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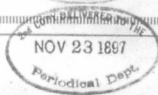
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# S. S. STEWARTS BANJO & GUITAR JOURNAL

## MUSICAL CONTENTS

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PATENT RUBBER BUSTLE, Song for Banjo, . . . . .	
✓ SUMMER NIGHT'S FETE, Mandolin and Guitar, . . . . .	Frey

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

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PRICE, TEN CENTS

## STEWART & BAUER.

Beginning January 1st, next, the business firms of S. S. STEWART, BANJO MANUFACTURER and MUSIC PUBLISHER, and GEORGE BAUER, MANDOLIN and GUITAR MANUFACTURER and IMPORTER, will be consolidated into ONE FIRM, under the name and style of

### STEWART & BAUER.

The manufactory and store will be entirely removed from 221 and 223 Church Street, and the new manufactory for the manufacture of the S. S. Stewart Banjos, Concert Guitars and Mandolins, and the George Bauer Mandolins and Guitars will be located at No. 1410-12 North 6th Street, while the Music Publishing Business, together with the Salesrooms, will be situated at 1016 Chestnut Street, where the publication of *Stewart's Banjo and Guitar Journal* will also be carried on by Stewart & Bauer.

The factory building on Sixth Street, above Master Street, is most favorably situated for the purpose intended, and with rooms fully 40x100 feet, or 4,000 square feet each, it is doubtful whether it would be possible to discover a plant so well adapted to the purpose elsewhere. Then, with ample light and suitable ventilation, the new guitar and mandolin manufactory will possess every possible advantage; and without any desire to boast or brag, the Stewart & Bauer plant can safely claim the very foremost place as manufacturers of the finest grades of banjos, mandolins and guitars, while the publishing department will not be carried into the new factory, but will be kept separate, at 1016 Chestnut Street.

S. S. Stewart was one of the first publishers of music for the banjo, in this, or any other country, and at the time he entered into this branch of business the banjo was cursed with the "simple method" fallacy, which, had it not been for Stewart, would most likely be still a thorn in its side. Now with the advance and establishment of the science of music for the banjo, and with suitable books of instruction for the banjo, we have also the vast spread of the work with the guitar, and a wide improvement in the use of the mandolin and guitar with the banjo, and it cannot be doubted that the organizations of banjo, mandolin and guitar players have been growing more popular year by year. Our prominent teachers of

these instruments, Thomas J. Armstrong and Paul Eno, have their time fully occupied with clubs and individual pupils, and everything points to the fact that these gentlemen are becoming busier every year.

It has been, for many years, the purpose of the *Journal* to introduce and establish the banjo with the musical loving public, and also to do some work in the same line with the mandolin and guitar. The Stewart Banjo has been the result, as now made, of over twenty-five years persistent work, both as a player and student by S. S. Stewart. It is not based upon the name and reputation of a fictitious personage, nor upon the supposed name of some imaginary individual, nor is it merely the result of the work of an employed mechanic or musician, for with Stewart, the work pertaining to the banjo has been for years a labor of love; and that is why the S. S. Stewart Banjo has become the most successful instrument of anything in the shape of a banjo ever placed before the public. (Those interested are referred to "*The Banjo Philosophically*," a lecture by S. S. Stewart, and the book, called "*The Banjo*," of 130 odd pages, which may be had free if you are interested in the banjo.)

Stewart has written and published many works, in the shape of musical Instruction Books, Treatises, Lectures, etc., on the banjo, for years his favorite study, and it is doubtful whether anything to compare with said works can be had elsewhere. Of course, Stewart has had many imitators, for such is always the sincerest flattery, but there is no trouble in going back, even to the days of HORACE WESTON, to establish the reputation of the Stewart Banjo, and also to establish the fact of Stewart having been the first established banjo maker and banjo music publisher in the field.

The efforts that have been made at different times to establish certain musical *Journals* in imitation of *Stewart's Banjo and Guitar Journal* are quite amusing. Of course, Stewart's was first, and when established was the only publication of the kind in the field. This makes it all the more laughable that its imitators should set up to have been the first, and we can scarcely spare time and space necessary to give our would-be rivals a line here and there of criticism.

Anyone who has followed out the lines of the banjo making business cannot but be

familiar with the fact that this line has been thoroughly studied up by S. S. Stewart, who has been for more than twenty-five years an ardent student of the banjo and its music, and an enthusiastic performer upon this and other stringed instruments.

The instrument known as the S. S. Stewart Banjo has been before the public for many years, and has made for its manufacturer a reputation second to no other in the world. As ridiculous as it may appear, certain jobbers in musical instruments have of recent years started out to "make their own banjos," following in outward appearance the form of the Stewart,—and why should we wonder at this? Again we see that a barrenness of ideas always accompanies the imitator, and that the sincerest flattery invariably accompanies imitation.

The screw-head, scroll, the neck, the fingerboard, the rim and the brackets, are all close copies of the Stewart,—this so far as copy goes. When the would be maker has never spent three months of his life in studying the banjo, there is little probability that he will ever learn even the first rudiments of the proper handling of the wood and metals entering into the construction of the instrument.

Other quite silly would-be-makers have hit upon one kind and another of strange freaks, among which one has advertised his "patent neck," made of wood but having a sword blade like piece of steel to extend through the neck from end to end. We wonder how long it is going to require for the genius to find out that *barometers* and *banjo or guitar necks* will not mix successfully.

Those who are bent upon working out their own experience, should continue on in their own ways—we wish them long life and good health, and plenty of prosperity, with a big P.

The Stewart Banjos, prices from \$10.00 upwards, have been constructed under the supervision of S. S. Stewart, with the utmost care, as before, for the past year or two, and the change spoken of here is simply to bring the Stewart Banjo manufactory, as well as the Stewart Mandolin and Guitar manufactory, with the Bauer Mandolin and Guitar manufactory, all under one head.

The Bauer Mandolins and Guitars have not been before the public for anything like

the number of years that have the Stewart Banjos, but we know that the Bauer Guitar and Mandolins are most excellent instruments; and it has been, for some time, so difficult a matter to get a guitar that could be depended upon, that we are more than glad to take George Bauer and his guitar factory into our fold, and be prepared to say to the public, you can buy a first-class Stewart Banjo, or a first-class Bauer Mandolin or Guitar right here; and for that matter a Stewart Concert Guitar or Mandolin; although, for that matter, we prefer to hold entirely to the Stewart Banjo, and leave Mr. Bauer to handle the guitar and mandolin. But when the order comes into STEWART & BAUER for any of these goods, the customer may depend upon getting first-class attention and be served in a business-like way, without any "fake instruments" at any time being handled.

These first-class, reliable goods challenge expert attention. The names of S. S. Stewart and George Bauer are known and, we believe, respected. This firm has no intention of getting out instruments cheaply made, and stamped with a possibly fictitious name, or of using "George Washington," as a possible trade-mark upon a banjo, harp, zither, guitar, or mandolin. "Life is short," and there is but one decent course to pursue in this world of ours. The "Stewart Banjo" has been a long time, possibly, in making any worldly profit in the music business, but we do not think the name and reputation of "The Stewart" can be, or ever will be, soiled.

The Stewart & Bauer firm will give to the instrument buying public, in the Stewart Banjo and Bauer Guitar, the best instruments for the price that can be produced in the world. The musical publications, too, will be, as heretofore, FIRST CLASS.

After JANUARY 1ST call for all music at 1016 Chestnut Street, second floor. Get all banjos, mandolins and guitars, strings, etc., of Stewart & Bauer, 1016 Chestnut Street, second floor.

All correspondence after January 1st, 1898, should be addressed to Stewart & Bauer, 1016 Chestnut Street, Philadelphia, Penna. At that time address S. S. Stewart, at 221 and 223 Church Street, Philadelphia, Penna.; or George Bauer, 1016 Chestnut Street.

#### S. S. STEWART.

S. S. Stewart was born in Philadelphia, Penna., on the 8th of January, 1855. He is a son of the late Dr. Franklin Stewart, of "Swain's Panacea" celebrity. From earliest boyhood young Stewart evinced the strongest attachment for musical science, and the violin was a favorite instrument with him from childhood, he becoming a pupil in the violin class of Prof. Carl Gaertner, of the Musical Conservatory. Following out this idea, the piano, organ and the flute, and finally the banjo, were studied by young Stewart, and in 1878 he opened an instruction room for banjo lessons, in his native city; after having followed out a series of studies upon the banjo with such teachers as George C. Dobson, Joseph Rickett, and others.

Stewart, in this department, literally worked night and day to win success. He also spent much time in studying the construction of the banjo, and the "Banjo Club" was the outgrowth of this labor, with the assistance of Thomas J. Armstrong, who is still one of the most successful teachers of the banjo and guitar in Philadelphia.

The success of the "Banjo Club" dates from the introduction of the banjo having a large rim and short neck, designated as the banjeaurine, which was devised by Stewart about the year 1885, and introduced at the Novelty Exhibition of the Franklin Institute, in West Philadelphia. The "American Banjo Club" was instituted by Mr. Armstrong with his pupils at this exhibition. Using the banjeaurine to tune a fourth higher than the ordinary banjo, gave much variety to the club's music, and stamped the banjo orchestra as a success from the start. Many further improvements were afterwards made in the banjeaurine, and the instruments were played with striking success by William A. Huntley, E. M. Hall, George L. Lansing and a great number of prominent players.

A complete history of the famous Philadelphia Academy of Music Prize Banjo Club Concerts, given by S. S. Stewart and Thomas J. Armstrong, celebrated throughout the country, may be perused in a book of 130 odd pages, by S. S. Stewart, called "The Banjo," which may be had for 25 cents. If there are any records, books, treatises, etc. published that give a comprehensive account of the banjo and its history, they are the books and writings of S. S. Stewart, and it is since the advent of Stewart, that the various "jobbers" in the musical lines have undertaken to copy the Stewart Banjo; but where one must employ, for a day's wages, some one to do his banjo work, he cannot bring the requisite talent into the field, and there is poor chance of his success.

Stewart, to-day, holds the first place as banjo maker throughout the world. He has more testimonials than all of his imitators put together; so it may be said of the music publishing business—Stewart was about the first man to enter that line of business, and he has built up the largest banjo publishing business in this country. Of course, he has imitators—plenty of them—such is life. Now a few words of the junior member of the firm of Stewart & Bauer.

