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Stewart

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**BANJO & GUITAR**  
**MAKING**  
**AND**  
**REPAIRING**  
**JOURNAL**

Price, 5 Cts.

**S. S. Stewart,**  
**PUBLISHER.**

Philadelphia, Penn'a.

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# THE BANJO

What is there in a banjo to write about? How is that bright, effective tone produced? Let us glance at the instrument before us. A circular frame, called the rim, composed of the alloy known as German silver, which is a slightly strained alloy of wood. The edges are turned round a wire resting upon the edge of the wooden hoop. Over this rim, or double rim, a strong elastic string is stretched and held in place by a hoop of metal, with a complete system of braces and adjustable hooks for tightening the head at pleasure. A neck is fitted to the rim. There are five vibrating strings, four of which extend from the bridge to the "bull piece" over the skin or head to the extreme end of the neck. The fifth string (one-fourth shorter than the others), and is attached to the neck. The strings are tuned in the following manner: the third, or thickest gut string, to a c or e-pitch to the size of the instrument and consequent length of string; the second string a third higher, the first string a fifth higher and the short string an eighth higher, producing when struck in unison a common chord—which is always composed of the f, a, c, third, fifth and eighth notes of the scale. The fourth, or wound string, is tuned a fifth below the third string. It is thus possible to make all the notes from the wound-string third, or lowest notes of the instrument, to a compass of over three octaves, which is accomplished by pressing the strings to the fingerboard at certain divisions known as frets.

The frets may be either raised above the surface of the finger-board or merely guides laid flat with the board. With raised frets the tone produced is metallic and clanky, and, although it may answer very well for a short string, is not very pleasing to the ear when heard in a large instrument, as the strings are apt to rattle.

The frets upon the banjo produce the notes common to the modern tempered chromatic scale. With raised frets it becomes impossible to produce any effects or sounds which lie outside of these divisions, and which are often used on the smooth board by artists consisting of the "slide" and other effects. It is not generally known by banjoists that the modern chromatic scale is in perfect, according to the reasoning of learned writers upon the subject of acoustics, and that a sharp, properly speaking, is but the flat of the next note, but was made so, by force of circumstance. It is possible a perfect scale would require over seventy notes to the octave. With these complicated matters our modern music has little to do. We recognize only twelve semitones within the octave. It may be, however, that the second-octave does with a less number.

Returning to our subject—the membranous skin or head of the banjo acts as a sounding-board, a d, being elastic, puts forth the sound-waves. The tick of the instrument is not regulated by the tenacity of the head as in the kettle-drum, for, instead, but depends solely upon the strings. At the same time the twinkle of the tone is greatly assisted by the skin. When the head is loose it gives a dull tone, but when it is very much impure, it becomes dull and lifeless, whereas when the head is tightly strained the tone is affected in directly the opposite degree.

Thus it has become, some time ago, an established idea that the head was the only point to be regulated in making a good-sounding instrument, but this is now an exploded idea, as a banjo, to meet the requirements of an expert or artist, has got to be constructed perfectly throughout, as well as to have a good head upon it. Many have thought that any banjo could be made perfect by putting on a good head, and were doomed to disappointment and the loss of their investment in a worthless instrument. Let these who continue to think so try for themselves.

Let the rim of the banjo be made of the best material. Upon this outside of the head, the power and quality of the tone entirely depend. The great secret lies in the maker's native genius and experience in selecting such wood of known acoustic properties for the rim as will produce the quality of sound desired. This is accomplished by the natural "ring" in the metal, which, being added to a e u e sound produced from the wood, one mixing with the other, gives a tone of round waves. Hence a banjo with this quality of tone cannot be produced from a wooden frame alone, nor from a metallic frame alone. It was long as the custom of the old masters in violin-making to sound their wood before using it in their instruments. This point requires long and careful study. Frets, the distinguished French writer upon musical subjects, says that a piece of well-figured maplewood of the dimensions taken from the neck of a violin made by Stralivarius in the year 1717 produced the note A sharp. Another piece of plain maple from another violin of the same maker, made in 1785 gave precisely the same note. A rod of steel taken from the top of a violin of the same maker, made in 1724, produced the note F; another rod of steel from an instrument of the same master, made in 1702, gave the note A; and a third rod of steel cut from another instrument of this celebrated maker, made in 1730, also gave the same note.

That all woods yield a sound no one can doubt. The specific sonorities of wood are the result of the grain of the wood when the great Cremona masters made their violins. The ancient Cremona masters (I referred maple and pine to any other woods.) It has been proven by experiments made on various woods that the appearance was the same that they yield diverse varieties of sound and different in pitch from a third, fourth or even more. Hence two rims may be made of the same wood and be entirely different in sound.

The neck or handle of the banjo itself has more influence upon the tone than in almost any other instrument, being longer and thicker in proportion. It often happens that a banjo turns out good merely by chance, as nearly all makers succeed in producing a good one occasionally, but are often bothered in producing a good one long enough to sell. The tone of the instrument is the result of the grain of the wood, which has deterred many from extending the work.

There are many patented banjos on the market for sale, and the most of them are so bad that the very fact of an instrument of this kind having on it a patent creates a prejudice against it at once. The "patent banjo" is ridiculed by nearly all players.

When you buy a new banjo you will find that during the first few days the head will require tightening. Every Stewart Banjo has a set with it, attached to the instrument, a wrench or key to pull the nuts on the hooks of same.

Be sure to pull the head tight before you make a test of your instrument.

