

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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S. S. STEWART'S Banjo and Guitar Journal,

S. S. STEWART, Proprietor,

Music Depot, No. 412 North Eighth Street,
PHILADELPHIA PA., U. S. A.
Price, 5 cents per copy, or 50 cents per year.

Select Advertisements inserted.

SPECIAL NOTICE.

This Journal will, after this number, be transferred into a neat, eight page paper, and appear only each other month, or once in two months. I have found it impossible to give enough attention to the publication of a paper to make it what I desire such a paper to be, and the field for such a Journal (being small) would not warrant my employing assistance in that department. I find my work in other branches constantly increasing, so that the matter for the Journal has to be hastily prepared during late hours of the night, and which I often feel is not as good as it should be. Hence, I shall hereafter

as the paper is here stated only once monthly, which I shall hereafter make more attractive and interesting to my readers and customers. You may, however, not have a great quantity of it. It has often been said that I should enlarge my help, but I am not willing to help meet the expenses, but as I have no time to devote to such an undertaking, I have been obliged to decline, and let some other enterprising genius who aspires to fame as an editor start a paper. I think you will agree with me that I have enough to attend to without increasing my labor at present. So then, my patrons, you can look for a brighter and more attractive sheet in a neat and new dress, which will visit you six times a year—perhaps with an occasional supplement.

S. S. STEWART.

THE OLD TUB AND CHEAP BANJO

The old tub is fast going out of existence, and so is the cheap store banjo. The cheap store banjo is a drug on the market; dealers cannot sell them, and nobody wants them. Like cheap fiddles, there must always be a sale for them to a certain extent among poorer classes of people, but the day when any one of moderate means can profess the ownership of a cheap store tub has passed and gone. A man who would own a cheap store tub now would be liable to be rode on a rail by his friends and classed as a pig headed dolt.

It is amusing, what stories are told by some dealers in their endeavors to sell their banjos, and prevent their customers from sending to Stewart for a good instrument. One dealer says that Stewart pays Horace Weston a regular salary to act as advertising agent for his banjos. Another says Stewart will not allow a fair price to the dealer, and therefore cannot sell his banjos. Another says that Stewart will not send a good banjo to any one who is not a professional player. These stories are amusing, but false.

Stewart has never paid, nor offered to pay, a dollar to any performer for using his banjos. Horace Weston uses the Stewart banjos simply because he has never found

any others that were equal to them. Before using the Stewart Banjo he used the J. W. Clarke Banjo, and had one of the best banjos the late Mr. Clarke ever made; but finding Stewart's better, he gradually gave up the Clarke Banjo and all other makers, and has since January, 1881, used nothing but the Stewart instrument. This is the whole truth, and any one who states otherwise, simply tells what is utterly false and without foundation.

As to the dealer's profits, most dealers want to make all the profit and leave none for the manufacturer. Dealers who say that Stewart does not allow them a fair profit on his goods—banjos or music—either speak falsely, or are not informed on the subject. It is better to order direct from the manufacturer, and not bother with such dealers. The Stewart Banjos are used by all the best players, and are manufactured by S. S. Stewart, No. 112 N. Eighth street, Philadelphia, Pa. They are also for sale in England by J. E. Brewster, at his American Banjo Studio, 20 Oxford street W., London. In the West, Kohler & Chase, of San Francisco, Cal., are general agents. Kohler & Chase are proprietors of the largest music house in the West, and sell none but leading goods. You can order of them any kind of Stewart Banjo, from the cheapest to the most expensive, and although we cannot make as much money by selling through their house as by selling direct to the customer, yet we would just as lief you would order through their house if you prefer.

TO AN OLD GUITAR.

By C. S. PARRY.

From the maple tall, and the stately pine,
Thou wast moulded long ago,
And the secrets rare within thy breast,
This world shall never know.
For the maple grew, where the silver stream
Was arched by the bright rainbow,
And above the pine the mountain steep,
Forever was crowned with snow.
And ever the evening breeze
Whispered among the trees,
Secrets we loved to hear.