#### GEORGE BAUER.

George Bauer was born in Brooklyn, N. Y., on January 11th, 1866, and was the youngest son of William Bauer, who was an expert in the manufacture of wood blow instruments, such as flutes, fifes, piccolos, clarinets, oboes, bassoons, etc., in the heart of the musical instrument manufacturing and exporting part of Germany, near Merkenkirchen, Saxony. About fifty years ago William Bauer came to America and started what soon grew to be the largest wood blow instrument manufactory in America, and supplied nearly all of the leading houses in the U. S. with their high grade goods, a great many of which were sold under his own name and which are still in the hands

of leading players throughout the country. Mr. Bauer continued this business as long as he was physically able and then turned his business over to his brother-in-law, or George Bauer's uncle, George Cloose, who to-day is manufacturing at 39 Stagg Street, Brooklyn, N. Y., as did William Bauer; the finest line of Boehm flutes, clarinets, etc., in America, and is well known to the leading players, of these instruments, all over the world.

George Bauer, then quite a young boy went to Boston with his parents and in 1880 went to work for J. C. Haynes & Co., who were then branching out into the jobbing musical instrument business, under the management of Mr. C. C. Williams and was the first boy hired by Mr. Williams after he took charge of the business. Bauer worked away, filling orders, running errands, working in the office, wholesale and retail departments, growing up as the business grew until 1887, when he made his first trip through New England in the interest of the house. Bauer as a traveling man was a complete success from the start; this was due to hard work and constant push—in the later part of 1889 Bauer returned from one of his trips very sick, with a severe attack of typhoid fever. Mr. Trumpler, the Philadelphia manager of the firm, died about the time Bauer was recovering, and F. E. Spear, from their New York house, took his place. Mr. Spear thought it would pay to put in a stock of musical instruments, and wanted some one to come to Philadelphia from Boston to break in one of his clerks in the instrument business. Bauer's physician and friends advised him to go to Philadelphia, and he started on January 10th, 1890. He at once saw a chance in Philadelphia for just such a business as he had been brought up with in Boston, and started to do a paying business. He intended to go back to Boston, but received such flattering offers from his employers to take charge of the Philadelphia musical instrument department permanently, that he decided to stay. He soon had an assistant sent over from Boston and started to travel through Pennsylvania, Ohio and the South. Bauer did such an immense business after about two years' work that it was necessary to rebuild and enlarge the Ditson building in order to accommodate the musical instrument department, and soon had 14 employees under his charge. All these years Bauer was studying the wants of the players and took great interest in the advancement of banjo, guitar and mandolin clubs, and in 1893 started in business for himself for the purpose of making mandolins and guitars, which would be to mandolin and guitar players what the Stewart Banjo is to banjo players. He saw the cheap banjo makers trying to get ahead of Stewart by putting more brackets on their banjos regardless of quality, the same as the cheap mandolin makers are now seeing how many strips they can get into a cheap mandolin, but Bauer's plan from the start was to manufacture instruments not as a matter of merchandise, but for professional use, and in consequence thereof is, as is Stewart, in possession of a great many valuable unsolicited testimonials from leading players all over the country.



Bauer is now working on some new instruments, now greatly needed in mandolin and guitar clubs, which will be ready about January, next, and sold by the new firm of Stewart & Bauer.

The new firm of Stewart & Bauer will handle the famous S. S. Stewart Banjo, in all its grades, from \$10.00 up to \$200.00 per instrument, and the George Bauer Guitars and Mandolins at about the same prices. Banjo, guitar and mandolin music will also be published and handled, and the STEWART & BAUER factory and salesrooms will be at the top of the line in all this work. A first-class banjo, a first-class guitar and a No. 1 mandolin, and the best of strings and musical publications can be had of Stewart & Bauer.

## MASTER FRED STUBER.

### The Remarkable Boy Banjoist.

The Banjo, Mandolin and Guitar Trio, Stuber, Atkinson and Schwartz.

We present, upon another page, a very good picture of the remarkable boy banjoist, Frederick Stuber, with Frank L. Atkinson and Joseph Schwartz, forming the trio of banjo, mandolin and guitar.

The instruments represented are S. S. STEWART BANJO and the GEORGE BAUER MANDOLIN and GUITAR. Stuber made a great hit in Philadelphia recently, in playing the STEWART BANJO in Blasius' piano ware-rooms, on Chestnut Street, above Eleventh, and the same may be said of his associates.

Those who would like to engage Mr. Stuber, or this trio, should write to Frank Gladding, Director of the Amusement Bureau, at 232 North 9th Street, Philadelphia, Penna.

## GOOD CHEAP BANJOS.

On page 15 of Stewart's price-list, will be found the description of most excellent banjos at \$10.00 and \$15.00 each. These are the "grade 2" styles, the "Student" and the "Amateur." These are made in two sizes, viz.: 10 inch rim, with 17 inch neck, for ladies, and 11 inch rim, with 19 inch neck, for gentlemen. We propose, on and after December 1st, to offer a "grade 2" new style banjo, having 10½ inch nickel-plated rim, with 19 inch neck and 23 frets, like the "Special Thoroughbred," to sell at \$12.00.

Prospective purchasers should bear in mind that the \$10.00 styles cannot be supplied with 22 frets on the fingerboard, nor can we guarantee the \$12.00 instrument to in any way equal the Stewart instrument, called the "Special Thoroughbred," a \$40.00 and \$60.00 instrument as used by the distinguished Farland, and other players.

As there seem to be quite a number of young amateur players who desire a cheaper, or more moderate priced instrument than a \$30.00 "Twentieth Century," or a \$40.00 "Special Thoroughbred," we offer this 22 fret, 10½ inch rim, "grade 2" instrument. It will prove a first-class instrument for the money.

## A Few Lines on the Columbian Exposition in Chicago in 1893.

As a relic of the past, and for the many new comers in the banjo business, we will give the following extract from a neat and attractive circular, used at the Chicago Exposition in 1893, at the S. S. Stewart Banjo Exhibit, in the Department of Liberal Arts, of the Musical Instrument Section; the banjo display being under the direction of Mr. George B. Ross, of Philadelphia, formerly a member of the Philadelphia Banjo Club, and associate with Thomas J. Armstrong.

"S. S. STEWART'S BANJO MANUFACTORY, on Church Street, is, without doubt, the only establishment of the kind in the world—the largest and most complete Banjo manufactory in existence. It is true there are other banjo factories, in New York, Boston, Chicago, and other cities, that are possibly as extensive as Stewart's; but those factories also produce other instruments—such as Guitars, Mandolins, Drums, etc.; whereas Stewart manufactures EXCLUSIVELY BANJOS and no other instrument; hence the establishment of S. S. Stewart, in Philadelphia, is the greatest banjo establishment in the world.

Here banjos are made, ranging in value from \$10.00 up to \$250.00, some of which require months to complete.

These instruments combine the results of the most expert wood workers and metal workers handicraft, while their acoustic properties are unequalled.

The pearl inlaying on the finer instruments is done in the old fashioned slow way—each piece being filed up and set in by hand—and hence the work is durable and does not drop out or wear out.

Such well-known performers as E. M. Hall, the late Horace Weston, William A. Huntley, George W. Powers, George L. Lansing, A. A. Farland, the late John H. Lee, and, in fact, all the leading players of this instrument, have given their unqualified endorsements as to the superior merits of the Stewart Banjo.

Those interested at all in the banjo or its music, should write to S. S. Stewart, Philadelphia, Penna., for his interesting and instructive pamphlets on the banjo. Stewart publishes more banjo music and banjo literature than any other house in the world. *The Banjo and Guitar Journal*, a specimen copy of which will be mailed free, to all who write for it, is also a publication of S. S. Stewart's. Illustrated catalogues and price lists may be had on application."

As Stewart is upon the eve of entering into a business partnership with George Bauer, under the firm name of "Stewart & Bauer," with a banjo, mandolin and guitar factory upon 6th Street, above Master Street, and salesrooms at 1016 Chestnut Street, Philadelphia, Penna., it is not out of place to leave a brief record of our old-fashioned Philadelphia banjo business with the readers of the *Journal*.

There are many music dealers who to-day sell banjos and other small instruments, who years ago, handled only pianos and sheet

music. These dealers did not have to go through a *quarter of a century* of Stewart's banjoistic experience, however competent they may have been in doing up a century run upon the home stretch, on a "wheel." Those who escaped the early days of the tack-head banjo, 38 bracket hook shop sheep-skin head, all around brass hooper, etc., have much to feel thankful for. Indeed, we can scarcely think that such firms as Lyon & Healy, John C. Haynes & Co., and a few others, fully realize the suffering they have escaped by waiting until S. S. Stewart, Alfred A. Farland, and a few others did most of the preparatory work to introduce the banjo line, before they started in to become followers of S. S. Stewart.

It is sure that only a few years ago there were some peculiar makers of banjos; among them we may name Buckbee, Hosens, Houdlett, etc., probably still in existence as manufacturers of tambourines and toy drums. These makers, if we may designate them as such, did not strain themselves to win fame either in art, musically or otherwise, and in those days when some one in the music trade sent on an order for half a dozen banjos, he was apt to get the simon-pure thing on the half shell, especially if he took them C. O. D., and did not pay extra for boxing—in which case he would get them crated, probably with the heads cut all the way around by the hooks going through everywhere, and the maple or pine pegs would be dyed in imitation of ebony. Of course there were no ebony, or even dyed wood finger-boards, upon these "tubs;" they may have been painted, but more often daubed with stain. *Of raised frets* there were none as about a dozen "inlaid frets" were about the best those machines could afford.

It is no wonder the banjo was looked upon as a "tub" in those days, for such an instrument would have tried the skill of Farland to the uttermost to have gotten anything that would have passed as a "tune" out of it. Yet, so the world as ever moves forward. "The race is not always to the swift, or the battle with the strong." We are thankful to remember that we are still here, and have lived to see our old friend, the banjo, winning laurels and becoming, every year, higher in the musical world. Of course as time passes, it is to be expected that the nest of imitators of the Stewart Banjo will become larger—"the more the merrier." There were no banjo clubs, no banjeunaires, no properly constructed piccolo banjos, no bass banjos, and, in fact, no banjo orchestral instruments, worth speaking of, before the days of S. S. Stewart, and it is only to be expected that with the ascent of the legitimate, there must always be plenty of the illegitimate, or in other words—the imitator is legion.