The rim or circular frame of the banjo may be called its sounding-frame. This sounding-frame must respond to the pulsations of the head and vibration of the strings. The tighter the head is strained the more perfect this response. A good banjo may be made to sound poorly by having on it a poor or even a dead head, but a good head will in no case transform a "top" or poor instrument into a really good one, although it may tend to improve it. A good instrument, such as must be had by all good players, must be perfect in all its parts, and cannot afford to have any weak points. Nobody who owned a good banjo would consider it a perfect weapon of defense if he was constantly in fear of its missing fire just at the time it was expected to go off. Neither would a perfect marksman be content with a gun which was defective in any way. No owner of watch would consider his watch perfect if it were merely because it showed a handsome case. A handsome case would be of little avail to a man who wanted to catch a train at a certain minute, and had only his watch to guide him, if the works were so imperfect as to cause it to stop just at the time he most needed it. Just so with the artistic banjo player: he does not want a tricky, uncertain banjo, changing with every change of the weather. Nor does he want to possess a banjo which is so "hard playing," or difficult to execute upon that it is torture to play upon it. An artist, when he buys a watch, does not care to send to the manufacturer of inferior work, who perhaps may turn out a good instrument now and then, but he must needs go to a maker who, from long study and extended experience, can turn out a perfect instrument in every way adapted to the want of the expert player. Hence the unbounded success and popularity of the Stewart Banjos among professional and amateur artists.

And the same consideration should be given to the repair of a banjo consequent upon hard or rough usage, or damage by casualty. Do not entrust your instrument to a "botch," nor to an unprincipled rival, for repairs. Many banjos are greatly injured by unprincipled persons who have been trusted to repairing them. Keep your banjo head well stretched and tight, and if it breaks it is better to let it break and get a good one that will hold the strain. Never loosen up the head to prevent its breaking; this is a sure way to make it break. The same rule applies to strings. They should not be slackened up after use, but always kept up to pitch. It is well, however, to remove the bridge when not in use. When you set down the bridge always first remove the outer strings from the notches to avoid splitting the bridge or wearing out the notches.

The two chords of the Stewart Banjo are distinguished from the other banjos by their wonderful CARRYING TONE. The musician always notices this point at once—hence the success of these instruments over all others. Those who have heard Stewart's famous ORCHESTRA BANJO are free to admit that the tone contains a principal or quality never before attained in a banjo. These banjos are as well known to all European artists as they are here in America.

## STEWART'S EXCLUSIVELY MADE BANJOS.

As I give my entire attention to the making of fine Banjos, and being considered an EXPERT IN BANJOS, having made instruments for the most celebrated and experienced players in London, such as HON. CHAS. W. A. HUNTLEY, GEORGE POWERS, J. SAMPSON and other famous players who use my Banjos exclusively, I am pleased to give my personal attention to all orders. Those requiring instruments of particular merits find it cheaper to deal with me than elsewhere, as I have never furnished a Banjo to an experienced player that he has returned to me exactly as represented, and my long experience enables me to satisfy anyone's satisfaction, as I understand what is wanted and know how to supply it.

I frequently succeed in producing Banjos of exceptionally fine tone, and by playing these instruments to my residence, and devoting my evenings to taking upon and developing the same, it often happens that I have on hand such a Banjo as makes the eyes of experienced players open to an extra price to possess. These Banjos I make generally of twelve or thirteen inch rim, with nineteen inch finger-board, and the prices vary from \$50 to \$100 each, including leather case with each instrument. Should you desire to secure an instrument perfect in register of tone, and of really

extra merit, it would be well to write me, stating what you desire; but I cannot promise to hold a rare instrument of this kind for any length of time without a deposit.

An ordinary player, or a beginner is unable to appreciate a good Banjo, as they have not the trained musical ear which makes them competent judges, and such players are probably as well suited with any ordinary Banjo at a much cheaper price.

But I am addressing this to those who are seeking for such an instrument, and the prices of which are charged with respect to TOPE QUALITIES over and above the consideration of fine material and beautiful finish, which all my finer grade instruments possess. These Banjos are made with dots on side of neck to designate frets (professional frets), as raised frets are not recommended in large instruments, and are put in only in the necks on such Banjos. These Banjos are always made of several pieces of wood glued together, which makes them more costly to manufacture but of five times the ordinary strength, and will never warp, besides making a beautifully finished piece of work.

Address, S. STEWART, 442 Eighth Street, Philadelphia, Pa.

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

VOL. II. No. 9.

APRIL and MAY, 1884.

PRICE, 5 CENTS.

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

S. S. STEWART, Proprietor,

Musie Depot, No. 412 North Eighth Street,  
PHILADELPHIA, PA., U. S. A.

Price, 5 cts. per copy, or 30 cts. per year by mail.

Select Advertisements inserted.

PUBLISHED EVERY OTHER MONTH.

### ADVANCEMENT.

The *Journal* has now, with this issue, been given to the public in twenty numbers, and this, our twenty-first number, is issued in a new dress, which we think more attractive than its old, and are confident that the greater number of its readers will coincide with us in our opinion. Although our paper is small and unpretentious, still for a journal which devotes nearly its entire space to the banjo, it is quite large enough to fill the void at this period of the era. Even as incomplete and trivial as the paper may appear to some of our more able musical contemporaries, it has been no slight task even to conduct it upon so small a scale. The smallest number of copies of the *Journal* printed at any one issue has been three thousand, and the largest number of copies printed of any one edition has been eleven thousand. These are exact figures. It is the habit of many papers to claim a circulation of about five times the actual number of copies printed and circulated in order to deceive advertisers in their columns; but as we ask no advertising of any one, desiring to retain its spare space for our own advertisements, we have no possible need of speaking untruthfully of the number of copies printed and mailed.

Occasionally we hear some remarks about Stewart utilizing all the advertising space, etc.; but even if this is so, Stewart pays for all the space he uses, and he who pays the price should certainly be allowed to do the dancing.