But one morn came the woodman, with felling steel
He toiled like a warrior bold,
Till the sun in the crimson clouded West,
Sank down on its couch of gold.
Then the evening winds to the trysting place,
Came softly again as of old,
And sighed for the leaves of the fallen trees,
They ne'er should again enfold.
Darkly the river gleamed,
Lonely the mountain seemed
To mourn for the dead and dear.

Then they formed thee in the after years,
Into the Lute Guitar,
And thy sweet voice blended with many a song,
Under the evening star.
Or from the gondolas fitting shape,
Thy music echoed far,
As the moonlight streaming in its wake,
Gleamed like a golden bar.
Then where his love did sleep,
Soft wove the boatman creep,
And sing to his dreaming fair.
Ah! since those years thy chords have chimed,
In time with the wedding bell,
And many a time in anguish thrilled,
At the tones of the funeral knell.

And beauty's fingers from thy strings,
Hast sent the magic spell,
That gave proud hearts but little rest,
Till at her parting they fell,
But gone to her resting place,
Thy mistress with angel face,
And tresses of golden hair.

Oh! could we from out of the misty past,
Call up the sleeping dead,

Or bring from the shadowy long ago,
The voices of them that's fled,
Then would this old house ring to-night,
And youths in the dance would tread,
Who have slept for years the dreamless sleep,
But never to wake again,
We call on the dead in vain,
In our age we are left alone.

Then let us pray that by the light,
The darkness may be driven,
By angel hands be risen,
To show us earth is but the road,
That leads our steps to heaven.

And in the home above,
Ages of deathless love,
May for our souls atone.

THE TEACHER'S PROSPECTS.

Our outlook for the season now opening for banjo teachers promises to be a very lucrative one. Mr. Latslaw, of St. Louis, has been taking a vacation at Hot Springs, Arkansas, and while other teachers also have been enjoying a brief period of rest and recreation others have held the fort all summer.

Mr. W. S. Baxter, of Cincinnati, writes that he anticipates a very large business and has secured three competent assistants. He states that during July and August he had about thirty pupils, notwithstanding that many were out of town for the summer and most of his pupils belong to the upper classes of society.

Mr. R. G. Allen, of Chicago, says that he has been on the road since July 2d, and it was by a mere accident that he located teaching in Chicago. When he first went there it was with the idea of remaining but ten days, but finding he could command a good class of pupils of the best society people he secured a first class location and remained for the season. He intends to resume teaching and to remain in Chicago until May, 1884. He is having new lectures and printing done for the new season.

Mr. John C. Linney, of Northbridge, Mass., writes that he has begun teaching the banjo and has several pupils.

At S. S. Stewart's manufactory banjo teaching has again been found simply to meet the demand of a large class of people who cannot get accommodated elsewhere. Having every facility for rapid and correct instruction it is thought that no better place can be found to learn the banjo than at Stewart's. Here you find music for the banjo to suit all classes of performers, books from the most simple to the most complete and difficult. The new work entitled the *Complete American Banjo School* is acknowledged as everything that a pupil or a teacher could desire, and leaves nothing to be wished for further. Mr. Brewster, of London, England, is already very busy with his three assistant teachers, and has some of the best people in England and Ireland under his tuition. Other teachers in London have not found the business to their liking, and not holding out long enough to become established, most of them have withdrawn, leaving Mr. Brewster to gather the shekels alone.

Prof. G. P. Leidy, of Cincinnati, Ohio, writes that he has his rooms at No. 223 West Fourth street, handsomely fitted up and prospects for the Fall and Winter season are immense. He says that all his lady pupils are good readers of music. He has been engaged to teach the banjo at the College of Music in that city.

Mr. George H. Farnin, No. 1414 Garrison ave., St. Louis, reports prospects as good for the Fall and Winter Season.

F. A. Kilber, of St. Louis (1220 Olive st.), says that he has had a very prosperous season, and expects a still more prosperous one. He is much pleased with the result of his advertising in the Journal, and advises other teachers to follow his example. Mr. Kilber has collected quite a valuable lot of banjos, art and scientific books and oil paintings. He has also a large archeological collection, which is constantly being increased.