Stewart makes an excellent banjo for from \$10.00 to \$60.00; and a work of art in a musical instrument from \$50.00 to \$200.00. As a publisher of music and literature for the banjo, S. S. Stewart is at the head and front. Stewart envies no man anything, and would be glad to see all succeed. As we all know, *there are banjos and banjos*.

## BANJO CLUB MUSIC.

Our readers find the banjeaurine, or solo parts, of Eno's club pieces, "*Good Roads*" march and "*Reign of Love*" waltz in this number. They are first-class. Among our late issues were the "*Yellow Kid's Patrol*" and the "*Top Notch Gallop*." The latter two pieces may be ordered for banjo clubs (banjeaurine, 1st and 2d banjo, piccolo, mandolin, guitar, bass banjo and piano, price \$1.60 each).

It is generally understood at this time that the "Banjo Club" is led by the banjeaurine (one or more of them) playing the first, or solo part, the 1st and 2d banjo, the piccolo banjo (an octavo above the 1st and 2d banjo) and the guitar, and if possible, a bass banjo. The mandolin part may be used in place of a piccolo banjo, and two or more mandolins may be used when desired, as well as two or three banjeaurines and more than one 1st and 2d banjo. So that if you have but four parts, it is better to have one banjeaurine, two banjos and one guitar, as this will make a pleasant combination; then you can add mandolin or piccolo banjo and bass banjo, and more banjeaurines as the club progresses.

To undertake the publication of such music as Armstrong's "*Love and Beauty*" and "*Queen of the Sea*" waltzes in full parts for clubs, is no cheap and easy undertaking, and such pieces of music should not be expected at a less price than \$2.00 or more.

Mr. Eno's two club pieces, the "Solo parts" of which appear in this issue, may be had as follows: "*Good Roads*" march, 15 cents per part; "*Reign of Love*" waltzes, solo part, 30 cents, other parts, 25 cents each. The parts issued are banjeaurine (or "Solo part"), 1st banjo, 2d banjo, piccolo-banjo, mandolin and guitar. Complete \$1.80.

It is pretty well known that S. S. Stewart was the first to make a business of music publishing for the banjo, and this publication, *Stewart's Banjo and Guitar Journal*, was the first in the field, and to-day has the largest circulation of any periodical of the kind, notwithstanding that no effort has ever yet been made to enter the paper as a "second-class publication." The postage, instead of being at the expense of the taxpayers at large, must fall upon the publisher, and Stewart is the one who has thought best to bear it, and have the say as to what shall appear in the publication. It may be that certain changes are to be made in this department before long, and if so, the publisher will let his readers know of it before the moon changes into green cheese. "Whatever is to be, will be"—and but, well—excruse the balance—we came near saying, "the devil take the hindmost."

The time is not far distant when the demand for "Banjo Club Music," will so increase that easy music for young clubs, and publications of that class, will be in great demand. Now, we all know that such music as previously mentioned cannot be issued at the same rates as similar pieces for brass and string bands, because the demand for banjo club music, however large it may

become, will never reach the dimensions of this class of violin and piano music mentioned. It will be some years before banjo club, or banjo orchestra music can be considered as a national musical feature, and the "ear players" and "fake clubs" will have to die out in the meantime.

But the banjo orchestra music—pieces arranged either in the divided accompaniment form or otherwise—will have to increase, as the banjeaurine, piccolo banjo, and bass banjo are on the move, and all leaders and teachers of such clubs cannot be expected to spend the greater part of their lives at work with the pen and music paper—besides music in the manuscript form is not generally as attractive as a more legible type printed page—unless it be the work of our former friend and co-operator, the late Prof. Edmund Clark, whose manuscript arrangements were the "pink of perfection."

We will need, before long, a series of attractive and quite easy music, properly arranged for banjeaurine, 1st and 2d banjos, piccolo and bass banjos, guitar and mandolin. These parts, we think, will be about what we need for the "BANJO ORCHESTRA," and the form of arrangement may be either "divided accompaniment," or otherwise, as may be decided upon hereafter. It may prove advisable to publish a series of banjo club music, in number, after this style, and if so, we are likely to take up the matter. We are giving the public, cheaper instruments, as well as the more expensive ones, and a greater supply of cheaper music, that is correctly arranged, may have to follow.

## THE JOURNAL.

Some years ago, we were in the habit of issuing this paper with sixteen pages, and it required only a one cent stamp upon each copy, to conduct it through the mails. Later on, owing to the business increasing, we thought better to publish a larger and heavier sheet, and from that time we have run from 24 to 36 pages in each issue.

Now, the trouble is, that although there are hundreds who like the *Journal*, to read and to play from, yet there are many who do not care to pay for anything of the kind, if they can avoid it. There are very many who think that Stewart should continue to send them a 24-page musical *Journal*, postage free, at his own expense, regularly, as well as the other pamphlets and books he has for free circulation.

However, at the present time, it has become absolutely necessary, for a brief time, at least, to have more rest, especially in the evenings, and therefore the publisher of the *Journal* will not agree to publish, for a time, a paper containing more than sixteen pages. This is simply a matter of absolute necessity, in order to recuperate from a long and tedious illness, and to get into a proper condition for work, so that again it may become a pleasure instead of a tax. We have always given more to our subscribers than we agreed, and we are likely to do the same in the near future, but the most important thing of all is health.

## NOTICE TO SUBSCRIBERS.

Stewart's *Journal* is published mainly as an advertising medium for his factory and publishing house. During the past three years or more the *Journal* has been enlarged from sixteen pages to twenty-four, or thirty-two and thirty-six pages. Under these conditions it has required a two cent stamp upon each copy to cover the postage. This leaves but little to apply on the cost of paper and printing, to say nothing of editorial and musical work. Yet, as we were the first in the field with a musical publication for the banjo, we are satisfied with the sheet, as it stands at present, and will not look for any larger payment for a *Journal* as it is now issued. Yet, there are many hundreds of players, and so-called players, who should by all means send in their subscriptions (at the low price of 50 cents a year), and thus lend their aid in supporting the *Journal*. Those who are always ready to accept a book like the *Journal* so long as they can obtain it free of charge, and without even the cost of postage, are legion; but the real worker who is ready to assist in the musical work, and to bear his share of the expense of such a work, is not plentiful—they are all too few.

When such a one asks why we do not send him the *Journal* at the same price per year, only issued every month, we feel like replying—"Why don't you try it yourself?"

We believe the best way to do is to let each one in the business try a publication once a month upon his own account. He will find it hard work, without plenty of advertising support, and next to free postage rates.

We have never assumed to have the cheek to ask for "pound raffles" for postage. However fit such rates may be for Sunday-school papers, it will not, at present, fit S. S. Stewart. We are prepared to discontinue and give up the *Journal* publication, whenever our readers are ready for such a proceeding.

Those who do not receive the full value of their money in the *Journal*, should not take it. We would prefer not to have them on our list.

S. S. STEWART,

221 and 223 Church Street, Philadelphia.

## MASTER STANLEY ADAMS.

We are pleased to give in this issue a half-tone portrait of Stanley Adams, with his S. S. Stewart Banjo. Master Adams is the twelve-year old son of W. E. Adams, the well-known banjo teacher of Melbourne, Australia, and is known and appreciated as Master Stanley Adams, the boy banjoist, of Australia. He is said to be a remarkable player for his age, and to have met with numerous encores and much success during the past three years. He renders, with fine effect, such selections as the "Gipsy Rondo," "The Courier," "Carnival of Venice," "Queen of the Sea Waltzes," "Liberty March," and many others.

W. E. Adams may be addressed 178 Collins street, Melbourne, Victoria, Australia.



MASTER STANLEY ADAMS.

## FARLAND'S ROUTE AND DATES



A. A. Farland, the master banjoist, is as usual up and doing. During a recent call at our factory *en route* West, the artist showed himself to have advanced in banjo playing since his last visit, incredible as this may seem. He now shows the banjo to be upon an equality with the violin, as his execution is simply a marvel.

Mr. Farland's route "on the road" is about as follows:

Dubois, Pa. . . . .	October 28th
Punxsutawney, Pa. . . . .	" 29th
Covington, O. . . . .	November 4th
Bloomfield, Ind. . . . .	" 6th
Newport, Ind. . . . .	" 8th
Moberly, Mo. . . . .	" 11th
Burlington, Ia. . . . .	" 12th
Hinckley, Ill. . . . .	" 13th
Menominee, Mich. . . . .	" 15th
Aurora, Ill. . . . .	" 17th
Moline, Ill. . . . .	" 18th
Solomon, Kansas. . . . .	" 25th
Denver, Col. . . . .	" 26th
Helena, Mont. . . . .	" 29th
Albany, Or. . . . .	December 4th
Sacramento, Cal. . . . .	" 7th
San Francisco, Cal. . . . .	" 9th
Oakland, Cal. . . . .	" 10th
San Jose, Cal. . . . .	" 11th
Salinas, Cal. . . . .	" 13th
Fresno, Cal. . . . .	" 15th
Los Angeles, Cal. . . . .	" 16th
Santa Barbara, Cal. . . . .	" 17th
El Paso, Texas. . . . .	January 3rd
Corsicana, Texas. . . . .	" 6th
Dallas, Texas. . . . .	" 7th
Fort Worth, Texas. . . . .	January 8th or 10th
Greenville, Texas. . . . .	" 10th or 11th

## C. G. CONN.

Whilst in New York City recently, we had the pleasure of calling upon Mr. Conn, in his new music store, on 14th Street. He is getting ready for a grand opening, and had a fine stock of his magnificent cornets, drums and other band instruments on display.

Mr. Conn is a fine man, and we have no doubt that his venture will meet with complete success. The S. S. Stewart Banjos will be carried by C. G. Conn, in his New York store, and he will display samples of all the instruments, such as horns, clarionets, flutes, fives, violins, etc., that he manufactures in the Home Factory, in Elkhart, Indiana.

Those interested, should write for catalogues. Address, C. G. Conn, Elkhart, Indiana, or 23 E. 14th Street, New York City.

## BEWARE OF MAN-TRAPS.

And Peter M'Ginnis said to Jeremiah M'Gee—"Thou art the man!"

But it might have been worse.

Nothing is so bad that it might not have been worse, and hence it is no wonder that some folks will constantly look upon the "dark side."

What if Peter had called M'Gee a man-trap, instead of a man? By jimmity! That would have been equivalent to having said to anyone else: "Hail, thou decrepitable jurisprudence! Thou mule-tailed baboon, without horns; thy voice, though unequal to that of the nightingale, has atone almost beyond that of an old-fashioned pump, in cold weather."