All papers that depend upon their sub-

scribers for a means of subsistence have a very small income in proportion to their receipts; hence advertisements must be had to support the paper and pay the printers and paper bills. But in this case the advertising columns, instead of being hired out to a lot of small advertisers, are sold to S. S. Stewart, who utilizes all the space; hence it is precisely the same as any other paper with the one exception of postage. Any paper supported by its subscription list, and by sundry advertisers, is taken at the post-office at second class rates, which is merely a nominal rate of *two cents a pound*; but a paper that is classed as a "specialty" is charged at the rate of one cent for every two ounces or less. The *Journal* has never made any attempt to obtain admittance at second class rates, and pays the extortionate rates levied upon all third class mail matter, simply because its publisher has no wish to evade the laws of the United States, or to cheat the government out of one cent of its just dues. At the same time there are a number of papers admitted to the mails at second class rates, probably through political influence, that have no rights under the present existing postal laws to such rates of postage; however, with this we have nothing to do. We desire to thank our friends and patrons for their kind support in our undertaking, and rejoice with them that the era of ignorance in banjo playing is fast passing away and we are drawing to the light of fast approaching day. The simpleton's delight of "open and shut" no note methods have had their day and are dead.

### THE CRANKS OF THE BANJO.

FACTS FROM REAL LIFE.

By our Chief Correspondent.

The number of "cranks" associated with the banjo, and in fact with all musical instruments, would surprise a person who is not conversant with the business.

Some time ago I happened to be visiting a small country town where I met a very "fresh" sort of an individual, who stated that he had bought a fiddle for a dollar and

fixed it up, and since he fixed it up he had been offered thirty dollars for it. "And," said he, "I 'aint got done fixing her yet; when I get her fixed to suit me I'll get fifty dollars for it."

This set me to thinking about the great number of cranks I am always meeting in connection with the banjo business, and I thought I would give a few illustrations of them to the readers of *The Banjo and Guitar Journal*. The "head" crank is about the worst of the species. One man comes in the store and asks to look at some banjo heads. After hunting through a lot of them he does not find anything to suit him. He wants an "all clear head" and very thin. The next man wants an "all white head" and very thick; or, perhaps, he wants only a head that is half white and half clear. At any rate there is none to suit him in stock so he leaves. Another of the species wants a head put on his banjo all dry, without wetting it at all; whereas another man insists upon having the head well soaked, and a wet rag kept upon it over night after it is on so as to get the stretch all out of it. Then along comes another crank who wants his head put on with the hoop left way up, and he wants it to stay there for just three days and then pulled right down at once. He knows all about it; you cannot teach him anything, he says; he learned how to put on a head from old Picayune Butler. The next crank wants the head put on and dried at once by a stove so he can use the banjo the same day; and he thinks it very funny when the head breaks and says you have cheated him. The worst specimen I ever came across was a man who wanted a "human skin" head. Now fancy a human being who could sink to such a level as to want to put a dried skin of his fellow man on a banjo. The idea of such a thing would turn the stomach of a rhinoceros.

A music dealer told me not long ago that a young fellow had called at his store and wanted to look at some heads. After looking over his stock, he said: "Did you ever try any jackass's skins?" "No!" replied our friend; "but if you will herewith shed yours I will give it a trial."

The "slunk" head is the favorite with some cranks who have heard that the skin of a still-born calf makes a good banjo head. After they have paid a high price for such a skin, and wasted time in putting it on and breaking it, they begin to find out that such heads are good only in imagination, but not for practical utility.

I once knew a man who put fifteen different heads on his banjo inside of two months, and

at the end of that time was so disgusted with his instrument that he broke it up and resolved never to put on another head as long as he lived.

The worst crank of the business, however, is the amateur banjo maker crank. He fancies he can make a banjo that will beat anything ever produced, and when he gets it done, as is always the case, he "gets left." After he finds it has turned out of no use and not worth one-half what it cost him to make, he generally begins to try to "improve it." First he puts on raised frets in order to "make it sound sharp;" then he tries to "yank off" a piece of the neck to give the short neck a trial; after, this he generally winds up with a great long neck, and finally either breaks up his tub or puts it in the hands of some pawnbroker for a dollar or so.

I remember, not long ago, a rather seedy looking young crank turned up and wanted some strings; and whilst he was looking over the strings, he made the remark that he had the finest banjo in America. I told him I should like to see it, and the young fellow being rather "fresh," brought it around soon after to show me. It was only a four dollar "store tub," and when he left, a few minutes after, he was so much disgusted with his tub, that he had a few hours before fancied "a great banjo," that I never heard him speak again in his praise.

Not so very long ago "another one of them" wrote me that he had invented an improvement in the form of an attachment to a banjo, and that this attachment would only cost ten cents, and could be put on to any banjo, and would make a five dollar tub sound as good as any twenty-five dollar banjo. I suppose that, in his opinion, it was so; but you might just as well sing songs to a mule as try to teach musical ideas to such people. The idea that any attachment whatever could improve a worthless banjo in such a manner as to make it a good instrument is utterly absurd. In the first place, if there is bad material in the instrument, you cannot make it good. Secondly, if the neck is not straight it will not make it so, and no instrument will play well if the neck is not perfectly straight. Thirdly, an instrument that is wrongly constructed throughout cannot be transformed into a good one by any means.

I heard of a fellow, not long ago, who thought solid metal was the only thing to make a rim out of, and not long after that another crank turned up and said that he would demonstrate that wood was the only thing to make a rim out of. Another man said he had a new way of making rims of wood veneers. I could not help smiling when he called it a *new way*, for I have seen banjo rims made of veneers as long back as fifteen years ago, and used to make them of three different kinds of wood glued together. A man who has not studied the business, and lacks experience in it, is often apt to be deceived and think he has a new invention when he has some old worn-out system that has been used and discarded by other makers long before he ever heard of a banjo.