Harry Shirley, of Emerson's Minstrels, San Francisco, Cal., has opened a school for banjo instruction in that city. He says in a letter dated 3d of August, "I still have the instrument you made for me and would not part with it."

Teachers should bear in mind that as the Journal hereafter will only appear each other month, or six times a year, that we shall send fifty per cent more copies next year, hence the advertising columns to teachers will be very valuable. We do not wish advertising to be so expensive that teachers can't afford to insert. We will receive teachers' cards at one dollar per insertion or five dollars per year in advance. We are now collecting the names of every Banjo and Guitar player in America, and shall mail at least ten thousand copies of our next issue, dated November 1st, and those who wish to advertise in that number must have their ads. here by October 15th, at the latest.

F. B. Crittenden, the well-known and popular teacher of banjo and guitar in Rochester, N. Y., is to be congratulated on his recent accession to the New York State legal fraternity. His hosts of friends unite in wishing him all possible success.

J. J. McKernan, of East Hampton, Mass., is teaching with success. He lately purchased one of Stewart's Orchestra Banjos, and says in a letter dated August 14th, "I hope you will excuse me for not adding my testimony to the grand banjo you sent me, I was busy the week I received it, but I found time to show it to the boys, and before they went home it stood cream of them all. They said you did not advertise—they never heard of you, so I gave them Vol. 1, No. 5, of your Banjo and Guitar Journal. In conclusion, Mr. Stewart, it is the best banjo I ever seen or handled—I am proud of it."

Prof. D. Mansfield of San Francisco, Cal., writes that he has opened a banjo studio and instruction and saloons in that city, and has also just issued another number of his musical compositions for the banjo. Prof. Mansfield is a thoroughly competent instructor, and we wish him success.

ON BANJO NEURKS.

The following letter was received some time since, and we give it together with our views on the subject.

San Francisco, July 18, 1883.

MR. STEWART.
Dear Sir:—I send you one or two of my Banjo Circulars. I have nothing particular to write about except to say that I have examined several of your banjos and pronounce them first-class, although I differ from you a

inle in regard to the length of banjo necks. We all know the longer the neck the longer the vibration, consequently a softer and sweeter tone. All our first professional banjo men in early years were 22 inches long, but not to loop, but that length was dis- cussed long ago.

There are several reasons in favor of short necks and only one in favor of extra long ones.

1st.—Long necks are more apt to spring than short ones.

2d.—They are more apt to twist out of shape than short ones.

3d.—It is almost impossible to get strings to stand through a hole in damp weather, while your banjo is tuned to its proper pitch.

4th.—The frets are further apart and harder to span.

5th.—You break or lose five times as many strings on a long neck as you do on a short one.

I have made hundreds and hundreds of banjos with necks varying from 16 to 22 inches long, and of twenty-five years constant playing and making the banjo, I prefer the 18 inch neck for the five simple reasons men- tioned above, and for the last ten years I have made no other length.

There are several banjo men out here from different Eastern manufacturers and they all claim to have necks of 22 inches long, and have three or four different lengths, one 19, another 20, and still another 21 inches long. Why is it we have so many lengths? It is not with any other instrument.

If the 19 inch is the best, why not adopt it altogether, and do away with the others; or if the 21 inch is the best, why not adopt that? Surely one or the other must be the best— which is it?

If allowed to answer my own question I would select the shortest by all odds. I merely make these suggestions to you, knowing that you take a great interest in the banjo, and will give your many readers the benefit of your opinion on the subject.

Why not start in now and, through that little paper of 40 years, ask every banjo player and banjo manufacturer to write you their opinions, etc., and try if you cannot get some standard banjo neck.

There is only one other professional banjo manufacturer on this coast who says myself that I know of, and that is Mr. Wm. W. Free. He is a good player and a fine banjo player and banjo manufacturer to write you their opinions, etc., and try if you cannot get some standard banjo neck.

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In regard to this matter there is, and always has been, a difference of opinion. First, we had the 22 inch neck 'tubs' or 'short ones' the 19 inch neck 'blunkers,' Fashions were fickle, and the change from one to the other is sure to change from one extreme to another. The 22 inch necks were too long and the 17 and 18 too short.