But even so gross a tone is far beyond the tone coming from the imitation STEWART BANJOS, now being turned out by many of the so-called manufacturers.

Therefore, beware of man-traps. Life is short, and to make a successful study of the banjo does not fall to the lot of every one, for a person may readily forsake his occupation of shoemaking, and from cobbler turn to jobber of musical strings and goods; but when he attempts to cross the line, to the manufacturing of musical instruments, he is simply a dead failure from the word go.

And thus the story is told, when the musician gazes upon the many imitations of the STEWART BANJO—Banjos only in appearance.

Time must prove all things.

"Prove all things, and hold fast to that which is good," said the prophet of old.

The STEWART BANJOS have stood the test of time and THE TEST OF THE FOREMOST PLAYERS OF THE AGE.

With due respect to Peter M'Ginnis, we will say: Stick to your reliable instrument, and for further advice look to the head-lines of this chapter.

## BETTER THAN POSSIBILITIES.

Had it been possible, twenty years ago, to have heard the banjo played as Farland plays it to-day, we would have had trolley cars crossing the Delaware River by this time, and bicycles floating in the air, like pigeons. Everything has its time, and "there is a time for everything."

Farland is a wonder, and he has come in the right time.

The banjo has a great future before it. There is nothing to compare with a good STEWART.

## MUSIC IN THIS NUMBER.

In this issue we present the choice mandolin and guitar musical composition of E. H. Frey, called "Summer Night Fete," two-step, covering three pages; and, by the same composer, "Barn Dance," Schottische, for two guitars. The long, longed-for "Patent Rubber Bustle," as a banjo song, with words, music and accompaniment, makes its appearance on two of our pages, and Paul Eno contributes the solo, or banjeurine parts, of two of his best club pieces, the "Good Roads" march, and the waltzes, "Reign of Love."

## The Ladies' Banjo Club, of Lima, O.

We are pleased to present in this issue, a portrait of the Harmonic Ladies' Banjo, Mandolin and Guitar Club, of Lima, Ohio.

The club consists of twelve young ladies. It was organized by Mrs. C. H. Cole, at her residence, February 1st, 1896. The club is purely a social organization, but nevertheless, the members are great students, meeting twice a week for club work, and are making rapid progress under their talented director, Mr. E. H. Frey. Their repertoire at present consists of such pieces as "Cupid's Realm Overture," by Thomas J. Armstrong; "Raymond Overture," by Paul Eno; "Silver Crown Overture," by E. H. Frey, etc.

Their first public recital was given at the opera house, last season, with great success, to a packed house (standing room only). Valentine Abt, the famous mandolinist, played some of his choice selections at the recital.

Alfred A. Farland, the world-renowned banjoist, has been engaged to take part in the next concert, which will be given soon.

The personnel of the club is as follows: President, Mrs. C. H. Cole; Secretary, Miss Nellie Holland; Director, Prof. E. H. Frey. First banjeurine, Mrs. C. H. Cole; piccolo banjo, Mrs. William Irish; banjos, Misses Halce Hutchinson, Lou Gratton and Mable Thrift; guitars, Mrs. J. M. Chase, Miss Nellie Holland, Miss Alice Morris and Miss Mary McJunkin; mandolins, Miss Cora Holland, Mrs. F. E. Hargan and Miss Bessie Morris.

## The Omaha Banjo, Mandolin and Guitar Club.

In this issue is presented the copy of a late photograph of George F. Gellenbeck's well-known Banjo Club, of Omaha, Nebraska, for the season of 1897-98.

Mr. Gellenbeck's address is 1815 Chicago Street, where he has his banjo and guitar studio. "The Stewart instruments are used. The membership of the club is as follows: George F. Gellenbeck, piccolo banjo; Guy W. Gellenbeck and Arthur J. Williams, banjeurines; John Elbert, first banjo; A. W. Lindblad, bass banjo; Herbert Dunn, second banjo; Norman L. Godfrey, mandolin and George Crane, guitar.

## For Banjo Teachers

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

221-223 Church Street, Philadelphia



THE HARMONIC CLUB, LIMA, OHIO.



THE OMAHA BANJO CLUB.



## EXPERIENCES WITH STRINGS.

During the summer seasons, even our best banjo players have much trouble with strings, the moisture from the fingers causing them to go quickly out of tune, and also to break much too frequently. True, there are some of them who have overcome this to a great extent by incessant practice, until the finger ends have been hardened to such an extent that there appears to be little moisture left in them, and this is helped also by a half hour's daily practice upon the guitar, which, together with the banjo practice, soon produces much harder finger-ends than common. But even with all this the gut string instrument is not very satisfactory in humid periods of the year, and the invention and perfection of the twisted silk strings has been looked to for the help that is finally to become the salvation of the player. And yet, so far, the silk strings are far from being a success, because they are apt to break so frequently as to greatly impede an otherwise enjoyable performance. If we could but get the silk strings to stand without breaking at either the peg or the tail-piece it would be a great point gained, but until this point is gained we must defer our faith in the twisted or smooth silk strings, as good in other respects as such strings may appear.

Another hope with some of our players, lays in the shape of strings made from highly tempered steel wire, with a finely spun string for the bass. We have never been in favor of wire strings for the American banjo, but the well-known musical artist, Edwin Latell, quite recently appeared with the Toney Pastor Company, rendering some most excellent music on one of his Stewart Banjos, strung with very sensitive steel wire strings, and executing with a plectrum and also with the "banjo thimble." Mr. Latell's performance was most excellent, all his fretting being accurate, and every note and chord being true.

We speak of this, because we are ever anxious to assist in keeping changes in banjo practice before all interested.

Mr. Latell in giving the result of his experience to the writer, among other things said: "During the warm season, my act has time and time and again been nearly ruined by my fine Stewart Banjo going flat in pitch, and my strings breaking in the midst of a performance. I could not depend on silk strings, or any kind of strings. I would get the banjo in perfect tune, and ready for the stage, and then start in for my act, and all of a sudden I would get flat with the orchestra or the piano. Finally I strung my banjo with these wire strings, and succeeded in playing right through my act without getting out of tune, or breaking any strings."

At this time Mr. Latell was using the "thimble," and sometimes a mandolin plectrum on the strings, and it is doubtful whether the ordinary finger manipulation of the strings would have worked successfully without producing some soreness of the fingers. However, we give this experience for just what it may be worth, at the same time, saying that many years ago we made a test of the wire strings on our banjos, find-

ing them stiff, inflexible, and anything but satisfactory. It may be now, however, that they have been manufactured with far more elasticity, finer and better adapted to the banjo. At any rate, Mr. Latell brought a fine quality of tone from his Stewart Banjo, and escaped the annoyances of stopping to put on new strings and to "tune up."

We scarcely think that the highly finished performance of Alfred A. Farland will ever succeed with any kind of wire strings, nor would we like to see Farland attempt their use, but we aim to meet every occasion, and each and everything has its time and place—its uses and its abuses, and the performer who is placed in the position first mentioned in this brief article, desires to find, of course, the easiest way out—nor do we wish to be considered bigoted, or prejudiced in our own peculiar views.

NOTE—We will supply you with a set of five strings, of steel wire for the banjo, for 25 CENTS. This will consist of five steel wire strings, made purposely for the banjo, the same as mentioned in this article. Or, we will sell them at 25 cents per dozen for the 1st, 2d, and 3d steel wire strings, and 50 cents per dozen for the bass or spun strings.

Address S. S. STEWART,  
221 and 223 Church Street, Phila., Pa.

## 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.

The Steel Wire Strings spoken of in our article: "EXPERIENCES WITH STRINGS," can be had by mail at the following prices:

Sample set of five strings, 25 cents. If bought in lots, they will cost but 25 cents per dozen for the 1st, 2d, or 3d strings, and 50 cents per dozen for the "bass" or wound strings.

## BANJO HEADS.

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

13 inches in diameter,	each,	\$ .60
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."

Send remittance with your order, and have it filled in first-class style. Address,

S. S. STEWART,  
223 Church Street, Philadelphia, Pa.

## A Few Remarks on Banjo Clubs.

BY PAUL ENO.

The club season has opened very auspiciously, and there is marked improvement over former years; all are anxious for increased membership and many new faces have appeared in nearly all the clubs. There are many new professional clubs which have been brought to my notice; this, too, is strong evidence that the banjo and banjo clubs are gaining more favor every day.

There is decided improvement in the playing of the individual players; they seem to play with more feeling, and produce a much better tone from the instruments. A great many used to pick for volume more than tone, consequently the beautiful effects of the banjo, mandolin and guitar were lost to a certain degree; but as time rolls on the players improve, effects increase and the audiences expect greater results from the work of the season before. Expression

is one of the greatest points in ensemble playing, and, I'm sorry to say, the least thought of by many. We have been able to harmonize the instruments and play in unison with good effect in the way of *piano* and *fortissimo* passages, but we should not ignore *crescendo* and *diminuendo*, and the different qualities of tone the instruments are capable of; let the player pick the strings forcibly and near the bridge, this produces a loud, strong tone; then pick moderately near the fingerboard and notice the difference in volume and quality, this produces a beautiful, mellow tone, with sufficient volume to carry well. Moving the right hand from the bridge to the fingerboard, decreasing the strength of pick while playing produces a magnificent *diminuendo*. Moving the hand back and increasing the strength of pick, gives us the *crescendo*. These points are easily mastered by the individual player, and are most important in club work. The effect of a dozen or more players is grand, besides the appearance of the change of right hand position when executed with precision is beautiful. We have heard the concert bands and orchestras render a simple composition with delicate expression which changed the entire nature of the piece, and made it beautiful, while this same selection, if ground out, bar after bar, with more volume than expression, would be pure unadulterated torture. We are very much handicapped in the way of music for banjo, mandolin and guitar clubs, (banjareans playing leading part) and at present the compositions for this combination are somewhat limited as well as the publications. I would like very much to encourage our friends to write for above combinations, also arrange.

(Note by publisher.)

In reality, we have but two really expert arrangers and composers of banjo club music; Thomas J. Armstrong and Paul Eno. One thing needed is to encourage the musical banjopists throughout the country, to study arranging, works of Armstrong and other works on harmony and composition, and make themselves familiar with up-to-date banjo work. This is the only way to keep up to the times and in advance of the times.

There is no reason that the banjo should not become far more advanced than it now is.