The "music composer" is frequently a crank of the worst order. He begins to compose music before he has learned how to put notes of an equal value in a measure. Then if you tell him that his attempt at composition

is very bad, he gets mad and thinks you have insulted him. They each have their own "Minor jig" or "Schottische" and think them as good as Weston's or any one else's. Sometimes a would be banjo maker will get an idea that he is a born genius in the construction of musical instruments and he will start to make a banjo. He usually first buys a rim of some kind, and then gets a piece of wood sawed out for the neck. After he has spoiled the shape of the wood, so far as the neck is concerned, he takes it to a banjo maker to have it finished up fine, and after the maker has sworn over the botch, which gives him twice as much work as if he had begun on a straight plank, the would be banjo maker takes the credit of the job to himself, and thinks what a "great instrument" he is going to have. After he gets it done he generally has a banjo that sounds equal to a five dollar "Tub," and costs him about five times as much to make.

Not long ago a fashionable female wanted to have her banjo neck nickel plated, and thought it funny that the clerk told her it could not be done.

The following verbatim copy of a letter recently received, we call

#### THE CRANKS' RECOMMEND.

Boggletown March 1, 1884.

MR. STEWART:

Dear Sir: Durn the past few year I heve bort some dollers worth of musick off you and nout the tunes is any good if you cant send me some tunes by the simpel methid musick i donte want no more of youe stuff as i think the simpel methid is the best —please ansder wid dout fale.

H— B—

The above is a sample of a portion of letters received in the mail, daily. Some cranks write for information on postal cards, and they wait and continue to wait for an answer, as postal cards desiring valuable information are generally referred to the waste basket. As a general rule, when a man cannot read or execute a piece of music, he says it is "no good," but as soon as he hears some one else play it he thinks it is fine. There are lots of this species of cranks.

#### "SIMPLETON'S METHOD."

Every once-in-a-while we hear of some poor devil who is trying to learn music by "simple method." It is astonishing that with all the fields open for knowledge, all the musical papers and schools, and with all the teachers we now have in America that there should be still so much ignorance. Music is just about the same thing all the world over. The so-called "simple method" is a sham and always was. When you attempt to apply such rubbish to the principles of music you get into the quicksands of ignorance and will stay there forever.

Wherever you find a "simple method" player, you find an ignorant gawk, incapable of playing anything correctly, and incapable of making any advancement.

Music is the signal-light of the banjo. *Simple method* is the cow-catcher which catches sleep walkers too lazy to get out of its track. Reader, will you aid in kicking out this disgrace to the instrument?

#### A CHALLENGE FOR £50 STERLING.

The following letter was received by S. S. Stewart on March 10th last:

LIVERPOOL, ENGLAND, Feb. 27, 1884.

S. S. STEWART, ESQ., Philadelphia, Pa., U. S. A.

DEAR SIR: We are in receipt of your *Banjo and Guitar Journal*, wherein you say as a "Caution to the Public" against a certain "Liverpool firm" who are deceiving the public by representing certain alleged banjos they sell as the Stewart Banjo. Now, sir, in justice to ourselves, we will ask you to give publicity to this through your journal, as we are the only banjo makers in Liverpool, and we

#### CHALLENGE ANY PERSON OR PERSONS FOR £50,

either this or the other side of the Atlantic, to come forward and say we ever made use of your name in any way, particularly in selling our banjos, which banjos are quite good enough to stand on their own merits anywhere, and are all made on our own premises. We are, dear sir, very truly yours,

R. J. WARD & SONS.

P. S.—If you do not think proper to publish this gratuitously, kindly send us your account; also, one of your *Journals* when inserted.

#### DOES THE SHOE FIT?

The article alluded to in the foregoing letter was contained in the supplement sheet of the March issue of S. S. Stewart's *Banjo and Guitar Journal*, and read as follows:

"We again caution the public against a certain firm in Liverpool who are deceiving the public by representing certain alleged banjos they sell as THE STEWART BANJO. These so-called banjos are supposed to be made for this house by a party in London, and are sold by the Liverpool house at five times their original cost. J. E. Brewster, of London, is the only authorized agent for the sale of the genuine S. S. Stewart Banjos, recommended by HORACE WESTON and all leading players, and now in universal use in all countries. Those who are victims of such dealers should at once bring suit and begin criminal prosecution for selling goods under false representations and thus obtaining money by fraud."

We did not mean to charge so reputable a house as Messrs. R. J. Ward & Sons with selling banjos of their own manufacture as the S. S. Stewart Banjo. What we mean is just this: A party in London, England, has been advertising himself as maker of S. S. Stewart's Banjos, and as he does not make S. S. Stewart's Banjos he makes himself a fraud. We said that a certain firm in Liverpool had sold these London banjos as the S. S. Stewart Banjo, having received information to that effect. We did not say that Ward & Sons were the house, and, in fact, we did not know.



Now Messrs. R. J. Ward & Sons take it up. Does the shoe fit them, or do they merely want to advertise their banjos in the *Journal*? Whatever their wish is we readily comply with their request and publish their letter.

Messrs. Ward & Sons state that all their banjos are made on their own premises, hence they cannot be the parties who sold the BOGUS STEWART BANJOS as stated in the aforesaid article.

#### THE FACTS OF THE CASE.

A party in London, England, named Temlett, has advertised himself as maker of S. S. Stewart's Banjos. As proof of this statement we refer our readers to "Reeve's Musical Directory of Great Britain and Ireland" for the year 1884, and on page 434 they will find the advertisement referred to in which he says: "Manufacturer of E. Clark's and S. S. Stewart's American Steel-string Thimble Banjos."

