evening to hear the king of all banjo players, was delighted, would be placing a mild interpretation on the effect produced upon the hearers. Every one present was simply enraptured, and oft times, when the player used the harp attachment, the rendition and instrumentation was so soft, that an almost dead like stillness pervaded the room, and one scarcely dared to breathe or move a program. During the most rapid execution and running of the scales, not one false note grated upon the ear, but on the contrary, every note was struck with an exactness, precision and a distinctness that told that only a master hand glided over those frets and strings. Mr. Farland, during the interpretation of selections from Beethoven, Hauser, Hayden, Brahner, Schubert, Rossini, Paderewski, Verdi, Chopin and Mendelssohn, held the audience spellbound. The variations on "My Old Kentucky Home" and on "Auld Lang Syne" by himself, were enthusiastically received."

## NOT A BUSINESS MAN.

A teacher in another part of the country ordered from us a few small pieces of music, and without in any way wishing to disgruntle him, or do anything out of the way, the regulation blank form, giving the teachers prices for the music wanted, was sent him. After this the necessary amount was sent, accompanied by a letter from which the following is an extract:

"It seems strange to me that you could not have sent the music before remittance, and thus save time. Now, what a thing it is for you, or any other man to do, i. e., ask the remittance of so small an amount before music is received, when you do not price the separate parts in catalogue. It is true there are a great many dead beats, but do not judge us all alike; I have never beaten you nor any one else out of a red cent, and do not ask to enter into large accounts with you, but I would like a small piece of your confidence, so that you would be willing to (in cases like the above character) send by return mail with bill."

We are more than sorry to have unintentionally offended the party, but we have our rules, which are based upon a business experience of years. We hope the writer may not have to go through the same experience, and we thank him for his good opinion of the Stewart Banjo, but we have not, by any means, made a fortune from the sale of our instruments.

## "Visions of the Past"

A beautiful composition by E. H. Frey  
For Mandolin and Guitar, with Banjo Part  
ad lib., 50 cents.

Piano Accompaniment for same (*just issued*)  
30 cents.

N. B.—This piece can be used for Mandolin and Piano, or Mandolin and Guitar, or with the entire four parts, as above. Complete, price 75 cents.

S. S. STEWART, Publisher.

## FANCY WORK.

There are many fancy "gingerbread" banjos, mandolins and guitars manufactured and palmed off upon an unsuspecting public as "pure gems" of the highest rank, which prove only to be cheaply constructed trade instruments of the "rankest plank."

There are "jobbers" in the music business who care no more how their banjos are made than the brewers of cheap beers care what sort of decoctions they dispense to their customers.

You can get a genuine banjo by dealing with Stewart, and when you get one of S. S. STEWART'S BANJOS you will obtain the right sort of a guarantee with your purchase.

Write or call on S. S. STEWART, at his store and factory.

**BANJO SOLOISTS** who wish to play music that will please the most cultivated ear should send etc. (American stamps or silver) for specimen copy of the latest popular

**"Flight of the Fairies"**  
an artistic selection for two banjos. Order at once, before the edition is exhausted.

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## FOR MANDOLIN CLUB

### The Humming Bird

Characteristic Dance

AND

### Echopone March

BY E. H. FREY

For 1st and 2d Mandolins, Mandola  
and Guitar, with Piano Forte, ad. lib.

Price complete (all five parts).....	\$1 00
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Mandola Part.....	20
Piano Part.....	20
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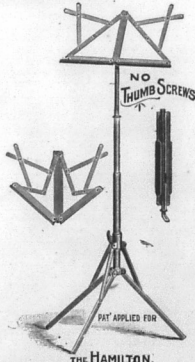
When a young teacher enters the field, he should get out a neat card, and make his instrument prominent thereon. We will furnish either of the following cuts (Banjo or Banjeurine) by mail, on receipt of Fifty cents



**S. S. STEWART**

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Just what you want  
in your Banjo  
or Mandolin Club



THE HAMILTON.

The Greatest Music Stand Ever Produced

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

Sent by Mail, post-paid, on receipt of

**\$2.50**

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

Address, S. S. STEWART,

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

The Finest Work on the Banjo Yet Produced

## Practical Fingering for the Banjo

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

By **GEORGE W. GREGORY**

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# THE S. S. STEWART BANJO GUARANTEE

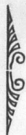
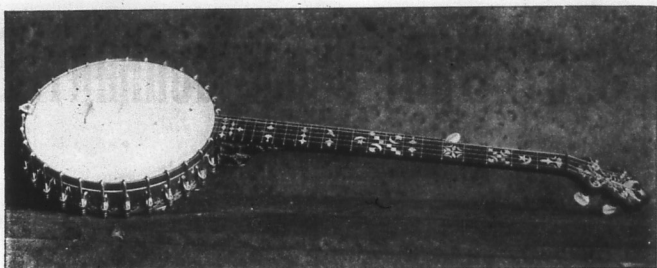
No. \_\_\_\_\_



Date \_\_\_\_\_

The undersigned Manufacturer of the Banjo, stamped with his name, and bearing the following number \_\_\_\_\_ and likewise the accompanying registered trade-mark, warrants the instrument to be free from imperfections as regards material and workmanship; to be correct in fretting scale, and true and perfect as regards musical tone and the resulting "harmonics."

If the instrument, or any part thereof proves defective, the manufacturer agrees to replace the same, repair or furnish new parts, free of charge; provided the number of the instrument, the trade-mark, and brand or name, remain intact.



This page gives a representation of the front and back views

OF THE

## Stewart \$60.00 "Presentation" Banjo



AS will be seen, the banjo is handsomely pearl inlaid and finished, and is well worth every cent of the price charged. We doubt, if outside of Stewart's place there is a banjo made to equal this \$60.00 one, although, of course, Stewart has some especially fine "Thoroughbreds" costing as high as \$200.00 each, which may be seen in the same show rooms with the \$60.00 banjo. The Stewart Banjo is making a big record for itself, and this season its record is going to be in advance of anything yet. From Farland, away down the line, the Stewart is played, and its praises sounded.