FRED STUBER, Banjo.      FRANK; L. ATKINSON, Mandolin.  
JOSEPH SCHWARTZ, Guitar.

With the S. S. STEWART and GEORGE BAUER  
INSTRUMENTS.

dedicated to my club friends.

SOLO BANJO.

(Banjeaurine.)

for club use.

WALTZES

# REIGN OF LOVE.

Paul Eno

Andantino.

Introd. 

1. 

2. 

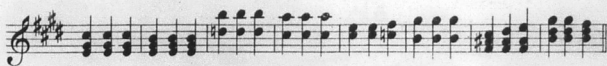
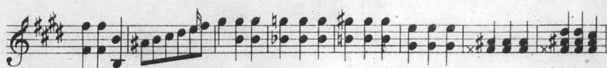
# SOLO BANJO

Musical score for Solo Banjo, featuring various musical notations including treble clef, key signature of one sharp (F#), time signature of 3/4, and dynamic markings such as *mf*, *f*, *p*, and *rit.* The score includes 12 staves of music with various musical notations including chords, single notes, and rests. The piece is titled "LA BELLE" MAZOURKA for Banjo Club is fine.

"LA BELLE" MAZOURKA for Banjo Club is fine.

# SOLO BANJO

Finale.



Reign of love Wtz

Written for and dedicated to L.A.W. '97 Meet.

# "Good Roads" March.

SOLO BANJO.

BANJEURINE.

Tune Bass string to B.

PAUL ENO.

Notice carefully all marks of expression.

Copyright 1897 by Paul Eno, Phila. Pa.

D.C.



*Little Blue Entertainer*

# BARN DANCE.

FOR TWO GUITARS.

By E.H. FREY.

*Tempo di Schottische.*

1st.

Guitar.

2nd.

Guitar.

The musical score is written for two guitars in C major, 2/4 time. It consists of four systems of music. The first system begins with a treble clef and a common time signature 'C'. The first guitar part (1st. Guitar) starts with a treble clef and a key signature of one sharp (F#). The second guitar part (2nd. Guitar) starts with a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include 'p' (piano) in the first system, 'rall' (rallentando) in the second system, and 'ff' (fortissimo) in the second system. The third system begins with the marking 'a tempo'. The fourth system ends with the word 'Fine.' and a double bar line.

ff

ff

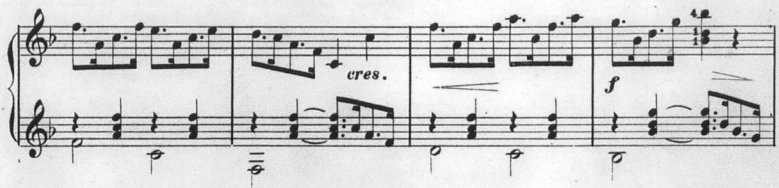
ff

ff

rull

a tempo

♩

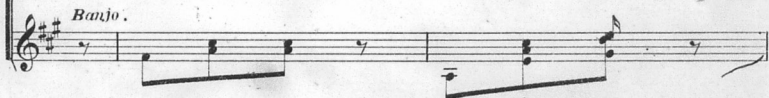


# THE PATENT RUBBER BUSTLE.

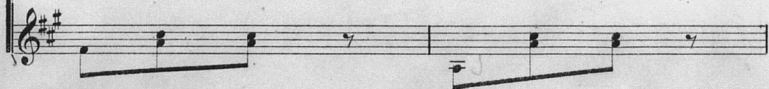
## BANJO SONG.

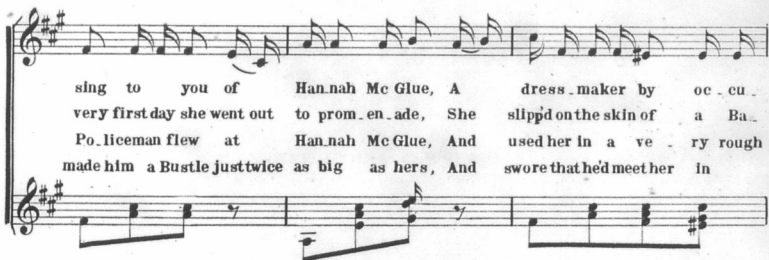


1. As fash - ions now are all the rage, Each
2. Now Sam to give his Bustle a trial, Tried the
3. The boys yell'd loud and then a great crowd, Soon
4. When Sam saw Hannah had bounded out of sight, Then he

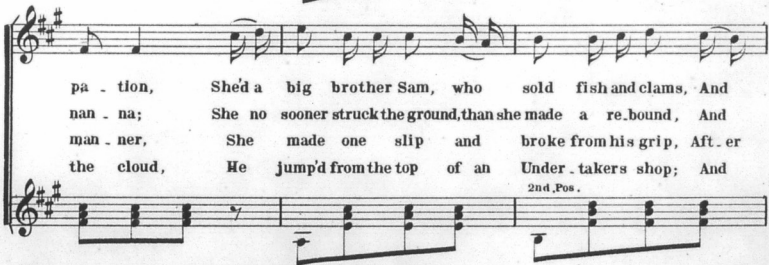


day brings a new sen - - sa - - tion; I'll  
 first one he made on Han - - nah; And the  
 gath - - er'd a - round poor Han - - nah; A  
 yell'd and he scream'd out loud, And

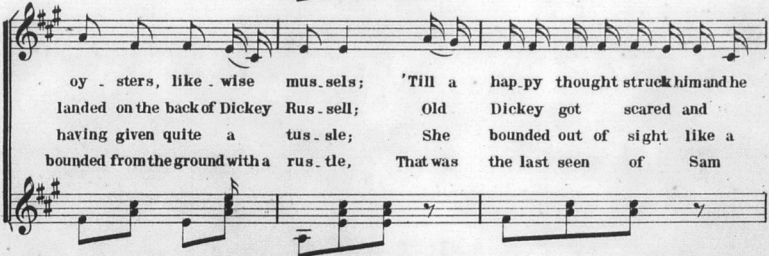




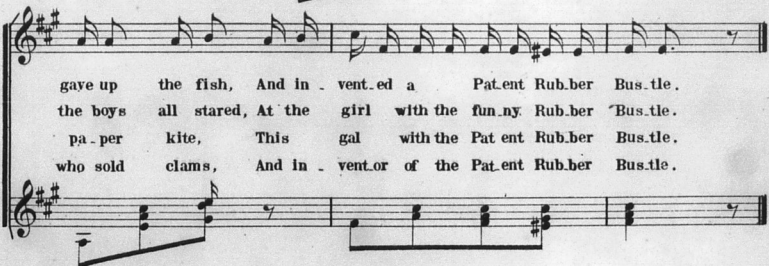
sing to you of Han-nah Mc Glue, A dress-maker by oc-cu-  
 very first day she went out to prom-en-ade, She slipp'd on the skin of a Ba-  
 Po-liceman flew at Han-nah Mc Glue, And used her in a ve-ry rough  
 made him a Bustle just twice as big as hers, And swore that he'd meet her in



pa-tion, She'd a big brother Sam, who sold fish and clams, And  
 nan-na; She no sooner struck the ground, than she made a re-bound, And  
 man-ner, She made one slip and broke from his grip, Aft-er  
 the cloud, We jump'd from the top of an Under-takers shop; And  
 2nd. Pos.



oy-sters, like-wise mus-sels; 'Till a hap-py thought struck him and he  
 landed on the back of Dickey Rus-sell; Old Dickey got scared and  
 having given quite a tus-sle; She bounded out of sight like a  
 bounded from the ground with a rus-tle, That was the last seen of Sam



gave up the fish, And in-vent-ed a Pat-ent Rub-ber Bus-tle.  
 the boys all stared, At the girl with the fun-ny Rub-ber 'Bus-tle.  
 pa-per kite, This gal with the Pat-ent Rub-ber Bus-tle.  
 who sold clams, And in-vent-or of the Pat-ent Rub-ber Bus-tle.

*Lib. to Everts*

# SUMMER NIGHT FETE

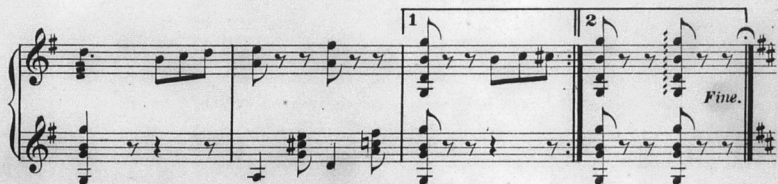
TWO STEP.

MANDOLIN AND GUITAR.

E.H. FREY.

Mandolin

Guitar.









*D.C. al Fine*

**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

---

S. S. Stewart will mail, to any address in the U. S., a five-color portrait of A. A. Farland, the Master Banjoist, upon receipt of 10 cents in stamps to cover postage. Every player and student should possess a copy. It is mounted upon thick pasteboard, having an easel on the back, and does not require a frame. In mailing this portrait, copies of the colored blotting-pad will be sent as long as they last.

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

# 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



EDWARD J. HENDERSON is meeting with remarkable success in teaching the banjo, mandolin and guitar at the Duquesne Conservatory of Music, Pittsburgh, Penna.

EDWIN LATTELL, the banjolist and musical moke, was in town a short time ago, with Tony Pastor's Company, making a great hit with his STEWART BANJO. Latell is a fine banjolist and musician, and also a gentleman.

RICHARD INGRAM, Patterson, N. J., writes under date of September 26th last, as follows:—"I received the UNIVERSAL FAVORITE BANJO on the 25th, and I was very much delighted with it. It is a beauty, both in tone and finish. I tested it and found it all right."

HARRY FOUNTAIN, the Honorable Secretary of the Auckland Banjo, Guitar and Mandolin Club, wrote, under date of October 2d, very encouragingly of that club. He states that it is a registered society, under the "Friendly Societies Act," and its membership is eighty and is steadily increasing.

The following is an extract from a letter received from F. M. TENNEY, Aurora, Ill., under date of October 8th last:—"The SPECIAL THOROUGHbred and AMATEUR BANJOAURINE I ordered came to hand O. K., and are perfectly satisfactory. The SPECIAL THOROUGHbred is the most beautiful instrument I have seen."

JAMES MCKERNAN, East Hampton, Mass., writes under date of September 27th last.

"In regard to the guitar you sent me, I was agreeably pleased with it. I knew you made a good banjo, and that you would make a good guitar. It is a beauty in looks and workmanship, and in tone the finest I have ever played on—and no mistake about it."