Now to show the ignorance of this man we have only to say that there is no banjo maker in America by the name of E. Clark, but that there was a maker of celebrity by the name of JAMES W. CLARKE, who has been dead since February, 1880. There is a teacher of the banjo in New York City by the name of Edmund Clark; but, as will be seen, the two names are spelled differently. This teacher, Professor Clark, DOES NOT MAKE BANJOS AT ALL, but uses the Stewart Banjo. Now our would-be rival in London, England, having heard of the Clarke Banjo, and seeing the advertisements of Edmund Clark's Studio in Stewart's *Journal*, and not being posted or informed in his business, has jumped to the conclusion that the old Clarke Banjo was made by this Clark of New York. James W. Clarke, the only banjo maker by that name, died in New York City from hemorrhage of the lungs on the 27th of February, 1880, over four years ago; hence this man Temlett, of London, does not make the Clark (or Clarke) Banjo, and one thing is most positively certain, he does not make the S. S. Stewart Banjo. He cannot make an S. S. Stewart Banjo any more than a mule can sing banjo songs. It is the old story of the ass attempting to wear the lion's skin, but giving himself away by the sound of his bray. The S. S. Stewart Banjos are made at S. S. Stewart's own manufactory in Philadelphia, Pa., U. S. A., and nowhere else. These banjos are used and most highly recommended by Horace Weston, the world-renowned colored banjoist; William A. Huntley, America's classic banjo artist; George Powers, the excellent banjoist of Haverly's Mastodon Minstrels; James Sanford, of Sanford & Wilson, and any number of other well-known players who formerly used the Clarke Banjo.

The process of construction of these instruments is the sole invention and perfection of S. S. Stewart, at which he has been engaged since he was fifteen years of age, and the reputation acquired by him his own property and will be protected by common law in America.

Mr. Stewart is author of the best book ever published for the banjo, *The Complete American Banjo School*, published in two volumes, which is now meeting with a large sale. He is likewise composer of some of the most popular music ever published for the banjo, and the sales of his music and books are greater than all others combined. When Mr. Stewart began publishing music for the banjo there was hardly any music for the instrument to be had that was worth playing. Now, thanks to Mr. Stewart, there is plenty of banjo music, for not only have we his excellent publications, but other publishers have begun to imitate him and are also putting forth their publications.

J. E. BREWSTER went to London, England, some six years ago, and there opened a studio for spreading knowledge of the banjo. He is now most successfully established as agent for S. S. Stewart's Celebrated Parlor, Concert, and Orchestra Banjos and Publications. His business address is No. 20 Oxford Street W., adjoining the Oxford Music Hall and opposite the Post-Office. Mr. Brewster has many titled ladies and gentlemen under his tuition, and it is owing mainly to his business ability and talent that the Stewart Banjos have been so thoroughly introduced and met with so large a sale in England. And now there is no banjo made to-day on earth that has the far-extended reputation that is possessed by the Stewart Banjo, nor is there a banjo so much in general use in concert halls by professional players as the same Stewart Banjo. Hence would-be banjo-makers attempt to copy the Stewart, and some dealers try to palm off worthless tubs on their customers as the well-known Stewart Banjo.

Read the following letter from Horace Weston, the best known banjoist in the world:

PHILADELPHIA, Dec. 21, 1883.

MR. STEWART: You know that I was for twenty-five years with the late James W. Clarke, and he was constantly experimenting on banjos, under my instructions, to beat the then famous banjo, "The Old Suse." He made one banjo to equal my "Old Suse," called the "Dundiburg" and Mr. Peabody bought it for seventy-five dollars. The "Grand Orchestra Banjo." I lately had made of you "downs" all banjos that I ever used and I call it the "Father of all banjos."

HORACE WESTON.

94 a King Street.

MANCHESTER, ENGLAND, Jan. 31st, 1884.

DEAR MR. BREWSTER: I wish to tell you

how pleased I am with my two Stewart Banjos. They are both first-class. The Stewart "Model" is one of the grandest instruments I ever heard. It has a fine crisp tone and wonderful carrying power.

Yours very sincerely,

W. F. COOPER.

January 27th, 1884.

To J. E. BREWSTER, Esq.

DEAR SIR: In answer to your inquiry respecting the Stewart Banjo made for me last July I can only say I am delighted with it. The tone is perfection, and the finish could not be excelled. I have used several other makes, but none to be compared with the Stewart Banjo. I must also give you great praise for your system of teaching, and will always recommend you as a patient and painstaking master. Thanks so much for the January *Journal*, it is the best edition I have as yet seen.

Yours very respectfully,

E. G. BROUGHTON,

Gaiety Theatre, Strand, London, England.



C. E. Latshaw, No. 2101 Washington Avenue, St. Louis, has issued some Banjo Music, as follows: Bounding Billows, Schottische, for two banjos, 30 cents; The Funny Man, Banjo-Song, 30 cents; The Anita Polka, 25 cents; The Midget, Polkas, Nos. 1 and 2, 25 cents; System of Uniform Fingering, 40 cents.

Harry Shirley, of San Francisco, California, says he has all the pupils he can attend to, and has sold a great many Stewart Banjos for Kohler & Chase, the agents for Pacific coast.

Tom Haigh, of Leeds, England, has lately imported a Grand Orchestra Banjo of Stewart's make, made with six strings. Mr. Haigh is teaching in Leeds.

E. Antenen, Banjo Teacher, of Brooklyn, N. Y., writes as follows: "The *Journal* is all we could desire as a representative, and are only sorry it cannot come to us oftener. In regard to the 'simplified method' fellows, we hope, in the course of a short time, it will be the means of turning the rascals out."