It would naturally be supposed that a banjo neck should be made on the same principle as the neck of any other instrument; that is that the same number of 'positions' should

be obtainable on each. To accomplish this we must have a standard to go by, and if we accept as such a banjo of 19 inch and 11 inch rim for there are probably more made of this size than any other) and attempt to follow on the same rule with the larger instruments, when we get to the 13 inch rim we have such a long handle that we cannot play it; hence theory drops before fact.

Now again, if we put an 18 inch neck into a 13 inch rim, we have no longer notes upon the fingerboard for playing any good pieces and have got to run up on to the head for an ordinary run of three octaves; hence we are nearly as badly off as before. The only thing we have in favor of necks of one size for all rims is the great amount of annoyance saved the manufacturer in keeping a lot of necks of one size it would be a good thing for the maker, for he could defy the "Crank" who wags the neck made just an inch or a half- inch shorter or longer than the banjo in question has been to have. But manufacturers who look for such an issue, and make an attempt to load it to make up for their main- tenance, are not to be taken seriously, and opinions are so much at variance that the maker must suit his various customers by necks to tickle their fancy.

The following is a list of some of the sizes of necks used by professionals before the war: Harry Shulz, 20 1/2 inches; Harry Shulz, 19 inches; R. G. Allen, 20 1/2 inches; E. M. Hall, 21 1/2 inches; P. C. Shortis, 20 1/2 inches; Sam Devere, 20 1/2 inches; C. E. Lathum, 20 inches; Will Vane, 20 inches; Billy Maurice, 20 inches; Wm. A. Hunt, 19 1/2 inches; Walter Howard, 20 inches; J. F. Brewster, 20 inches; Charles Schofield, 19 inches; George W. Powers, 20 inches; George H. Ayer, 20 1/2 inches. We have no personal knowledge of any performer who is speaking for a shorter neck than 19 inches.

Speaking for myself, personally, I would say that I prefer the 20 inch neck in a 13 inch rim to any other. I also use the 21 inch neck in a 13 inch rim, but do not play it before an audience on account of frequent trouble with long strings, were it not for this I would much prefer the 21 inch neck, as I have never found it any harder to play on than a shorter one, but I do not advise others to use long necks, because I know that the majority of players cannot use them as well as they do short ones, saying nothing about strings. One thing is positive—if a banjo is "N. G." with a short neck you can't make it a good one by putting in a long neck. The length of neck is not in the secret of making a good banjo, but it is nevertheless, a matter of taste, which will never become any more univer- sally settled than a taste for any favorite brand of cigars.

S. S. STEWART.

JUST ISSUED. The best book on the Banjo ever produced "The Complete American Banjo School"

By S. S. STEWART.

Printed from the finest engraved plates, full music size, in Two Volumes. Price per Volume, \$2.00. Volume I. contains complete instruction in every department of Banjo playing, from the first simple rudiments to the most difficult. This is the best book for pupil or teacher ever published. It is worth its weight in gold. Volume II. contains the largest and best collection of Banjo music ever put together in one book, arranged in the most practical manner for the use of pupil or teacher. It contains the author's latest and best arrangements from his own private collection. Sent by mail on receipt of price—\$2.00 each. Volume, or \$4.00 complete; or both Volumes bound together in cloth, \$6.00.

By S. S. STEWART, 412 North Eighth Street, Philadelphia.

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PRIVATE LESSONS ONLY. NO CLASSES.

Pupils instructed in concert or Artistic Banjo Playing, for the profession or for their own amusement. Experienced teachers only employed.

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One Quarter of 24 Lessons, . . . \$15 00 Half Quarter of 12 Lessons, . . . \$8 00

Call on, or address, S. S. STEWART,

412 N. Eighth Street, Philadelphia, Pa.

THE BANJO BY EAR.

There is a work for those who are unable to get a teacher and who wish to learn to play the Banjo by ear. This work is a book of 100 pages, and contains a complete course of instruction for the beginner, and a knowledge of music is indispensable. The author, who is a professional player, has arranged a regular course of study, by which, without the aid of a teacher, the student can learn to play the Banjo by ear. The book is published by S. S. Stewart, 412 North Eighth Street, Philadelphia.

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