CHARLES C. GAY, Karner, New York, writes under date of October 9th last:—"Please send that blotting pad, if not enclosed stamps for same. I use about three blotters a week, and will keep yours on my desk to look at, and use when I run short. My banjo, the AMERICAN PRINCESS, has turned out fine; I am very much in love with it. Your Journal came to hand this A. M., and I assure you it was received with much pleasure."

The following extract is from a letter received from FONTAINE MAULY, the well-known banjo, mandolin and guitar teacher, of Washington, D. C., under date of October 9th last:—"The 'hanger' is a fine one, and everyone likes it, and the pictures of Mr. Farland are great, and quite an attraction to the ages; you certainly know how to advertise, and will say your printing goes far ahead of any I ever saw. I was very much pleased with the Journal you sent me, and hope the next issue will be as interesting. I am doing everything I can to boom up your banjos, and in fact, everything that has your name attached to it; for I never can do too much to repay you for the kindness you have shown to me. I am kept very busy here teaching, nearly all day long, as I have quite a large number of scholars to handle; and if everything goes along in the future, as it has the latter part of September, I will have my hands full. However, I am very glad that the season begins to look brighter for the banjo and mandolin than it did not long ago. I am glad to hear that you are going to keep mandolins and guitars, and if they come up to you banjos, I feel sorry for the other makers. I trust that you are in better health, and that business will be brighter for you than ever before, and I know that your new establishment will be one of the finest in the world."

## BETTER ALL THE TIME.

JAMES H. JENNINGS, Providence, R. I., writes under date of October 10th, last:—"Allow me to thank you for the two fine AMERICAN PRINCESS BANJOS. My customers were delighted with same. I think they have a much better tone than your former banjos. Farland was here (14th), and played finely."

OTTO H. ALBRECHT's new music is advertised in this number of the Journal.

THE HAMILTON BANJO CLUB, of Philadelphia, now operates under a charter. "The banjo is right in it."

FOLK & KOLINS, banjo experts, were in this city recently, playing at Keith's Bijou Theatre. Mr. Folk gave us several pleasant calls.

GEORGE L. LANSING, the Boston teacher, issues a neat book of banjo songs and music, which may be seen by his card in the Journal, sells at only 50 cents per copy. This book contains some 20 songs and ten instrumental pieces; all in one book, for 50 cents.

F. WILBUR HILL and Miss WHITAKER have been making splendid hits recently with the STEWART BANJO in their musical act, in Springfield, Mass., at the New Gilmore and elsewhere. Hill is a fine player, and Miss Whitaker is a finished vocalist as well as a harpist.

EDWARD J. HENDERSON, of Pittsburgh, Penna., writes:—"I think the BASS BANJO is the backbone of a banjo club, and no club is complete without it, and one does not know what it adds to a club unless they hear it. I expect to order a STEWART BANJO from you very soon to make my club complete, as it is the only instrument missing."

ROBERT E. HERWIG, Pottsville, Pa., writing under date of October 19th, says:—"My club, which was organized about a year ago, is meeting with very flattering success. We played the Martineau Overture at our church entertainment, and you can judge how it was received, as it was the first number on the program to receive an encore, and they do not allow encore in the church in which we played, but they could not keep the people quiet."

OUR old friend J. DONALD HARRIS, of Leyburn, Queensland, Australia, wrote recently:—"Your Journal No. 101, came duly to hand; but Nos. 99 and 100 have not come to hand as they should, and do doubt were registered, as all mine are. You will, no doubt, make inquiries and see what has become of them. I cannot afford to lose a single number. I have yours from the beginning. Am sorry to hear you have been so ill, and trust you are O. K. by this time."

CURT C. ANDREWS, North Tonawanda, N. Y., in reviewing his subscription to the Journal, under date of October 18th, writes as follows:—"I join with your many subscribers in commending the merits of the Journal, in renewing my subscription, and find it foremost in everything pertaining to the preferment of the banjo, guitar and mandolin."

"Have been unable to send much business your way of late, but hope to be able to do so soon. Have worked hard to introduce the banjo here, and think it will come out victorious, as three years ago I knew of but two banjosts—both playing by simplified method, and I am now instructing one well-advanced club of six, and expect to soon get my sufficiently advanced scholars together and organize a large club."

"Whenever my friends run across a person who says there is no music in the banjo, they know they have a standing invitation to bring them around, and I play them such pieces as 'Old Black Joe,' with variations, 'My Old Kentucky Home,' as varied by Farland, etc., and in this way I have advanced the banjo more than you can imagine, and am pleased to say have reversed the opinion of all so far. I figure that some on getting Farland here, but cannot see how I can make ends meet. There is not over half a dozen here that ever heard him, and these I intend to go with me when he was in Buffalo three years' ago,

## Decease of Con Boyle.

We clip the following from the San Antonio Daily Express, of September 20:

After lingering painfully almost at the point of death for several weeks, Con Boyle, a musician of wide reputation and generally one of the most popular young men in the city, passed away last evening at a few minutes past 7 o'clock.

His death was brought about by consumption, which had been making inroads on his health for some time. With his brave spirit he warded off succumbing to the dread disease so long as he could muster his strength, and it was only a few months ago that he gave his last public performance in this city.

His disease took place at the residence of his mother, Mrs. Bridget Boyle, at 1123 North Olive Street. Besides his mother, two brothers and two sisters survive him. Philip and Joseph and Misses Cecilia and Annie Boyle. All of them reside in this city, and were present at the deathbed. His father has been dead a number of years.

Con Boyle was born in Pennsylvania twenty-six years ago. He possessed innate powers that amounted to pronounced genius, and he ardently devoted himself to the study of music. His favorite instruments were the banjo, mandolin and guitar, and he attained rare skill and wonderful proficiency in performing on them.

The Boyle family moved here in 1878, and during his twelve years' residence in San Antonio Con Boyle achieved, in a measure, a national reputation, as a mandolin and banjo performer, and has won laurels almost as well as some. As a banjolist he was generally considered as almost peerless. He went to New York in 1891 and remained there four years. He performed many of the leading theatres, and other places of entertainment and became one of the popular favorites of the day.

He also had a great success as a teacher of music, having instructed hundreds of pupils in New York, San Antonio and other cities.

His many delightful performances at local entertainments will long be remembered by the thousands who witnessed in this city, and his memory will be fondly cherished by an unnumbered host of friends. He was strikingly engaging and cordial in manner, and had a sweet and generous nature. He was always glad to render his services for charitable projects, and he was one of the most popular musical organizations that ever existed in San Antonio.

The Boyle family have not yet been completed, but the obsequies will probably take place to-day.

CHAS. F. SMITH, Omaha, Neb., writes under date of October 17th, last:—"I received the SPECIAL THOROUGHbred BANJO in good shape, and I am more than pleased with it. The tone, and in fact, everything about it, is immense. I have been so taken up with my banjo since I received it, that I have not time to write you more than to say 'Hello.' Thanking you for your promptness, and for the splendid banjo you sent me."

The following is an extract from a letter received from EUGENIA J. HARRISON, the well-known teacher, of Pittsburgh, Pa., under date of October 12th last:—"The Pittsburgh Banjo Club has re-organized for the season of 1897-98. We had our first rehearsal on the 11th inst. I am leader and director, and I expect to do great things with that club this season. The SPECIAL BANJOS are well represented. I BANJOAURINE to BASS BANJO—none other—the boys all swear to the STEWART, there is nothing like them."

WILLIAM FRANKLIN, the well-known teacher, of Moline, Illinois, was recently married, and Mrs. Franklin will now assist her husband in his musical studio. The following extract was taken from one of the local papers:

FRANKLIN-TAYLOR.

"Wm. Franklin and bride have returned from Akron, Ohio, and are occupying their new home in the Langens new building on the corner of Franklin and Bernice A. Taylor were married at the First Baptist Church, at Akron, at high noon, Sunday last. The church was beautifully decorated with flowers and potted plants, and a reception followed at the bride's home."

THE following interesting item appeared in the columns of "The Homestead," a Springfield, Mass., local paper, under date of October 16th, last:

"Still to be remembered by the banjoists of the week at the New Gilmore. The star act is that of the musical team Hill and Whittaker. Miss Whittaker is an accomplished artist and Mr. Hill is one of the best banjosts in the country. Besides this team Manager Shea has engaged David and Brown, the Ethiopian club jugglers, and a musical wonder, who, specially is imitation of various sorts; Rice Brothers, comedians on the triple bars; Etellie, the famous lady acrobat; Miles and Ireland, in a clever sketch and the greatest of all jugglers, Sparrow."





## The Banjoists' Own Dictionary.

BY CHAS. A. FERRIGO.

**ARRANGER**—One who adjusts the melody, accompaniment, etc., so as to produce the best harmonical effect—sometimes is a lute.

**BAG**—From Italian baggyknee. A banjo-shaped sack or pouch, made of felt or canvas, and which is used to protect the banjo from damp, dust, etc. Don't leave the 'p' in damp.

**BANJEUR**—From English banjou, a banjo; fine, a big-headed dwarf. A short neck, large head banjo which is tuned a fourth higher than the ordinary, and which plays the solo part in the banjo orchestra. A very peculiar individual, but 'one of the finest.'

**BANJO**—From society lingo bann, best; jovious, instrument. A five-string instrument on which music is produced by picking the strings. The body is composed of a rim over which a calf-skin head is stretched. This gives it a peculiar bit pleasing tone.

**BANJO-BANJEURINE**—A twenty-two fret banjo with ten-inch rim and fifteen and one-half-inch fretted finger board. Has a three octave compass. Not the kind used by carpenters.

**BANJO GUITAR**—From Podunk Banj-ster, with Banjo can't; Guitar by gosh, get there. A mongrel instrument with the body and sound of a guitar, and a neck and strings of a banjo. A very handy instrument, as it makes a good life preserver if you fall overboard.

**BANJOIST**—From Apache Banjee, the banjo; I strum, I play. The names of the persons who play the banjo. Beginners are sometimes called other names by persons who are annoyed.

**BANJO-MANDOLIN**—From Mexican Mandolin-cus, a mixture. An instrument with a body like a ten-necked mandolin and a neck like a banjo. As it is strung with wire strings, you have to get the ends of your fingers nickel-plated.

**BANJO WRETCH**—From Greek banjo wretch. The living skeleton of the banjo family. Weighs one-half pound to the yard. A novelty.