John Skinnerhorn, the very excellent Guitarrist, may be addressed at No. 823 Walnut Street, Philadelphia. He announces that he gives lessons at pupils' residences.

A Boston banjo concern has been sending out circulars to banjoists whose names appear in the columns of this paper, advising them of a "grand prize collection of music," which they are invited to go in for. We note that one of the prizes offered is "Honorable

Mention." There is such a thing as "damning by faint praise," and we pity the poor composer who is so unfortunate as to fall heir to this prize. It would be a good idea for the publisher of the work to put in his composition and take that particular prize to himself, as self-praise is counted as no praise at all, and his honorable mention by the learned judge would look well.

Mr. Brewster, the great Banjo Teacher, of London, England, is as busy as can be, and has five assistant teachers.

Harry L. Keith has begun teaching banjo in Seneca Falls, N. Y., and also in Waterloo, N. Y. He says the banjos he found there would do for a laundry.

William E. Mooney is teaching the banjo in Woburn, Mass., and says he is doing very well.

Prof. John Gastrock, leader of the W. T. Hildrup Band, of Harrisburg, Penna., writes: "Received the 'Little Wonder' Piccolo Banjo yesterday. Am very well pleased with it; it has a remarkable clear and brilliant tone, and surprises everyone that hears it. I tried it last evening with a friend with his large banjo, and it sounded beautiful, every one of its notes sounding clear and brilliant. You deserve to be congratulated for turning out such an elegant toned instrument."

Charles H. Pardee has opened instruction rooms for banjo lessons in St. Louis. In a recent letter, he says: "Without any desire to flatter you, I will say that you have done more to elevate the banjo, and give it a recognized place in the musical world than all other Banjoists combined."

A. Baur, the celebrated Banjo Teacher and writer, has given up the real estate business, and his permanent address is care of Wm. A. Pond & Co., No. 25 Union Square, New York City. He is very busy.

Frank Rivers, of Elgin, Colorado, says he is as great an enthusiast on the banjo as there is in the world. He first learned to play in 1850 from old John Carle, and has taken more interest in it the last three years than ever before, "all on account, etc." of the *Journal*. He desires to hear from his cousin, Robert Sweet, if living, whom he has not seen since 1867.

After two years of efficient and faithful service in the United States Express Company's Office in Rochester, N. Y., Fred B. Crittenden has retired to commence the practice of law at the law office of William Butler Crittenden, No. 45 Powers Block. His many friends join us in the best of wishes for his prosperity and success. He will still devote his spare time to banjo practice.

R. H. Akhurst and C. W. Hughes, of the *Excelsior Banjo Quartette*, St. Louis, Mo., writes as follows: We received the banjos

all O. K., and after tightening the heads a little we played on them together and found we had just the right thing, and that they were not overrated in any respect and came up to our highest expectations. We would be glad to recommend them when we can, and if you can use our names as a reference, we will do all in our power for you."

Miss Georgie Dean Spaulding, of the Bell Ringers, makes quite a feature of banjo playing. Business with this Company has been large through New England. They close their season May 1st.

Prof. Mansfield, the well-known Banjo Teacher of San Francisco, lately ordered one of Stewart's Orchestra Banjos through Messrs. Kohler & Chase.

W. E. Stratton teaches banjo and guitar in Lowell, Mass. His address is No. 15 Hurd Street.

Charles Avery Welles, Esq., Editor of *The Musical Critic and Trade Review*, of New York, plays a Stewart-Banjo.

James Sanford, of Sanford & Wilson, was here lately and says his banjo is as good as ever and the "Little Wonder" sounds like a Mandolin.

Banjo Song, "Nobody Knows What Trouble Was There," is published for banjo by S. S. Stewart, price, 20 cents.

Our new issues of Banjo Music for this month, beginning with No. 133, will be found a much better collection than has ever been issued at any one time before. They include *The Mocking Bird*, *The Spanish Fandango*, and *Horace Weston's* difficult variations on *Home Sweet Home*. Advanced players will be glad to see such pieces put in their hands at cheap prices, whilst those old teachers who want to hold the banjo back and prevent difficult music from being sold at cheap rates will swear. It is all the same to us whether they swear or sing hymns.

J. P. Lester, Banjoist and Comedian, writes from Buffalo, under date of March 20th: "The banjo I received all safe, and I must say that I am highly pleased with it. I have not had a chance to write you before. I have been sick for the past week and unable to do anything. It is far better than anything I have ever seen in the banjo line. Wishing you success, I am yours truly,

J. P. LESTER.

George Powers has left Haverly's Mastodon Minstrels.

Wm. A. Huntley has closed his Eastern circuit and is taking a rest in Providence, R. I.; will then visit New York and Philadelphia.

Low Simmons now devotes his time to base ball and will not black up again if he can help it.

Prof. Clark, of New York, has got a picture of a face on his letter-head, which reminds one of "Something we'd seen at the Zoo." It does not do the professor credit.

George Draeger, the enterprising Banjo Teacher, of Washington, D. C., is doing well.

Ruby Brooks was recently playing at *Koster & Bial's*, in New York City.

J. E. Brewster, of London, says the "Little Wonder Mandolin Banjos" are a great success. "Send me," he says, "*two dozen more with next goods.*"

Howe & Clark have closed their season with the F. M. Leslie Minstrels and will play at variety theatres this spring.

W. A. Huntley says the "Little Wonder Banjo" has the most astonishing tone he ever heard in a banjo. Sounds like a perfect Mandolin.

C. E. Dobson, of New York, gave a banjo concert on April 12th, 1884, at Lyric Hall, assisted by numerous players.

Frank H. Erd, Banjo Teacher, of East Saginaw, Mich., sends his photograph, for which we tender thanks.

Stephen Shepard is doing well in banjo teaching at 54 East Main Street, Boston, N. J.

### **LARGE BUSINESS.**

The business done at S. S. Stewart's establishment for the month of MARCH was the largest since its conception. The sales for this one month alone were greater than for a whole year four years ago. The more recent improvements in his banjos Mr. Stewart considers the principal cause of his phenomenal success.

### **BEWARE OF IMPOSITION.**

Beware of persons who try to work off worthless banjos by claiming that they were made by "a man who used to work for Stewart," etc. Stewart has all his old hands who were reliable still at work, having got rid only of worthless, incompetent botches.

The banjos he has made the past few months are such an improvement over his earlier make, that many former purchasers have disposed of their old ones and purchased his latest improved, and would have no others. All these banjos are numbered, as well as stamped.

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## MELODY WITH HARMONY FOR THE BANJO.

Arranged by S. S. STEWART.

*Slow and with expression.*

*p dolce.*

2 Bar.

2 Bar.

2 Bar.

2 Bar.

2 Bar.

2 Bar.

2 Bar.

2 Bar.

2 Bar.

2 Bar.

*rit.*

*p*

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The best book on the Banjo ever produced.

# "The Complete American Banjo School"

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The Universal Banjo Instructor, by S. S. Stewart, by mail, 10 cents.  
Stewart's Champion Lightning Banjo Instructor, 5 cents.  
The Minstrel Banjoist, bound in Board Covers, 50 cents.

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I'll meet her when the sun goes down (Instrumental).....20  
Iolanthe waltz.....20  
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### BANJO BRACKETS.

Stewart's Pattern Banjo Brackets, nickel-plated, including dress protector for end of necks, are 20 cents each by mail. Different thought in quantities.  
A good Banjo Bracket is "a thing of beauty and a joy forever," but often difficult to obtain.

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No free samples.

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MANDOLIN BANJO.

The Only Genuine Piccolo Banjo Made.

Perfectly adapted last by S. S. Stewart.

### A Great Tone in a Small Body.

I am pleased to state that I am now manufacturing a miniature banjo, which can be tuned an octave higher than the concert banjo, and played with the same with brilliant and striking effect. This banjo, although very small in size, has a wonderfully sharp and brilliant tone, and can be used on the stage for "trick-playing," or solo with piano accompaniment.

These banjos are made with German silver rim, the same as the large banjos. The rim is seven inches in diameter and the fingerboard is ten inches from nut to hoop. The instrument has fifteen raised frets, and is finely finished with sixteen nickel-plated brackets, etc.

Price.....\$13.00 net  
Owing to the shortness of vibrating string in these small instruments, I make them with raised German silver frets, the same as a Mandolin, but can make them to order with any style of fretting desired. Instruments of this pattern made with fancy finish at higher prices. Bear in mind that although the LITTLE WONDER BANJO is very small in size, it is not small in tone and is not a toy, but a perfect musical instrument.

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or, Note Reading Made Easy.  
A large Chart of the Banjo Finger-board, by S. S. STEWART.  
Price, 25 Cents.**

### THE BANJO THIMBLE.

Good Banjo Thimbles should be made of stiff German silver, but not too thick. If made of lead, it will make a good stroke. The thimble should be flattened a little near the edge with a small hammer.

We have the best stiff thimbles at 20 cents each, and some of softer metal at ten cents each.

The question is sometimes asked whether "you can pick with a thimble on." We answer that the thimble can be used to pick with without cutting strings, provided it has a smooth edge on it. We have precisely the same thimbles that are used by Horace Weston at 120 cents each, also the small Stewart Bridges at 25 cents each, or 4 cents by mail. If you want small bridges, when you order ask for Stewart's. If you want large ones, ask for the high you can readily regulate their height by rubbing them on a flat piece of No. 1 sandpaper.

### IVORY PEGS.

Carved Ivory Pegs (Maltese cross pattern) sent by mail at \$2.00 per set of five.

Those who want them made to fit a hole already reamed must send sample peg for size and 20 cents extra, or 4 cents extra for each peg. When a number of sets are ordered at one time, a discount will be made.

I also manufacture the extra fancy-headed edge pegs at \$2.50 per set of five, also initial pegs of any style and initial capstays.

S. S. STEWART,  
EIGHTH AND WILLOW STREETS,  
PHILADELPHIA.

(Written expressly for S. S. Stewart's Banjo and Guitar Journal.)

### THE SAME OLD STORY.

By A. S. PRESBURY.

In a country town there lived a young man, whose maiden name was Joe.  
To become a banjoist was his great intent, And of a "pawnbroker" he bought his banjo. He thought it a first-class instrument, As he wandered home filled with glee;  
But it turned out to be a worthless old "tub," As such ones are sure to be.

He picked away from morn 'till night, And "busted" about four sets of strings;  
Then he said I cannot make it sound right, For I cannot tune the old thing.  
So in disgust he put it one side, And picked up a paper that had arrived.  
When he saw in big letters on the first page: Play the banjo by the best method "Simplified."

Inspired again he jumped up and down; Then took the pen, paper, and ink, And wrote for the "simplified method."  
Then said I have struck it, this time, I think, The book arrived the very next day, And he said oh I ain't I in luck;  
Why, they say I can learn in a couple of days, For all there is to it is Open and Shut.

He played and played and could not get the tune, And said it's no use no more.  
But a friend came along with a regular note book, Arranged by the only S. S. Stewart.  
He looked it over, then said I'm a big "Ham," Why didn't I get one of these before?  
But I'll get one now and destroy the old "trash," For I have not use for it more.