**BASS BANJO**—From Spanish basement, a growler. The hoarse toned grandfather of the banjo family, who talks in monosyllables. Plays the fundamental notes of the chord in the Banjo Orchestra.

**BRACES**—Pennsylvania Dutch for suspenders. When taken in the morning they are called bracers. A strengthening made of metal and screwed on to the sound bar on the inside side of the rim next to the neck.

**BRACKET**—From Portuguese burr, great; racket, noise. The hook-like bolts which are used to tighten the head in order to produce the best sound or the worst noise.

**BRIDGE**—From Welsh Bridget, a small hunk of wood. A small piece of wood, varying as to shape, that is placed under the strings a few inches from the tailpiece. Though insignificant in itself the banjo would be useless without it. No screws or locomotives are allowed to cross it.

**CASE**—From Chinese cases, a hard nut. A banjo-shaped box made of canvas or leather. The private residence of the banjo.

**CHIART**—From Bowery cheap, art, cunning, or tobacco. A photograph, lithograph, or telegraph of the banjo fingerboard. Useful to find the notes on the fingerboard if you have the longitude and latitude of them.

**CHORD**—Eight by four by four. Three or four notes stuck on a vertical line for which the arranger gets a ten. About the same thing as discord.

**COMPOSER**—From Afro-American come, getting nearer; poster, puzzle. The one who writes an original strain or two of music, and then fills out with the first thing that comes handy. The person who makes a crazy call pipe by putting together sections borrowed from other composers.

**DISCORD**—The one you neighbor borrows while you are at the circus. The piece of music that the amateur wants \$1000 for.

**E.B.G. E.A.**—The strings by which the artist produces fine music, and by which the beginner gets his neighbors mad.

**FIEND**—From lawyer fee, pay; end, fine. The son of a gun that persists in playing anywhere, everywhere, and all the time. It is generally an ear or a simple method player. To get rid of him use a shot gun, or a club in a large dose.

**FINGERBOARD**—From Swedish fin, finger; gear-board, passes on wood. The strip of imitation ebony over which the strings pass. Beginners call it 'finger-board.'

**FLESH HOOP**—English for war whoop. The yell you emit when you burn your finger. The hoop of metal around which the head is stretched.

**FRET**—From the Latin fret, piece; turn, wire. Some firms use cast off telegraph wire. The pieces of wire on the fingerboard by which the notes are made by the pressing of the strings on them by the fingers. Lots of byes buy good frets, by gosh! Bye-bye.

**GUITAR BANJO**—An Egyptian instrument invented in the United States. A banjo rim and guitar-neck instrument. Played like a guitar, but partakes of the banjo tone. Makes a better club than the banjo, as the neck is thicker.

**HEAD**—From Irish headcheat. The white calfskin sounding board of the banjo. Sometimes swells, especially when out the night before.

**INLAYING**—From Cheyenne hen laying. The pieces of imitation pearl set in the fingerboard. It is now considered quite the fashion to have the strings inlaid with diamonds, etc.

**INSTRUTION BOOK**—From Maine destruction, makes good; book, readers of music. The book beginners are taught from. Some are good and others are burlesque, especially if you get hit in the head with one.

**JO**—Hinglish for banjeau, ye know. From Jo Jo, Barnum's what is it? Why, the zither banjo, hal-jove.

**METHOD**—From Irish methology. The right way of playing as you figured it out. Unfortunately, somebody else published that way ten years before.

**MUSIC**—From Mexican moo, cow's blat; sick, gentleman. The science of harmonical sound. Melody or harmony. The string of notes written by the amateur in barbarous bars and strained strains.

**MUSICIAN**—The courageous person who attacks a piece of music without a suit of armor.

**MUTE**—From deep sea mutiny. The article which deadens the sound of the banjo when placed on the bridge. If the beginners would always use them there would be fewer murderers.

**NECK**—From Canuck necktie, a blamed nuisance. The handle of wood on which the fingerboard is glued. Some banjoists prefer them in connection with low necked dresses.

**NOTE**—From Arkansas notorious, I owe. The black dots which cover places at random on the staff. The ten dollar bill he receives for it. The letter from his grocer asking him to call and settle.

**NUT OR SADDLE**—From medical nutitions, undertaker's subject. The small piece of ebony (?) at the upper end of the fingerboard which corresponds to the bridge. When there is any mail train running.

**PEG**—From Hottentot Peggy, good boy. The piece of imitation carved ivory, which sticks up through the peg head and by which the strings are tightened or loosened. The strings don't often get tight. When they make a break they loosen very rapidly. The pegs are the cause of more swearing than all the other parts together.

**PICCOLO BANJO**—A small banjo tuned an octave higher than the ordinary. As it is high in tone it is called "pick-a-loo" banjo. It is either carried in your vest pocket, or stuck behind your ear like a chew of gum.

**PICK**—From Dago pick axe. The art of plucking the banjo strings so as to get a musical tone.

**PITCH PIPE**—The one dollar article that you are benched into buying in order to tune your banjo right. When you throw it away it is called a "pitch" pipe.

**PLUCK**—Spunk or grit. See pick.

**POSITION MARK**—Volapuk po; poor; sition, seat on. The odds and ends of shell sawing which are inserted (sometimes deserted) in the fingerboard in order to confuse you.

**REST**—A pause. Stuck in music when the composer's inspiration gives out. Of no use except as an ornament.

**SOUND-BAR**—From Shantytown crow bar. The stick of cord wood which runs from one side of the rim to the other, and connects with the neck. As it does not have anything at all to do with the sound, it is called sound bar.

**STRAINER-HOOP**—About the same thing as a crinoline. The band or hoop of metal which rests over the flesh hoop, and together with the brackets stretches the head.

**STRINGS**—The pieces of catgut which are picked in order to produce the musical sound. It pleases banjo players to have them bad, especially when they are a one length string, and the only one they have.

**STROKE**—A blow. The touch the player gives the strings when using a thimble. Better exercise than a punching log.

**TAILPIECE**—The piece of stamped metal to which the strings are fastened. There are about ten thousand different kinds, each being the best.

**TAPPER**—From Afro German tap, shoe sole; per, by. The infernal method of keeping time used by some musicians (?). The tapping of the feet causes profound admiration, especially when they are of the kind known as "toed in."

**TESTIMONIALS**—A very useful article to manufacturers. They command a high price.

**THIMBLE**—The hunk of metal used to thump the banjo strings when the doctor orders violent exercise.

**TREMOLLO**—From Typocuss tremens, shaky. The trill produced by rapidly vibrating the string with the fore finger. Beginners cannot produce one by using all their fingers and toes thrown in.

**TRICK-PLAYING**—Acrobatics with the banjo. The performer makes believe he is playing music. That's where the trick comes in.

**TUNING FORK**—A metal fork which, when struck, give a certain tone. By filing the ends of the tines it makes a good tuning fork.

**WIRED OR SPUN-EDGE**—The edge of the rim which is tuned over of rusty telegraph wire. It keeps the rim from collapsing. Great invention for cheap banjos.

**WRENCH**—The key-shaped instrument used to tighten the nuts on the brackets with. Sometimes it slips, spraining your wrist; therefore, it is called a "wrench."

**ZITHER BANJO**—Excuse us. We discharge ourselves and give somebody else the job. We are sorry to quit after getting thus far but the zither-banjo, uh-h-h, it makes us shudder. If we should undertake to describe it you would have a chance to plant your toes on our grave, in the early spring time, while the song birds gaily twittered and wondered why the deuce somebody didn't give them something to eat.

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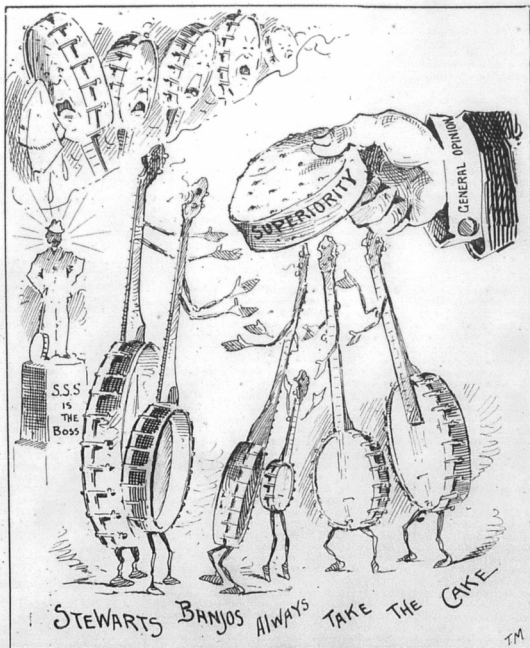
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We are exceedingly sorry at any time to have to differ with our correspondents, and much more so to have to accept anonymous postal cards, without so much as the "Church or State" being named. Yet, such it seems, is life. Man comes upon the earth a weak and feeble little gosling, grunts, noses around, becomes disgruntled, and then fades away, departing, to be seen no more, none knows whether he comes from nor where in the Hale he goes to. Yet, without even the excuse of a dating stamp, or anything else, Stewart received in his morning's mail, quite recently, a postal card, of which the following is a copy. There was no signature. Therefore, the *Journal's* editor has no known method of reaching the ungodly dispenser of the postal, excepting by this public utterance:

"Your catalogue received. About the *Journal*; I sent in the names of Miss Mindorf, Miss Desvignes and Mrs. Taylor. Their books were to be sent to me. Miss Desvignes got stuck a number, with premium. I have received 5 numbers. I sent 2 subscriptions from Cygnet, but I guess theirs arrived all right, as I haven't heard anything contrary. I would like a copy of first mandolin of *The Lima*, by Frey. I have all the other parts. How much?"

The first mandolin part of the above is 25 cents. We are sorry that we could not reply by mail.

Among some of the Mss. lately received, were the following funny snaps. 'T would be a pity to waste them:

#### ROLLO UP TO DATE.

ROLLO.—"What's the matter with that man, Pa?"  
PA.—"Myson, I am not certain, but I suppose he may have been in free shoes that do not fit."

ROLLO.—"Oh! Pa, that is too bad. Why don't the poor man go to the shoemaker who can fit him?"  
PA.—"Ah, my boy, you are not old and experienced enough to have learned that. 'Tis a feat to fit feet, whether the maxim be applied to horse or any other beast."