He is O. K. now; he has learned by note, And for a "Banjo" has got Stewart's best.  
But now all troubles are at an end, And he is going to fire him out.  
Now "simplified player" take this advice, Brace up and become a man:  
For if you want to be a good player, You must step out from the gang of "Hams."

### W. A. HUNTLEY.

Mr. Huntley closed his season with Whitmore & Clark's Minstrels, and after a short stay at his home in Providence, went to Keene, N. H., where he has all the pupils he can attend to, at from \$2 to \$3 per lesson. He intends to remain only for a short season.

H. A. Latour, of the European and American Express Co., No. 407 Library Street, Philadelphia, sends packages, parcels, and goods of all kinds to all parts of the world at the very lowest rates. This Company has offices in London, Liverpool, Paris, Hamburg, Antwerp, and other principal cities of Europe. Having shipped goods by this line to nearly all these points, we take pleasure in recommending those who desire to ship goods to foreign ports to this Company. For promptness and dispatch, safety and low rates, we feel assured they will find no superior. The London office is represented by Henry S. King & Co., No. 65 Corn Hill and Pall Mall. The Liverpool office by King, Baillie & Co., Batavia Buildings, Hackney Hey.



The Latest Triumph in the Art of Banjo Making.

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New York, Dec. 3d, 1883.

S. S. STEWART, Esq.  
DEAR SIR:—The GRAND ORCHESTRA BANJO I ordered of you arrived safe and after giving it a full and IMPARTIAL TRIAL, I pronounce it a FIRST CLASS instrument, being more than pleased with it. I have had TWENTY YEARS' experience in the Banjo business, and have seen about all of the different styles of Banjos, both in this country and in Europe, of any note, and I do not hesitate to say that I consider it to be far superior to all others, both as regards style, tone and finish. There are many Banjos which stand remarkably well while playing in the first and second positions. It is, however, rare to find an instrument that plays well from the tenth to seventeenth positions and upwards; in this respect your instrument is perfect in every particular. The tone is LOUD, BRILLIANT, and combines sweetness and splendid vibration; in fact it is a MODEL INSTRUMENT, and one that reflects great credit upon the maker. You are at liberty to add my name to your long list of commendations in its favor. Yours, etc.

*W. A. Huntley*

All of S. S. Stewart's Genuine Banjos are numbered, and also stamped with his name.

Beware of fraud and imitations. All good articles are, of course, imitated; so are Stewart's Banjos.

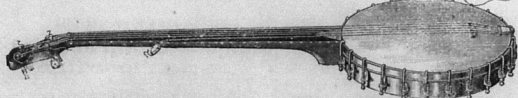
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Kiss me, mamma, kiss me.....	30
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Bring the absent back to me.....	40
By and by you will forget me.....	40
Let these kisses say farewell.....	40
Come and meet me, Ross, darling.....	40
Take me back to home and mother.....	40
Going home to Clo.....	40
Some day I'll wander back again.....	40
Let these kisses say farewell.....	40
Little ones whisper you love me.....	40
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The Post Horn Waltz, by Chas. DeJanson.....	35
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134 (in a Journey, for 2 Banjos (Galop) Arr. by ARTHUR strong 35	
135 Pains of Love, Waltz (Guitar) Stewart's Arrange- ment 35	
136 Traum Galop 35	
137 Stewart's Spanish Fandango (difficult) 35	
138 The Pauline Waltzes, by Coote, Stewart's Arr. 35	
139 Almy Manaria, by E. H. Heine, for 2 Banjos. 35	
140 The Zingarella, Spanish piece 35	
141 The Knight's March, played by J. K. Brewster. 35	
142 Horace Weston's Home, Sweet Home and Vari- ations, with Introduction, Rums, etc. (very difficult) four pages 50	

Latest Music for Banjo, Published by

EDMUND CLARK,

And for Sale by S. S. STEWART.

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Please notice that I am now manufacturing four sizes of Banjo Silver Strings. One is my usual size and the other is an extra fine string to please those who work them. Each are the same price, 15 cents each, or Ten for \$1.00. Less than Ten bought at one time cost 15 cents for each string. Discount to dealers.

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THE "SEEK NO FURTHER" MARCH, as a Solo for the Banjo, in key of A. Price, 25 cents.

PIANO ACCOMPANIMENT, printed in either key of C or key of B flat..... Price, only 25 cents. Printed in both keys..... 50 cents.

ORCHESTRA PARTS, in key of C or key of B flat, Price, 50 cents.

This March for Banjo and Orchestra, 75 cents. For Banjo and Piano..... 50 cents. For Banjo, Piano and Orchestra..... \$1.00

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8 The Esthetic Banjo.....	10
9 De Gospel Raft.....	30
10 Something I'd Seen at the Zoo.....	30
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12 Joshi A.....	20
13 Nothing Wrong.....	20
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Every Stewart Banjo made since March 1st, 1883, is numbered and REGISTERED to guard against deception.

Visit my manufactory in Philadelphia in order to select an instrument in person. If you cannot give me a call, be sure to write to me before purchasing elsewhere. Order direct from my price list.

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Six years ago opened a Studio in London, England, for the tuition of the Banjo, and is happy to inform his friends he has met with great success. Mr. Brewster is the sole representative in Great Britain of

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The Fireman's Quickstep, as played by him and the 12 Banjoists with Haverly's Mastodon Minstrels in every city in the United States and Canada, and during their tour in Europe. It is arranged as a Solo for the Banjo, with parts for second and third Banjos to be used if desired. Price complete, 50 cents.

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The Flirtation Schottische, arranged for two Banjos. Price, 30 Cents.  
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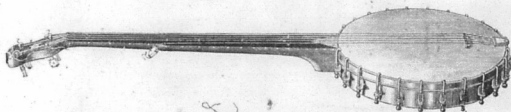
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