ROLLO.—"Oh! Pa, I think you are wrong in this case, even if you are older than I am. I think that man is 'Dead stuck on bugs,' his sleep is restless, and he feels tired out, and wearied in the morning." Moral, Go to Hygeawarmer's Drug and Perfumery Store, and get a sample of "Dead Suck." Knocks bugs and mosquitoes cold on a wack night.

The following poem was contributed by C. A. Perigo. It is worth more than a passing thought.

#### NO OTHERS LIKE THIS.

T he Journal has safely come H ere,  
E ver O nward, others to it must B end.  
A lways U seful to players far and N ear  
J ust R ight, nothing in it to O ffend.  
R ecognized N ow as strictly d uctional.  
M ut A lways remain of the rest A head.  
I s I L abors have made its reputation N at al, so  
T o I n its path the others 'll have to T read.  
H ow S weet its music that our souls E ntrace,  
K ing O f all and all the time I mproveing.  
N o bdy K eeps its place you can see at G lance,  
E verywhere the people its praises sing.

Read through; then read, using first letter in first and last words in each line, except the last line, alternately. Read last line with it. It reads:

The banjo remains the king,  
Everywhere the people its praises sing.

Read down, using first letter in second word in each line. It reads: Journal is O. K.

String your mandolin with steel strings, even if you have to steal the strings to do it w.h. Don't use the Famous Bulgarian Brand of Strings, they last too long.

Do your corns pain you? Use Cob's salve.

Try Bogon's Rheumatic Liniment for sore shins. Good for beast. Good for man. For producing a new growth of hoof or finger nails, it is just what you want. Do not use it on the beard.

P. S. Be not deceived. We are the only club appearing in plug hats.

N. B. The banjo had its origin in the cabin of old Joe Sweeney, the inventor of pig skin saddles. His crows were all Alderney and his pigs were thoroughbreds.

THE FACE THAT KILLS, or the broken-down pacer, (good for wire strings.)

J. J. M. writes:—"Please send me \$1.00 worth of assorted strings; I use them on piccolo banjo, banjeurine and a large banjo. My son, aged 11 years, plays the piccolo; daughter, aged 13, the banjeurine, and myself the banjo, I would like to have a good set of five strings for the piccolo. I kept tuned up to C. We play your music, or that arranged by Armstrong, and published by you, and we read the *Journal*, which we find interesting. If Mr. Farland were to come this way, we will go to hear and see him."

We think that in order to get a good true set of strings on the piccolo, or other banjo, one must take a couple of dozen strings, and sit down and take time in testing them, one after another, until you get the right thing.

Farland spends much time in this way, and carries a small pair of scissors in his pocket to assist in saving time on this work. Farland is noted for having true strings. He is an artist, having the patience of a Job.

AMATEUR BANJOIST: "What does 'Tune banjo England and G' mean? I saw these words on a piece published by you, but do not understand their meaning."

The ordinary banjo is usually tuned in the pitch of G and C. That is, the 3d string is tuned in union with G, and the bass with C. These strings are read as G and A in notation, but the piano parts must be noted a minor third above; hence the expression, having reference to the tuning with the piano.

ALBERT LYLES, of Portland Villas, Dewsbury, England, writes under date of October 18th, last:—"Journal duly to hand this morning. I am not quite sure when my subscription runs out, but kindly renew, and book to me when due. I notice in *Journal*, you state in a correspondent's letter, that banjos are badly kept in Glasgow, and therefore they will not do you credit. It is now pretty well known that I keep your banjos in stock, and you may rely on me having everything in first-class order, and am always open to receive callers, and play for them. I have inquiries and visits from different parts of England and I hope soon to clear my stock and send you a further order. All the banjos in my hand are your make except one."

"I am sending you on the back of this letter the measurement of the SPECIAL THOROUGHREED you sent me, as it has a beautifully small neck, and is easy to handle, and if you are making any, and come across one particularly good, kindly reserve to include in my next order. I like a good high bridge, about  $\frac{3}{4}$  or  $\frac{1}{2}$  inch, and, of course, neck would beval accordingly."

"Your remarks, anent either banjo players, are correct. They do use their finger nails, but I still think there are more users of 'ordinary' than z. bs.

W. E. FOMLETT, of London, S. E., England, is, as usual, much pleased with the *Journal* and sends his compliments. In a recent letter he says:—"Journal just to hand. I think it a very fine number; the article entitled: *The Transition of the Banjo*, I consider first rate and quite agree with you."

CHARLES HENLINE, of Easton, Pa., gave a successful banjo concert in that city, on Wednesday evening, October 26, at Heptastoph Hall. Brooks and Osman appeared; also Valentine Abi and Miss Mattie Stewart. Henline is to be congratulated upon his success.

NED E. CLEVELAND, of Fitchburg, Mass., writing under date of October 23, says:—"You no doubt think it about time you heard from me. I received the banjo O. K. Have drawn the head down and got it in good playing condition. It is a magnificent instrument. The quality of the tone is grand, both in upper and lower register, and I feel indebted to you for furnishing me such a fine instrument."

"I came home a few days before Mr. Farland's recital here, which was on the 13th. I met him that afternoon, had a pleasant chat with him, and afterwards took in the concert. It was a treat as usual, and the audience went wild over his playing. After the concert, Farland tested the instrument you made for me, and pronounced it a very fine one. It has improved considerably since. There was a \$60.00 Boston Banjo, owned by a party who was at the concert; he was going to down my STEWART, but Farland simply ran his fingers over the strings, and said: 'Hand me that STEWART.'"

EDUGENE ST. JOHN, South Lima, N. V., in renewing subscription to the *Journal*, writes under date of October 24th last:—"Your card received last night, and I have to send me for another year. Whereas I am decidedly short of funds at present, I do not see how I can do without your *Journal*, as I am a student, or a mere beginner, you might say; yet I receive a great deal of useful aid and information from your *Journal*, and would hate to part with it."

F. KEMICHI, Orange, N. J., writes under date of October 27th last:—"Enclosed please find 50 cents for renewal of my subscription to the Banjo and Guitar *Journal*. I cannot express to you the pleasure I derive from the *Journal*, and I guess that I have read them all over thirty times."

"Before receiving the *Journal*, I was dead to the world (that is the Banjo World); but at present I can truly say that I am well posted as to banjo music, banjo players, etc."

GEORGE W. GREGORY, the Master Banjoist, is taking a few advanced pupils. He may be reached by addressing him at 44 West 30th Street, New York.

WALTER JACOBS, of Boston, Mass., writes very encouragingly of business, which like most all other business is "picking up." We wish Jacobs success in all his undertakings.

FISHER BROS., of Cincinnati, Ohio, are much pleased with the STEWART BANJOS, MANDOLINS AND GUITARS. They still stick to Stewart and his *Journal*, as well as his instruments.

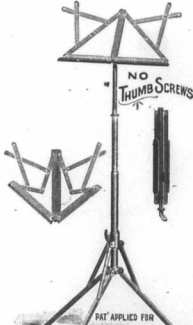
HERBERT T. SHULTZ, Wayne Junction, Philadelphia, sends the following:—"The Novella Mandolin, Banjo and Guitar Club, of Wayne Junction, played several successful engagements during October. The club consists of five ladies and four gentlemen, and they are all admirers of the Stewart Banjo. Herbert T. Shultz, the leader of the club, is a hard-working and energetic teacher, and through his efforts the club is bound to be successful. Stick to it, Novella. You have our best wishes."

HENRY H. RICHARDSON, comedian, of the Quaker Herb Company, writes from Hinton, West Virginia, as follows:—"I received the banjo that I ordered, by express, at Hagerstown, Md. I thought two weeks' trial would prove the merits of the instrument. I can safely say, as far as a beauty, it takes taste, and for tone, it walks off with the whole baker's shop. I must say that I can't tell how you can put out a banjo like that for the money. I am not saying this because I want your good will; it is true. Everybody is talking about the fine banjo the negro has got who is working for the Quaker Company. You must have made a mistake, and sent me a finer instrument than you intended to. I shall always recommend your Banjo No. 3, UNIVERSAL FAVORITE."

CHARLES S. FAUL, Dayton, Ohio, writes:—"I spent the first ten days of October in Cincinnati, Ohio, Newport, Ky., and Springfield, Ohio. I had my banjo with me, and you can depend upon it, I had a tip-top time. My Banjo BANJEURINE is just the stuff!"



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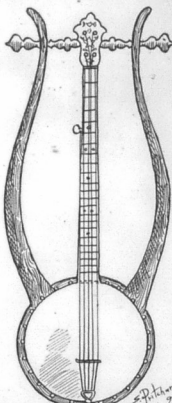
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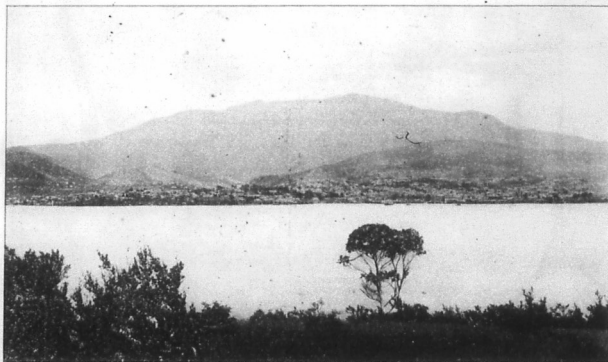
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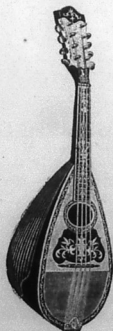
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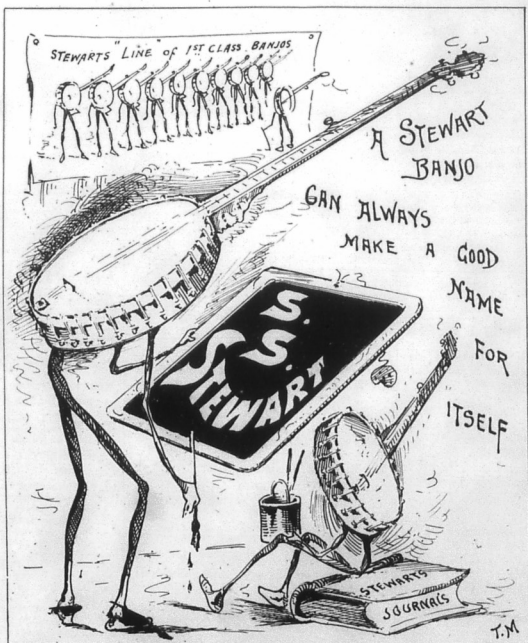
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